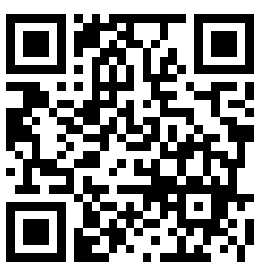
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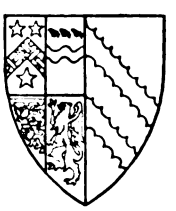
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VOL. LX SEPTEMBER, 1902 No. 3

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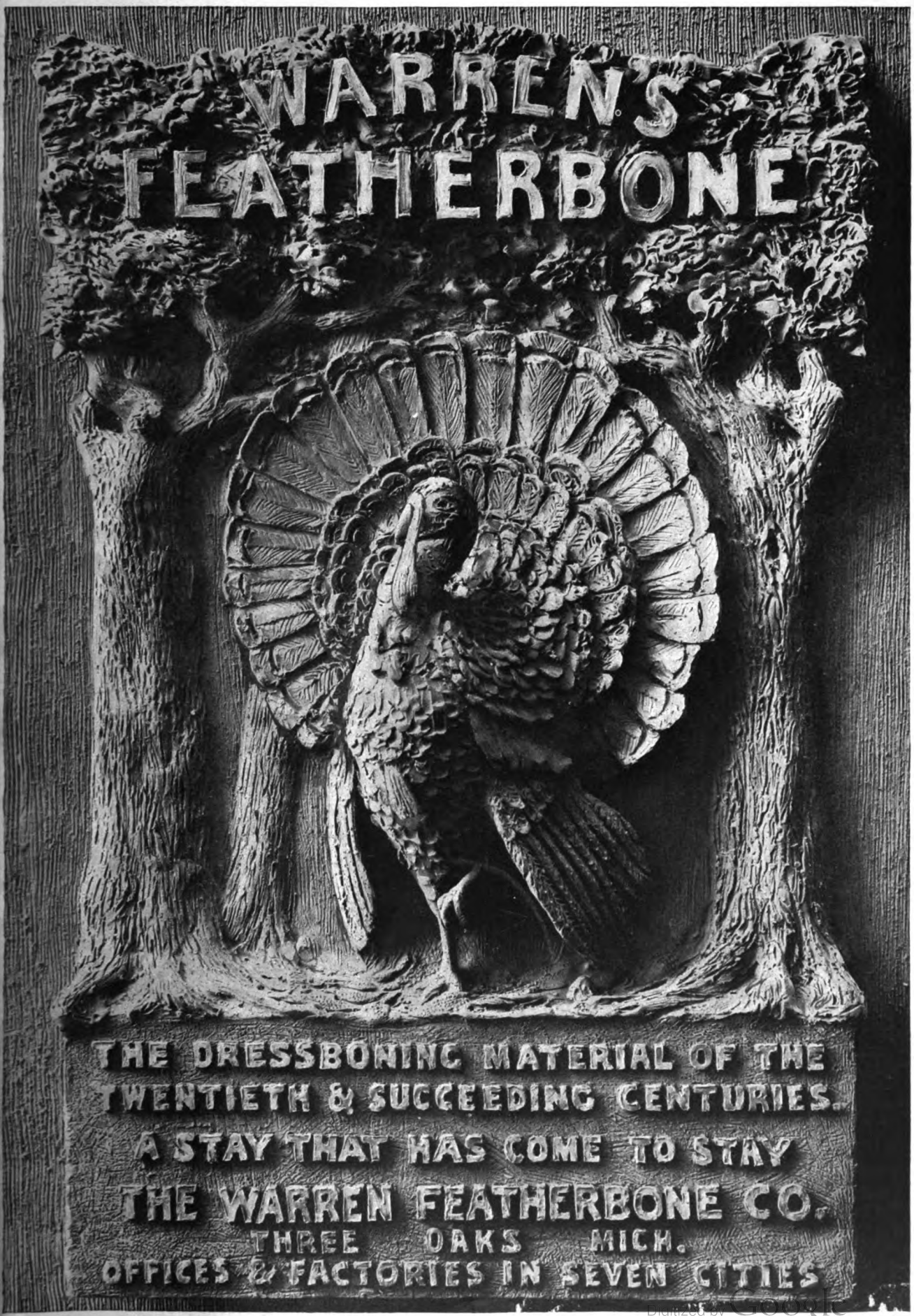
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THE DELINEATOR

PUBLISHED BY

THE BUTTERICK PUBLISHING CO., Ltd.

At 17 West 13th Street, New York

THE October DELINEATOR, always an important issue, will this year be more valuable than ever before, on account of the great efforts we have made to secure through our foreign agencies and correspondents, and our corps of designers, the cream of the Autumn fashions and present them in that number.

In the literary section also the interest will be splendidly sustained. The next installment of Mrs. Barr's fine story takes the reader to the old town of Kirkwall, the home of Thyra Varrick, and introduces the heroine and the other chief characters. The plot unfolds just enough to show the magnificent possibilities for dramatic action later on. There will be two other stories, strikingly in contrast: one by Marvin Dana, daintily told, with a child as the central figure; and the other an interesting picture of Western life, by Eleanor Gates.

Mrs. Cooke's charming description of The House that Jack and Jill Built has aroused the enthusiasm anticipated for it. There has been nothing published of recent years in which the practical and the imaginative have been so entertainingly combined.

The collection of Historic Pitchers announced for the present number and unavoidably omitted will appear, and in the Athletic series there will be an elaborately illustrated paper on Equestrianism.

Dr. Murray continues her special articles on Child Training, and that on backward children will prove helpful to every mother who reads it.

For the children are furnished some attractive Hallowe'en games, another natural history sketch, bright sayings and verses. With the usual departments the October number will contain a great deal of matter of interest to every woman.

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SECOND SERIES

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For Answers to the Following Questions

Ten Prizes of $25 Each

WE publish this month the Second Series of Prize Questions, by the answers to which we will determine the value to our readers of the various contents of THE DELINEATOR—its Fashions for Ladies, Misses, Little Folks; its Stories, Essays, Poems, Needlework, Domestic Topics, Advertisements. As before, the prizes will be divided among those whose answers form the majority vote of the participants and whose reasons for their answers appear best, thus giving us a definite basis for determining the Departments and the features that prove of the greatest interest.

An answer can be made to any specific question, and so apply for one prize, or answers can be made to all the questions, and so be eligible for all the prizes; but no answer will be considered unless it is accompanied by the coupon printed at the bottom of this page. Answers—without the *reasons* therefor—should be made in the blank lines left opposite the questions; the *reasons* must be given on a separate sheet.

Answers should be mailed not later than the first of the month for which the offer is made—for instance, not later than September 1st for the questions in the September number. Prizes for this series will be awarded October 1st.

It is our purpose to make a similar offer in each number of the Magazine for some time longer. It will pay you, therefore, to carefully study the contents of THE DELINEATOR month by month, for the prizes will be gained by those who suggest by their answers how the Magazine can be made even better than it now is.

Address all letters on this subject to

Prize Question Editor
THE DELINEATOR, 7 to 17 West 13th Street
NEW YORK

Twenty-five Dollars

(1) Which one Ladies' Figure in the present number is most attractive to you, and why? (1) _____

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(2) Which one of the Ladies' Styles illustrated on pages 323 to 345 is likely to be the most popular, and why? (2) _____

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(7) Do you find the pages of Illustrated Cookery more helpful than the recipes given in the department of the Kitchen? Which particular one in either department have you tried this month? (7) _____

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(8) Which advertisement interests you most, and why? (8) _____

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(9) Which advertisement have you answered. (9) _____

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(10) From cover to cover what feature, illustration, description or advertisement has left the deepest impression on your mind? (10) _____

In each blank space mark your choice. Give your reasons for the choice on a separate piece of paper bearing the same number as the blank. Send this page of THE DELINEATOR, thus marked, and your reasons to Prize Question Editor, THE DELINEATOR, 7-17 West 13th Street. Do not include any other business of any kind in the letter. Be sure to sign your name and address below.

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HOW TO TAKE MEASURES FOR BUTTERICK PATTERNS



SCALE No. 1

Proportionate Bust and Waist Measures for Ladies

BUST	WAIST	BUST	WAIST	BUST	WAIST
30	20	38	28	44	34
32	22	40	30	46	36
34	24	42	32	48	38
36	26				



SCALE No. 2

Proportionate Waist and Hip Measures for Ladies

WAIST	HIP	WAIST	HIP	WAIST	HIP
20	37	28	46½	34	55½
22	39	30	49½	36	58½
24	41	32	52½	38	61½
26	43½				



Important Facts About "Seam Allowances" and "Outlets"

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All our Patterns have Seam Allowances, and some of them have Outlets as well.

SEAM ALLOWANCES—The Allowance for Seams is generally ⅜ inch, though in some Patterns, such as Boys' and Men's Styles, Shirt-Waists, Underwear, Aprons, etc., the Seam Allowance is ¼ inch.

OUTLETS—By the word "Outlet" is meant "extra material allowed additional to the ⅜ inch or ¼ inch Seam Allowance." Outlets are allowed only on Edges where possibly **additional** or **less** material may be required in fitting. In other words, there is an extra Allowance in the Pattern at each Edge where an Outlet or Reduction may be necessary in the Garment, and where it may be made without harm to the general shapeliness and fit. In Patterns for Body-garments "Outlets" are usually along Shoulder Edges, Under-Arm Edges, Back Edges of Sleeve Portions, and the Edges of such other portions as might be affected by alterations in the Shoulder, Under-Arm or Sleeve Seams. In Patterns for Skirts, and for other Styles not Body-garments, Outlets are also allowed as may be advantageous. In each case where an Outlet is allowed, a **Border Line of Large Perforations** follows each Edge in the Patterns where the **Basting** should be made in the Garment.

When a Garment, cut by a BUTTERICK PATTERN, has the **Basting Seams** taken along the **lines** of **perforations** where Outlets are provided, and the other Seams taken at the proper distance from the edges (that is, ⅜ inch or ¼ inch, as may be specified in the label), such Garments will usually fit the wearer accurately, without alteration being required at any of the Seams. When, however, alteration is found necessary, it should be made at the Seams where Outlets are allowed.

Any person using our Patterns, who will bear in mind the above facts relative to them, will avoid errors caused by disregarding the instructions given about Seams and Outlets to be found in the Pattern Labels.

For the Pattern of a Lady's Waist or any Garment requiring a Bust Measure to be taken.—Measure around the body, OVER the dress, close under the arms; draw closely, but not too tight.

For the Pattern of a Lady's Skirt or any Garment requiring that a Waist or Hip Measure be taken.—Take the Waist Measure OVER the Dress, when the Waist and Hip Measures fairly correspond with proportionate measures in Scale No. 2. When the hips are large in proportion to the waist, take the Hip Measure, passing the Tape easily around the Hips, about five inches below the waist.

For the Pattern of a Lady's Sleeve.—Measure around the upper arm, one inch below the lower part of the arm-hole, drawing the tape closely—NOT TOO TIGHT.



SCALE No. 3

Proportionate Ages, and Bust and Waist Measures of Misses, Girls and Children

AGE	BUST	WAIST	AGE	BUST	WAIST
½	19½	18½	9	26	23½
1	20	19½	10	27	24
2	21	20½	11	27½	24
3	22	21½	12	28	24½
4	23	22	13	29	25
5	23½	22½	14	30	25
6	24	22½	15	31	24½
7	24½	23	16	32	24
8	25	23	17	33	24



In Ordering Patterns for a Miss or Little Girl it is usual to order by the Age; but when she is extra large or small for her Age, instead of ordering by Age, order by Bust or Waist Measure, but give the Age also, taking the measures the same as for Ladies.



For the Pattern of a Hat, Bonnet, Hood, etc.—For Children and Youths it is customary to order by the Age; but when the Head is extra large or small for the Age, instead of ordering by Age, order by Head Measure or Hat Size. For Adults, order by Head Measure or Hat Size. To measure, put the Measure about the Head, drawing it closely—NOT TOO TIGHT.



For the Pattern of a Doll, or for a Set of Patterns for Garments for a Doll, whether Lady, Gentleman, Girl, Boy or Baby, take the Actual Length of the Doll from the Top of the Head to the Sole of the Foot, measuring PARALLEL with the Doll and NOT along the CONTOUR.

SCALE No. 4

Proportionate Ages and Breast and Waist Measures for Boys

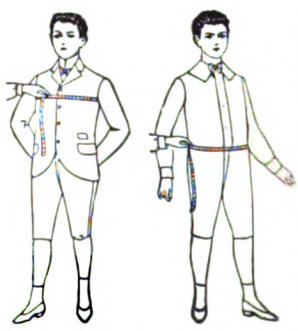
AGE	BREAST	WAIST	AGE	BREAST	WAIST
2	21	21½	10	27	26
3	22	22	11	28	26½
4	23	22½	12	29	27
5	23½	23	13	30	28
6	24	23½	14	31	28½
7	24½	24	15	32	29½
8	25	24½	16	33	30
9	26	25			



Breast Measures for Overcoats should be Two Inches larger than the Breast Measures given above.

For the Pattern of a Man's or Boy's Coat or Vest.—Measure around the Body, UNDER the jacket, close under the arms, drawing the tape closely—NOT TOO TIGHT. In ordering for a boy, give the Age also.

For the Pattern of a Man's or Boy's Overcoat.—Measure around the Breast, OVER the coat that is to be usually worn. In ordering for a boy, give the Age also.



For the Pattern of a Man's or Boy's Trousers.—Measure around the Body, OVER the trousers at the waist, drawing the tape closely—NOT TOO TIGHT. In ordering for a boy, give the Age also.

For the Pattern of a Man's or Boy's Shirt.—For the size of the Neck, measure the exact size where the Neck-Band encircles it, and allow one inch—thus: If the exact size be 14 inches, select a pattern marked 15 inches. For the Breast, Measure around the Body, OVER the vest, UNDER the jacket or coat, close under the arms, drawing it closely—NOT TOO TIGHT. In ordering a Boy's Shirt Pattern, give the Age also.

WE SELL TAPES: 5-Cent ones are good; 10-Cent ones are better; 15-Cent ones are best. Tapes with Inches and Centimeters at 10 Cents and 15 Cents each.

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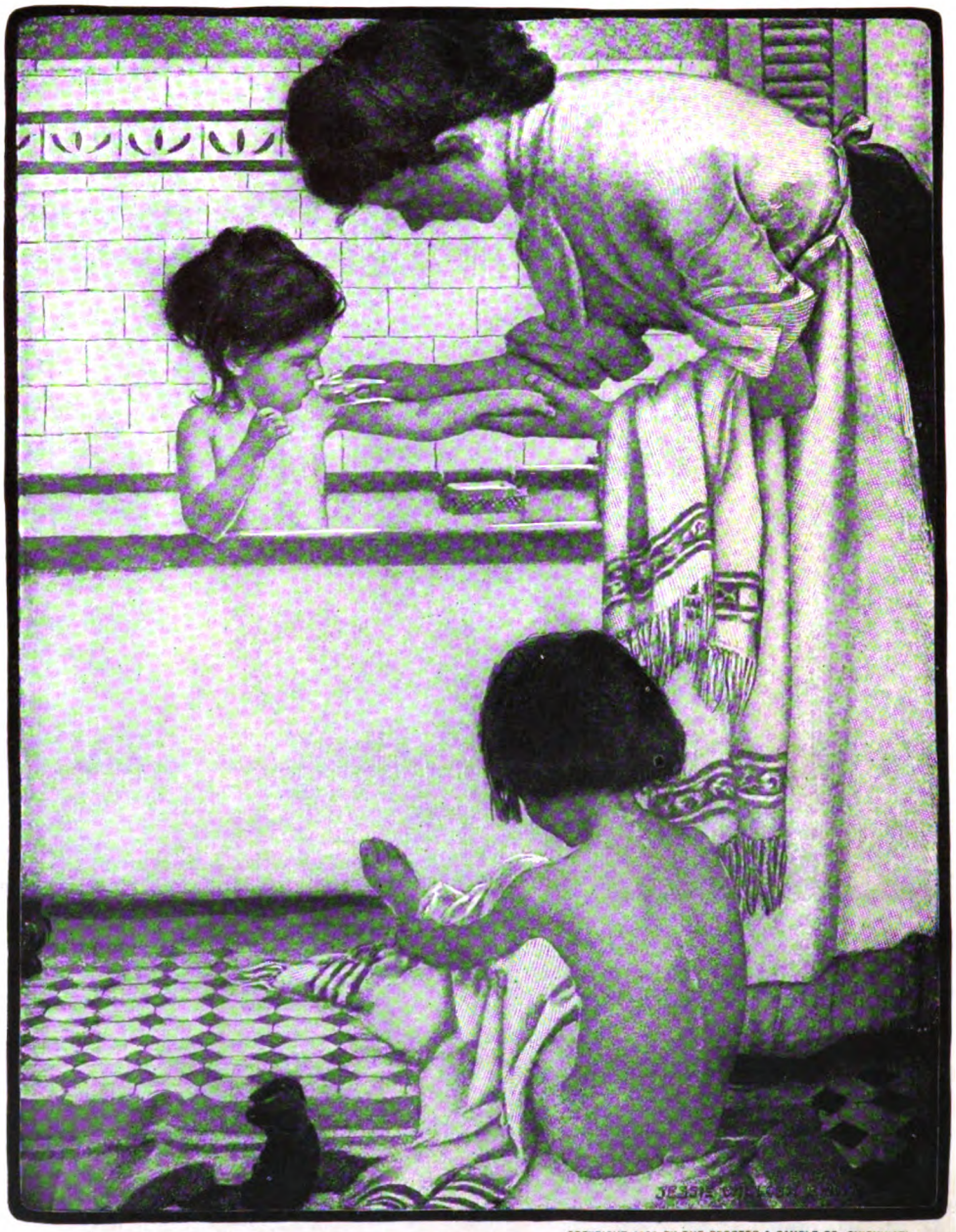
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THE DELINEATOR

CONDUCTED BY CHARLES DWYER

VOL. LX SEPTEMBER, 1902 No. 3



FIGURE 85 G
(Waist 6240)

FIGURE 86 G
(Shirt-Waist 6225)

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FIGURE 87 G
(Tea-Gown 6252)

FIGURE 88 G
(Shirt-Blouse 6061)
(Skirt 6134)

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FIGURE 89 G
(Shirt-Blouse 6177)
(Skirt 6241)

FIGURE 90 G
(Waist 6156)
(Skirt 6182)

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FIGURE 91 G
(Jacket 6164)
(Skirt 6107)

FIGURE 92 G
(Dressing-Sack 6245)
(Skirt 6146)

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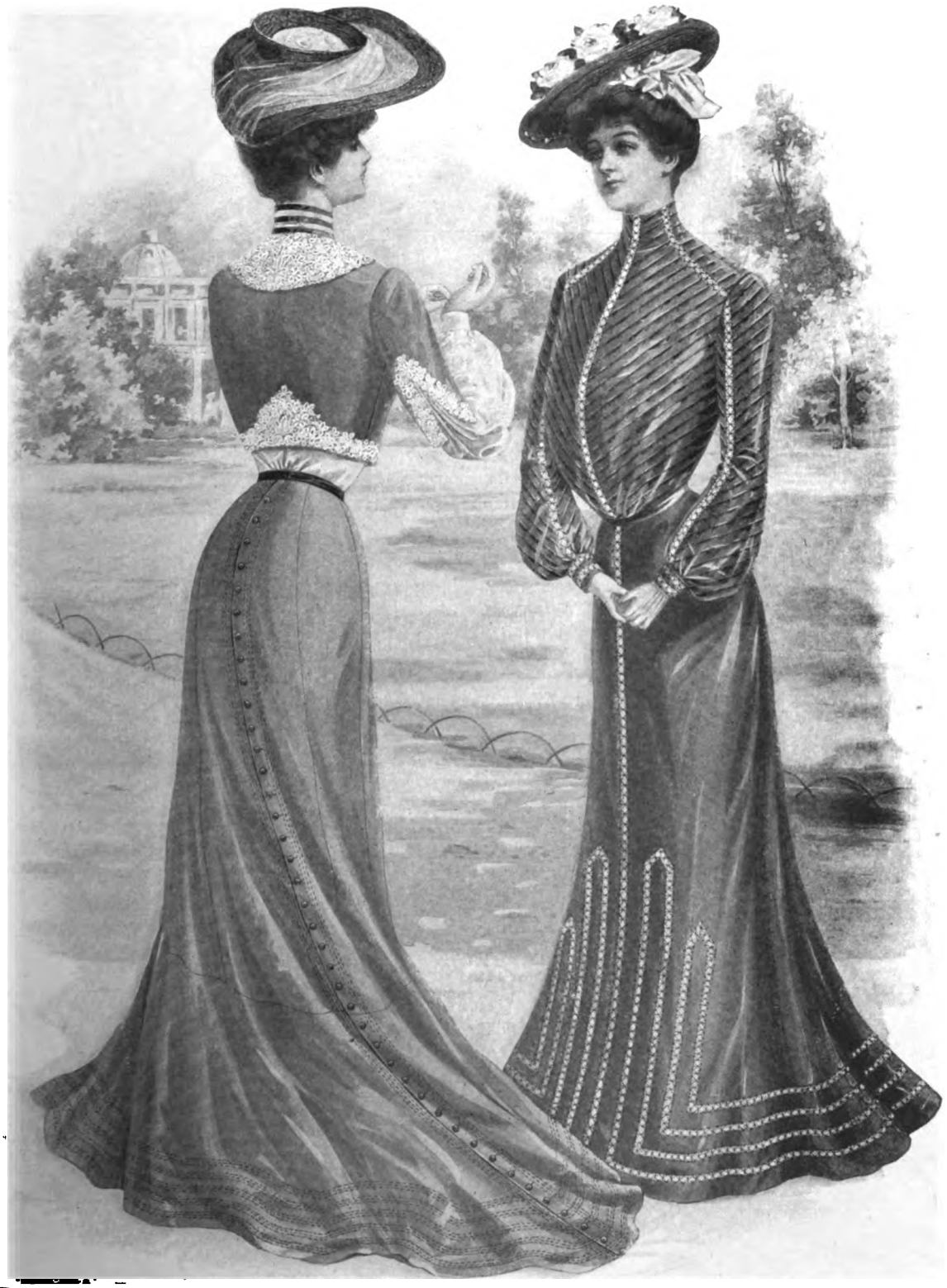


FIGURE 93 G
(Waist 6169)
(Skirt 6243)

FIGURE 94 G
(Waist 6253)
(Skirt 6060)

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FIGURE 95 G
(Coat 6248)

FIGURE 96 G
(Jacket 6117)

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FIGURE 97 G
(Shirt-Waist 6249)

FIGURE 98 G
(Waist 6206)

FIGURE 99 G
(Waist 6202)

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FIGURE 100 G
(Costume 6262)

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FIGURE 101 G
(Shirt-Blouse 6263)
(Skirt 6260)

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FIGURE 102 G
(Cape 6203)
(Skirt 6243)

FIGURE 103 G
(Coat 6208)

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FIGURE 104 G
(Costume 6207)

FIGURE 105 G
(Coat 6220)
(Skirt 6213)

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FIGURE 106 G
(Coat 6214)
(Skirt 6260)

FIGURE 107 G
(Coat 6232)

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FIGURE 108 G
(Waist 6202)

FIGURE 109 G
(Waist 6200)

FIGURE 110 G
(Waist 6206)

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FASHIONS OF TO-DAY

That the ultra-fashionable coat for Autumn will be shaped on loose-fitting lines and in three-quarter or full length style is an assured fact, and materials such as taffeta, peau de soie, moiré, light-weight cloth and even open-meshed goods having a silk lining of contrasting color, will be used for their development. A pleasing example of the Monte Carlo coat—a loose-fitting mode—is in regulation three-quarter length with one wide or two narrow circular flounces around the bottom, though provision is made for short three-quarter length with a single narrow flounce. A shawl, or Puritan collar and fancy bishop or flowing sleeves may be used with either mode. In taffeta, with trimmings of filet lace banding and velvet ribbon, this design would be exceedingly good style and particularly suitable for afternoon, street or carriage wear.

The du Barry coat is extremely modish and to tall, slight figures it is especially becoming. A dressy example made of taffeta, is stitched in tuck fashion at the inner or outer folds of the plaits. Either flowing or fancy bishop sleeves, tucked to correspond with the rest of the garment, may be used and the frill around the flat collar and also the stole ends may be omitted. Appliqué lace banding or embroidered bands may be employed effectively in the decorative scheme.

The frou-frou effect at the lower edge is a marked characteristic of many of the newest skirts, and a new five-gored mode distinguished by this effect, is closely-fitted to the knee and is in habit style with button or placket and seam closing. A hip yoke and circular flounce, from which the material should be cut away, may be added if desired. In velvet this mode would be particularly effective.

"The "Gibson" style remains popular in shirt-waists as well as in jackets, and even skirts are distinguished by this same characterizing feature. A shirt-waist of unusual good style of the "Gibson" type, is made in slot-seam effect and with a Duchess front closing. Silks, woollens, velvet, corduroy and cloth are all admirably suited to the development of the mode.



FIGURE 111 G.—LADIES' COAT AND SKIRT.—The patterns are Coat 6220, price 3d. or 20 cents; and Skirt 6243, price 1s. or 25 cents.

(Described on Page 332.)

A novel effect is achieved in a new bodice which has the body and collar in one. It is especially desirable for faggoted or other fancy finish, and for the development of either plain or tucked fabrics.

A skirt that is well suited to accompany the above described bodice is in seven-gored flare style, in frou-frou effect at the lower edge, with the close adjustment to the knee, and in habit style with button or placket and seam closing. The seams may be faggoted if desired, and a hip yoke and circular flounce may be used if individual taste prefers. The mode is known as the mermaid skirt.

There is an air of smart style in a new five-gored skirt that may be in short round, instep or shorter length, with lengthwise side-plaits stitched to flounce depth. It may be made with or without the hip yoke, which may extend about the skirt or terminate under the plaits at the sides of the front. Both plain and mixed cheviots, coverts and coarsely woven fabrics are suggested for the mode with machine-stitching for an ornamental finish.

A jaunty little jacket that may be made of the same or in a contrasting material from that used in the skirt, is very short with tight-fitting back and semi-fitted fronts which may close in a fly or with visible buttons. The sleeves are in conventional coat style and may be finished with cuffs or vents as preferred.

An innovation in the fashion world is the "Reform" costume, which somewhat suggests the Empire style. An example consists of an Eton jacket, a surplice waist or bodice, with or without a chemisette, and a five-gored flare skirt to be made in long or short sweep or in round length as desired. A combination of materials is suggested for the development of this mode.

Dainty silks and soft woollens are especially suitable for the development of a new cross-over or surplice shirt-waist having the ends of the fronts tied at the back or side. The sleeves may be in full-length or in elbow bishop style with frills, and the chemisette may be omitted.

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DESCRIPTIONS of LADIES' FIGURES



FIGURE ON FIRST PAGE COVER.

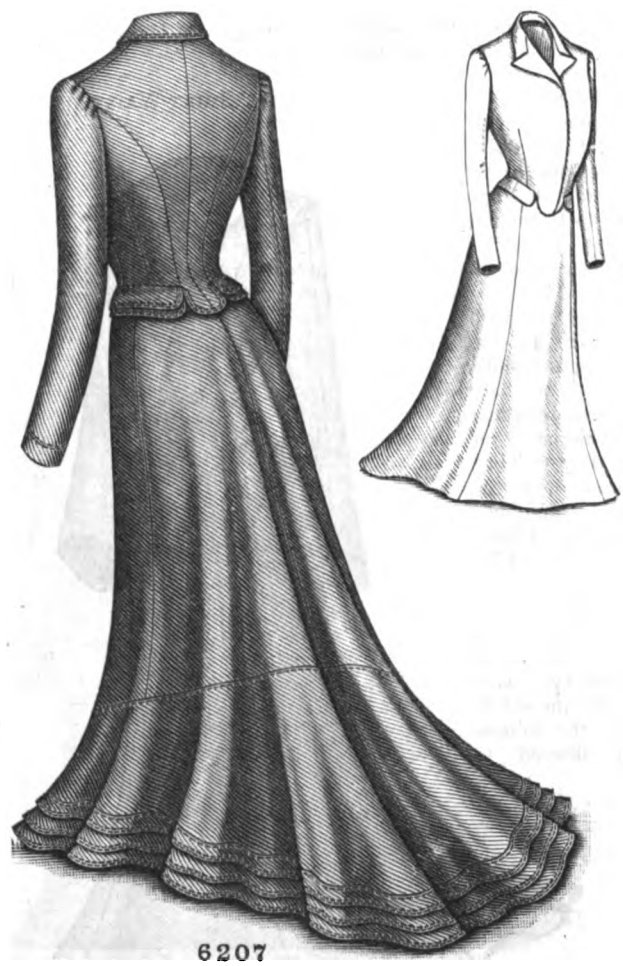
LADIES' WAIST AND SKIRT: representing Waist pattern 6206, price 9d. or 20 cents; 9 sizes, 30 to 46 inches, bust measure; shown also on page 335; and Skirt pattern 6243, price 1s. or 25 cents; 9 sizes, 20 to 36 inches, waist measure; shown also on page 342.

Black evening gowns suffer no decline in popularity and are extremely smart at this season. A charming gown is here pictured made of black chiffon and Renaissance lace over white taffeta, relief notes of black velvet ribbon and pale-pink roses with their foliage being introduced. The bodice is a *chic* design having a vest of soft white goods outlined with the flowers. The fronts round away and are slightly gathered at the lower edge to give a softly puffed effect. At the lower edge of the back slight fulness is eased in, and the roses follow the outline of the low neck. A velvet belt conceals the juncture of the waist and postilion, the latter being a novel addition suggestive of the Louis Quinze period. The sleeves are cut out at the top in drop style, the space being filled in with crossed straps of the velvet ribbon caught together at the centre with a cameo. Velvet straps support the waist over the shoulders. In the pattern provision is made for full-length sleeves and a high neck.



Gored skirts are very popular, accentuating as they do the long lines so fashionable. This graceful skirt is of the seven-gored order and is known as the mermaid skirt because of its sheath-like adjustment to the knee. It has a habit back, and a hip yoke and circular flounce included in the pattern are in this instance omitted. The lace trimming is applied around the lower edge of the skirt and extends upward in points. Sweep and short sweep length are provided, the latter being used in this instance, and an edge finish of white ruching is given.

Next in popularity to black for evening gowns comes white, the latter in many different tints, such as shell, lemon, porcelain, almond and oyster. Character is given in the all-white costumes by the use of laces, which can be had in all the shades named.



LADIES' TWO-PIECE COSTUME: CONSISTING OF A JACKET AND A FIVE-GORED FLARE SKIRT, IN SHORT SWEEP OR ROUND LENGTH, WITH HABIT BACK, AND WITH OR WITHOUT THE GRADUATED CIRCULAR FLOUNCE, FROM BENEATH WHICH THE SKIRT SHOULD BE CUT AWAY.

(Described on Page 332.)

A stylish reproduction of the gown shown at this figure would be in almond-white canvas over a foundation of white taffeta, with trimmings of Austrian crochet lace. Another pretty gown would be of sunburnt silk gauze over a lining of coral rose taffeta. Pieces of self-colored lace might be let in both bodice and skirt, and a tulle or chiffon drapery with rosette and long ends added for finishing the neck. Crêpe de Chine in white and in all the delicate colors is also in favor for evening gowns and is generally made over silk.

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FIGURES 85 G AND 86 G.

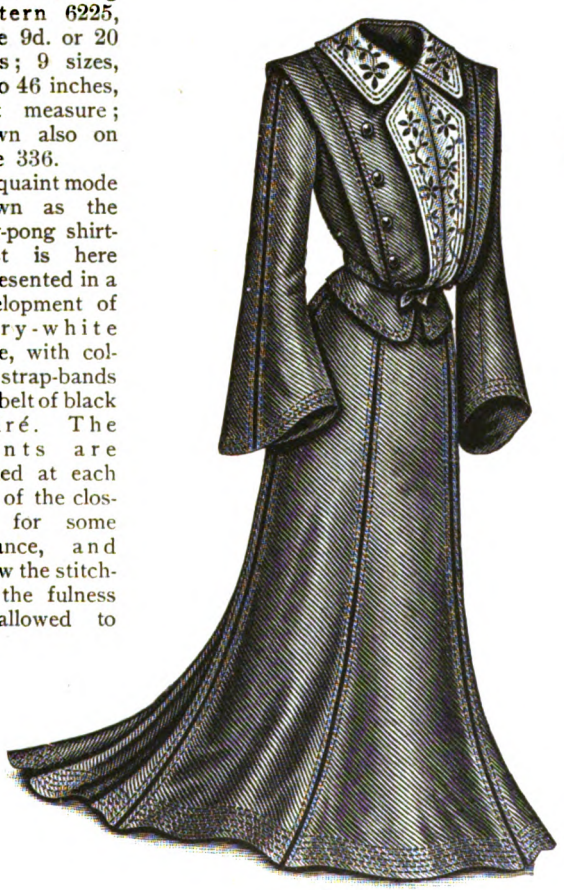
FIGURE 85 G (PAGE 309).—LADIES' WAIST: representing pattern 6240, price 9d. or 20 cents; 8 sizes, 30 to 44 inches, bust measure; shown also on page 333.

Black taffeta is effectively combined with white insertion faggoted with black twist in this bodice. A round yoke forms the upper part of the waist, and the fulness in front puffs out modishly over a ribbon belt. A centre-back closing is provided, and a straight collar of the faggoting finishes the neck. The sleeves are of the blouse order and droop modishly over straight bands.

A pretty waist would be of pale-blue Louisine, with a yoke of point Venise or Irish lace. Medallions of the lace might be introduced in the front and sleeve tops, and a *chou* of black tulle with long ends caught in at the waist would give a touch of distinction. Other appropriate fabrics are moiré, fancy taffeta, Liberty satin, foulard and the various soft woollens. Bands of the fabric embroidered might be faggoted together for the yoke and bands.

FIGURE 86 G (PAGE 309).—LADIES' SHIRT-WAIST: representing pattern 6225, price 9d. or 20 cents; 9 sizes, 30 to 46 inches, bust measure; shown also on page 336.

A quaint mode known as the ping-pong shirt-waist is here represented in a development of ivory-white serge, with collar, strap-bands and belt of black moiré. The fronts are tucked at each side of the closing for some distance, and below the stitching the fulness is allowed to puff out prettily. Lengthwise tucks are taken up in the back, and a belt defines the sloping line of the waist. A deep collar that may be rounded or pointed at the back finishes the neck, and a tie in bat-wing style is a pleasing addition. Strap-bands confine the blouse sleeves, which are equally suitable for elbow or full length.



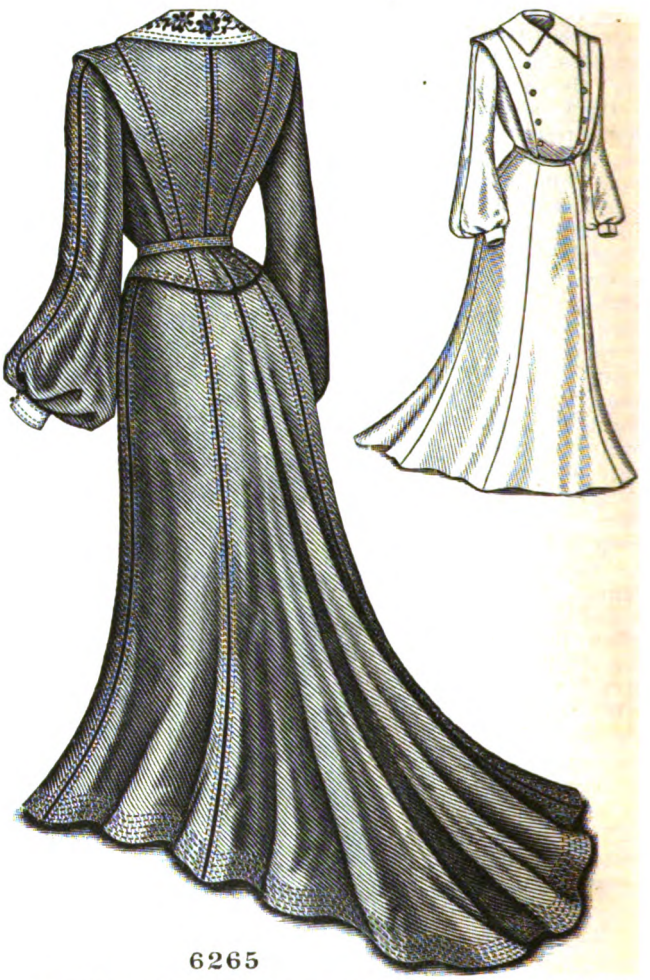
6265

White mohair will develop stylishly, with collar and strap-bands of colored taffeta or velvet. Albatross, French flannel and wash silks and cotton fabrics may be used.

FIGURES 87 G AND 88 G.

FIGURE 87 G (PAGE 310).—LADIES' TEA-GOWN: representing pattern 6252, price 1s. or 25 cents; 9 sizes, 30 to 46 inches, bust measure; shown also on page 327.

The tea-gown in Empire or "Reform" style is one of the prettiest of negligées. A dainty garment of this order is here shown made of light India silk and white lace, with ruffles of the material, ribbon and lace band for trimming. The body is short, in Empire style, rounded upward at the centre of the front and back. The skirt portion is circular at the back, where it is seamed, and a closing is made in front. A flat collar follows the outline of the pointed neck. Sleeves finished with graduated, gathered frills are a pretty feature, but a plainer effect may be obtained by employing regulation bishop sleeves with a band finish. A circular flounce adds to the flare at the foot, and a fluffy effect is obtained by the addition of narrow bias ruffles. Sweep or short sweep length may be employed, and the pattern also provides for a high-necked finish.



6265

LADIES' TWO-PIECE COSTUME, WITH SLOT OR REGULAR SEAMS: CONSISTING OF A BLOUSE ETON JACKET IN "GIBSON" STYLE, WITH BISHOP OR FLOWING SLEEVES, AND WITH OR WITHOUT THE COLLAR, PEPLUM OR JACKET SKIRT, AND A SEVEN-GORED FLARE SKIRT, IN SWEEP OR ROUND LENGTH, AND WITH AN INVERTED BOX-PLAIT AT THE BACK.

(Described on Page 332.)

Pale-blue albatross will be dainty with accessories of white net over blue satin. White or blue ribbon may be introduced. Dull-pink cashmere will combine effectively with yellow lace and black velvet ribbon. A more elaborate effect may be had by using stamped velvet in connection with heavy lace. *Peau de cygne*, foulard, cashmere and all soft, yielding fabrics are much in favor for tea-gowns.

FIGURE 88 G (PAGE 310).—LADIES' SHIRT-BLOUSE AND SKIRT: representing Shirt-blouse pattern 6061, price 9d. or

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20 cents; 7 sizes, 30 to 42 inches, bust measure; and Skirt pattern 6134, price 1s. or 25 cents; 8 sizes, 20 to 34 inches, waist measure.

Metallic-blue voile and velvet ribbon in a darker shade give an attractive development in this gown, faggoting and yellow lace being introduced as trimming. Circular shaping characterizes the skirt, which has a habit back closed with buttons and buttonholes or with a placket-and-seam. A circular flounce tucked along its centre and joined on under a simulated tuck lengthens the mode. A sweep is provided for in the skirt, which is known as the du Barry, and the lower edge is finished with a hem that gives the effect of a tuck.

A removable chemisette of white ribbon faggoted together is a smart item of this shirt-blouse, which is of "Gibson" shaping. Plaits extending to the waist-line both back and front emphasize the broad-shouldered effect, and the closing is arranged a little to the left of the front. The back is smooth, and a straight collar tops the chemisette. Two-seam bishop sleeves droop over bands, but, if preferred, they may be cut off in elbow length and allowed to fall free. A crush belt is a becoming adjunct.

This gown would be very effective made up in white mohair with stitched folds of taffeta. A chemisette of Irish crochet lace will give a distinctive touch. Etamine, hopsacking, wool crash, Pompadour and the exquisite Dolly Varden silks and the various dress materials are advised.



6262

LADIES' EMPIRE OR "REFORM" COSTUME: CONSISTING OF A REMOVABLE ETON JACKET AND A SURPLICE WAIST OR BODICE, WITH OR WITHOUT A CHEMISETTE; AND A FIVE-GORED FLARE SKIRT, WITH LONG OR SHORT SWEEP OR IN ROUND LENGTH.

(Described on Page 333.)

FIGURES 89 G AND 90 G.

FIGURE 89 G (PAGE 311).—LADIES' SHIRT-BLOUSE AND SKIRT: representing Shirt-blouse pattern 6177, price 9d. or 20 cents; 8 sizes, 30 to 44 inches, bust measure; and Skirt pattern 6241, price 1s. or 25 cents; 9 sizes, 20 to 36 inches, waist measure; shown also on page 339.

Tucks are still popular as a decoration, and a stylish portrayal is given in this gown of réséda-green cloth with velvet and lace as additional trimming. The waist is a *chic* mode known as the Monte Carlo shirt-blouse and is tucked in front at each side of the Duchess closing. A flat collar with strap having crossed ends outlines the chemisette, which is topped by a standing collar. The back of the waist is also tucked, and a tapering effect is given the figure by drawing the tucks close together at the waist-line. Band cuffs finish the bishop sleeves, and a strap-belt with crossed ends is worn.

The front-gore of the skirt is tucked in panel or "Gibson" effect, and the graduated, circular flounce lengthening the back and sides is also outlined with tucks. A habit back is a smart feature, and the skirt, which is of three-piece shaping, has a long sweep and is made over a five-gored foundation.



6262

Especially effective would be metallic-blue voile, with an introduction of Austrian crochet lace. Veiling would produce a pretty gown, with faggoting. Such fabrics as étamine, crêpes in silk and wool, foulard, mohair and dress materials in general are appropriate.

FIGURES 91 G AND 92 G.

FIGURE 91 G (PAGE 312).—LADIES' JACKET AND SKIRT: representing jacket pattern 6164, price 9d. or 20 cents; 7 sizes, 30 to 42 inches, bust measure; and skirt pattern, 6107, price 1s. or 25 cents; 8 sizes, 20 to 34 inches, waist measure.

A smart new Eton of blouse shaping forms a part of this attractive suit. It is made up in stone-gray homespun, with collar and cuffs of darker velvet, elaborated with machine-stitching in the same shade. The jacket gives a softly pouched effect in front and introduces slot seams stitched at each side

FIGURE 90 G (PAGE 311).—LADIES' WAIST AND SKIRT: representing waist pattern 6156, price 9d. or 20 cents; 7 sizes, 30 to 42 inches, bust measure; and skirt pattern 6182, price 1s. or 25 cents; 7 sizes, 20 to 32 inches, waist measure.

Faggoting and appliqués of heavy white lace were used in trimming this gown of beige veiling and silk of a lighter shade. A deep hip-yoke is a smart feature of the skirt, which is five-gored and has tuck plaits in graduated flounce depth at the sides and back, the termination of the tucks at each side of the front giving the effect of a panel. A foundation, also shaped by five gores, supports the skirt, which is appropriate for sweep or short sweep length.

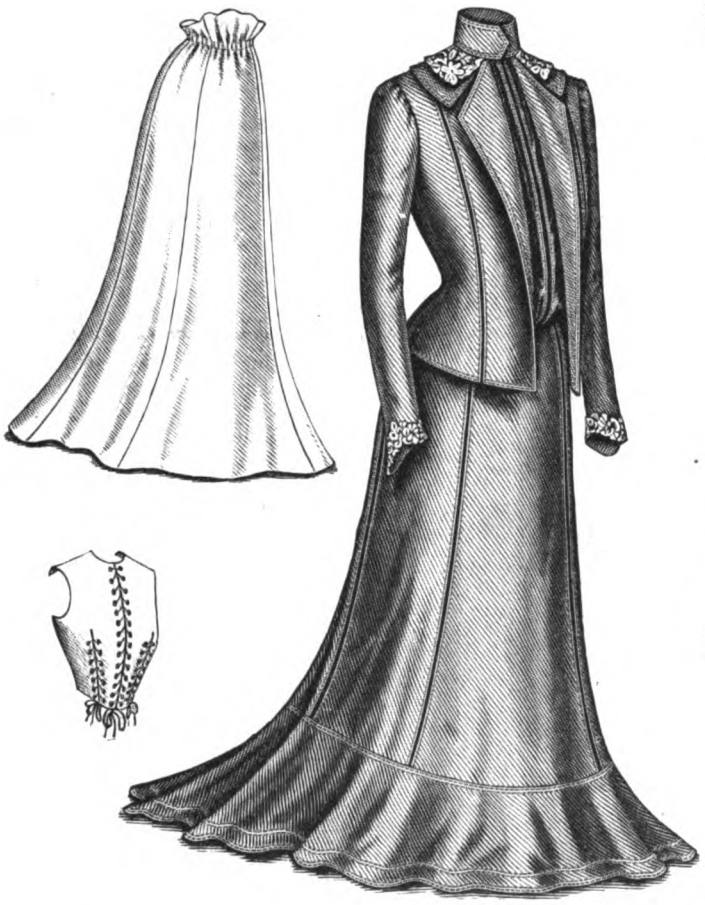
The bodice is one of the "buttoned-in-the-back" styles so popular. It has groups of tucks both in the front and back, and a deep, sectional yoke outlined by a bertha gives a distinctive touch. A high collar finishes the neck, and the sleeves droop over deep cuffs. A crush belt follows the sloping line of the waist. The pattern provides for the neck to be in Dutch square outline.

French voile in one of the castor shades would make up stylishly in this gown, with bands of stitched taffeta. Ecru barège is stylish with Irish or Arabe lace.

and having velvet stays A peplum forming a rounding tab at the back lengthens the jacket, a belt concealing its joining. A shawl collar is a stylish addition, and it may be rolled to the waist or only to the bust, as in this instance. The sleeves are gathered at the lower part and rolled to form cuffs.

Slot seams are also a feature of the skirt, which is five-gored and has velvet inserted at the seams to correspond with the jacket. At the back the fulness is regulated in an underfolded box-plait, and the mode, which is suitable for a long or short sweep, is made over a foundation of five-gored shaping. Material matching that in the jacket was used for the skirt.

Dove-gray étamine over a foundation of taffeta would be very pretty, with panne in the same shade for relief. Serge, cheviot, broadcloth, crêpe cloths, tailor suitings and granite cloth are also in favor, and silk is generally used for lining.



6237

LADIES' COSTUME, WITH REGULAR OR SLOT SEAMS, AND IN SWEEP OR ROUND LENGTH: CONSISTING OF A JACKET WAIST OR BODICE, WITH A FULL VEST WITH DUCHESS CLOSING AND HAVING A LINING REGULATED BY LACINGS IN THE DARTS AND CENTRE-FRONT; AND A SEVEN-GORED FLARE SKIRT, WITH AN EXTENSION AT THE TOP FOR LENGTHENING THE FRONT AND SIDES, AND HAVING AN INVERTED BOX-PLAIT OR GATHERS AT THE BACK AND WITH OR WITHOUT A CIRCULAR FLOUNCE FROM BENEATH WHICH THE SKIRT SHOULD BE CUT AWAY. (DESIRABLE FOR MATERNITY OR INVALID WEAR.)

(Described on Page 334.)

FIGURE 92 G (PAGE 312).—LADIES' DRESSING-SACK AND SKIRT: representing dressing-sack pattern 6245, price 9d. or 20 cents; 9 sizes, 30 to 46 inches, bust measure; shown also on page 337; and skirt pattern 6146, price 1s. or 25 cents; 9 sizes, 20 to 36 inches, waist measure.

The Empire or "Reform" effect is carried out in this dressing-sack with tucks, white China silk being the material used in making the garment, decorated with lace edging, appliqué and velvet ribbon. The tucks are taken up to Empire body depth, the fulness below falling free. A collar in shawl outline completes the open neck, and the flowing sleeves are tucked to the elbow. The mode, which is known as the du Barry negligé, may have a high neck finished with a Shakspere collar, as well as fancy bishop sleeves, provision being made in the pattern for both. The hem is finished with feather-stitching.

Figured blue-and-white foulard was chosen for making the five-gored skirt, ribbon applied in fancy design affording garniture. Three, graduated, circular flounces that terminate at the side-front seams add a distinctive touch to the mode, which is in sweep length and displays a habit back. A hip yoke is included in the pattern.

Cloth, serge, cheviot, homespun, broadcloth, as well as silks and the many dress materials are in order for the skirt, while the dressing-sack will be pretty developed in such materials as foulard, lawn, dimity and silks.

FIGURES 93 G AND 94 G.

FIGURE 93 G (PAGE 313).—LADIES' WAIST AND SKIRT: representing waist pattern 6169, price 9d. or 20 cents; 7 sizes, 30 to 42 inches, bust measure; and Skirt pattern 6243, price 1s. or 25 cents; 9 sizes, 20 to 36 inches, waist measure; shown also on page 342.

A *chic* bolero box-plaited in front to give the effect of one of the new jackets is a smart feature of this gown, for the development of which biscuit-colored étamine was chosen, with trimmings of Irish crochet lace. The bodice proper blouses softly between the bolero fronts and introduces an oddly shaped yoke. It is slightly gathered at the waist, and a belt and straight collar are added. The bolero has a smooth back and is finished with a shawl collar. Elbow sleeves slashed at the back of the arm fall over deep puffs finished with deep cuffs.



6237

The skirt is a smart mode known as the mermaid skirt and has a habit back closing with buttons and buttonholes. It is of seven-gored shaping and fits closely to the knee below which it flares out in *frou-frou* effect, and a circular flounce from beneath which the skirt proper should be cut away may be added. Long and short sweep are provided, and

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triple rows of machine-stitching give a neat finish.

Royal-blue hop-sacking would be simple and in good taste, with embroidered batiste for the waist. Voile, mohair, veiling and dress materials in general are advised.

FIGURE 94 G (PAGE 313).—LADIES' WAIST AND SKIRT: representing Waist pattern 6253, price 9d. or 20 cents; 8 sizes, 32 to 46 inches, bust measure; shown also on page 334; and Skirt pattern 6060, price 1s. or 25 cents; 9 sizes, 20 to 36 inches, waist measure.

A novelty is introduced in this waist by combining the body and collar in one. Black tucked taffeta was the material selected, and the seams are joined by faggoting, over white taffeta, the seams on the shoulders being arranged in Raglan effect. A centre-front closing is made, and the garment is without fulness at the top. At the lower edge of the front gathers are taken up, giving the required blouse over the belt. The sleeves are oddly shaped and have drooping puffs at the lower part confined by band cuffs. A belt is worn.

A centre-front seam in line with the closing of the bodice is a feature of the skirt which is of circular shaping and is developed in plain black taffeta. At the back the fulness may be taken up in a box-plait or gathers, and the skirt is in sweep length only. Five, flat, circular flounces provided in the pattern are in this instance omitted, and inset strappings of white taffeta faggoted on supply the trimming.

Smooth cloth in one of the new green shades stitched in black would be effective in this gown. Ivory-white mohair is fashionable and Limerick lace might be introduced for finishing touches. Wool canvas, Sicilian, veiling and other fabrics are recommended. The skirt is appropriate for development in plaided, striped or other fabrics.



6252

LADIES' EMPIRE OR "REFORM" TEA-GOWN OR WRAPPER, WITH SWEEP OR SHORT SWEEP AND HIGH OR POINTED NECK, AND WITH OR WITHOUT THE CIRCULAR FLOUNCE.

(Described on Page 334.)

FIGURES 95 G AND 96 G.

FIGURE 95 G (PAGE 314). — LADIES' COAT: representing pattern 6248, price 9d. or 20 cents; 9 sizes, 30 to 46 inches, bust measure; shown also on page 333.

The jaunty covert coat has lost none of its popularity and is one of the most serviceable of top garments. A *chic* mode is depicted at this figure in a development of tan covert cloth, stitching supplying the finish. It is snugly adjusted at the sides and back, while the fronts, which emphasize the new shaping, are closed in a fly. Above the closing lapels are introduced and meet the ends of the rolling collar. Turn-back cuffs finish the regulation coat sleeves, and pockets inserted in the fronts give a smart finishing touch.

A practicable development of this coat would be in dark-gray homespun, with a skirt of the same. Black cloth will give a stylish result, and a velvet collar adds to the effect.

FIGURE 96 G (PAGE 314). — LADIES' BLOUSE ETON JACKET: representing pattern 6117, price 9d. or 20 cents; 8 sizes, 30 to 44 inches, bust measure.

A velvet jacket is considered smart for special occasions, and a pleasing exponent of stylish modes is shown at this figure in a development of black velvet with rows of stitching as a finish. The jacket is of the blouse Eton order and droops in front, the back being snugly adjusted. The fronts roll in stylish revers that are faced with brocaded satin, and a peplum joined on under a belt is a smart item. Two-seam coat sleeves are introduced, but they may be replaced by bishop sleeves with cuffs, and strap collars provided in the pattern are in this instance omitted.

Black moiré would be stylish combined with Irish lace, and a lining of white satin will add to the effect.

FIGURES 97 G, 98 G AND 99 G.

FIGURE 97 G (PAGE 315).—LADIES' SHIRT-WAIST: representing pattern 6249, price 9d. or 20 cents; 7 sizes, 30 to 42 inches, bust measure; shown also on page 336.

A girlish air marks this shirt-waist which is developed in satin foulard bearing a pretty flowered design, edging, insertion and chiffon ruching giving contrast. The fronts cross over in surplice fashion and may be tied at the back or side, while the neck is arranged in V effect. The back is plain save for slight gatherings at the waist-line. The elbow sleeve droops over a band of insertion and lace frills, but, if preferred, it may be extended to full length.



An exceptionally dainty development of the mode would be in white wash silk, with Valenciennes edging and insertion. Surah, soft taffeta, cashmere, albatross and voile are recommended. Other pleasing developments may be had in Swiss, lawn, dimity and silk gingham. For dressy wear blue silk mousseline will be pretty with inlet pieces of lace.

FIGURE 98 G (PAGE 315).—LADIES' WAIST: representing

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pattern 6206, price 9d. or 20 cents; 9 sizes, 30 to 46 inches, bust measure; shown also on page 335.

All-over Chantilly net and peau de cygne in one of the *café au lait* tints gives good results in this smart bodice, and a band trimming of Oriental embroidery is introduced. A yoke-vest is a stylish feature, and the fronts are rounded away with pretty effect. At the lower edge gathers are displayed, and the back is topped by a pointed yoke. A straight collar finishes the neck, and the waist closes along the left shoulder and side. A scolloped postilion that deepens toward the back adds to the style of the garment, its joining to the waist proper being concealed by a belt with crossed ends. Voluminous puffs drooping over cuff facings are a feature of the sleeves, which may, however, be cut off in elbow length and finished with graduated frills.

Cream silk voile with Irish lace will be dainty, and a touch of color can be introduced in the collar. Crêpe de Chine, foulard, satin Liberty, mohair and albatross are also in favor for bodices.

FIGURE 99 G (PAGE 315).—LADIES' WAIST: representing pattern 6202, price 9d. or 20 cents; 7 sizes, 30 to 42 inches, bust measure; shown also on page 335.

Renaissance lace and oyster-white chiffon combine well in this bodice, the desired touch of black being introduced in a drapery of chiffon around the shoulders. A deep yoke forms the upper part of the waist, the lower part blousing prettily between rounding bolero fronts. Gathers are arranged at the waist-line of the back, and a crush belt is worn. Drooping puffs identify the sleeves, which are shaped at the top in drop style and fit smoothly below the elbow. Neck completion is afforded in a straight collar. If intended for evening wear, the yoke may be omitted and the sleeves cut off in elbow length.

Coarse silk-knotted net would be smart for an evening bodice, with bolero fronts of heavy white Escurial lace. If a yoke be desired, it may be of the same lace.



LADIES' CAPE, IN MEDIUM OR SHORT THREE-QUARTER LENGTH, WITH SHOULDER DARTS AND A STANDING BAND OR MEDICI COLLAR, AND WITH OR WITHOUT A BELT, RUFFLE OR FLOUNCE.

(Described on Page 334.)

FIGURE 100 G.

FIGURE 100 G (PAGE 316).—LADIES' COSTUME: representing pattern 6262, price 1s. or 25 cents; 7 sizes, 30 to 42 inches, bust measure; shown also on page 325.

Gowns of the "Reformation" or Empire period are receiving a considerable amount of attention at present, and a modern design combining an Eton jacket, and a skirt and bodice is here depicted. The jacket is short and has a seam at the centre of the back, while the fronts are rolled in oddly shaped revers. A wide collar finishes the neck, and the flowing sleeves are shaped to reveal the bodice sleeves in puff effect.

The bodice is tucked on the shoulders in front and at each side of the centre of the back. The fronts cross in surplice fashion and display a chemisette of tucked chiffon headed by a collar of the same elaborated with lace. The sleeves are of bishop shaping with shallow bands. Light-colored silk with lace trimming was selected for making the bodice. Joined to it is a five-gored skirt, which may have a long or short sweep or be cut off in round length. The back is without fulness, and the closing is effected at the left side-front seam. Smooth-finished tan cloth was chosen for making the jacket and skirt, with reliefs of brown velvet and cream lace.

Steel-gray cheviot will make up well, and taffeta of the same hue may be used for the bodice. Black-and-white braid will give effective garniture. Lady's-cloth, serge, mohair and all the dress materials will readily adapt themselves to this style, and the bodice is generally some soft finished stuff of the same or a prettily contrasting color.

FIGURE 101 G.

FIGURE 101 G (PAGE 317).—LADIES' SHIRT-BLOUSE AND SKIRT: representing Shirt-Blouse pattern 6263, price 9d. or 20 cents; 9 sizes, 30 to 46 inches, bust measure; shown also on page 337; and Skirt pattern 6260, price 1s. or 25 cents; 9 sizes, 20 to 36 inches, waist measure; shown also on page 340.

A charming shirt-blouse is illustrated at this figure made of London-gray silk with velvet trimmings. The fronts are gathered at the shoulder and neck edges and have the conventional box-plait at the centre. At the waist-line the fulness may be gathered or drawn in by a belt, a graceful bouffant effect being the result. Slight gathers are

disposed at the line of the waist in the back, and shoulder straps with pointed ends give the required broad effect. A narrow belt with crossed ends secured with a fancy pin defines the slanting line of the waist. Bands confine the bishop sleeves, which are also appropriate for elbow length.

The skirt is a particularly graceful design, which, owing to its shaping, is known as the mermaid skirt. It is five-gored and has a habit back that may be closed with button-holes and buttons or with a placket and seam, both ways being equally stylish at present. The skirt fits closely to the knee below which it flares out in frou-frou fashion, a graduated, circular flounce adding to this effect. A hip yoke provided in the pattern is here dispensed with. The material selected for making the skirt was veiling in a shade to match the blouse, and pipings of velvet give character.

A shirt-blouse suit made after



LADIES' LONG COAT, WITH A PURITAN COLLAR OR A SHAWL COLLAR WITH OR WITHOUT RUFFLES, AND FLOWING OR FANCY BISHOP SLEEVES, AND WITH OR WITHOUT ONE DEEP OR ONE OR TWO SHALLOW CIRCULAR FLOUNCES.

(Described on Page 335.)

this mode in ivory-white brilliantine would be smart with a hip yoke of Irish lace. Medallions of the same lace might be introduced in the blouse. Cloth, flannel and dress fabrics in general are advised for this gown, and strappings of taffeta can be applied.

FIGURES 102 G AND 103 G.

FIGURE 102 G (PAGE 318).—LADIES' CAPE AND SKIRT: representing Cape pattern 6203, price 9d. or 20 cents; 5 sizes, 30 to 46 inches, bust measure; shown also on page 328; and Skirt pattern 6243, price 1s. or 25 cents; 9 sizes, 20 to 36 inches, waist measure; shown also on page 342.

This smart cape is produced in armure silk and crêpe. It is circularly shaped and has a seam at the centre of the back. A circular flounce extends the mode to short three-quarter length, but if preferred the garment may be shorter. A ruffle outlining the cape collar gives the required broad effect, and the Medici collar is finished with a ruche. A belt may be used to draw the cape in at the back.

The skirt, which is known as the mermaid skirt, is one of the new flare modes comprising seven gores. It is in *frou-frou* effect at the lower edge and may have a long or short sweep. A flounce may be introduced but is in this instance omitted. Silk-and-wool poplin was used to make the skirt, with folds of crêpe for trimming.

Other appropriate fabrics for mourning wear are Henrietta, cashmere, crêpe de Chine, crêpe cloth and Imperial and Melrose serges. Peau de soie will be stylish for the cape, and dull jet ornamentation may be introduced. As an evening wrap the cape will be fashionable developed in pearl-gray cloth lined with pale-blue satin. Lace bands may be used to trim.

FIGURE 103 G (PAGE 318).—LADIES' COAT: representing pattern 6208, price 1s. or 25 cents; 8 sizes, 32 to 46 inches, bust measure; shown also on this page.

So thoroughly convenient are long coats that they have been readily adopted into general use. A fashionable design is here shown developed in black brilliantine, relieved with rows of stitching. It fits comfortably close at the back and sides, while the fronts are suggestive of box shaping. Two, shallow, circular flounces give a distinctive touch to the mode, but if preferred, they may be replaced by a deep flounce of similar shaping. A shawl collar with circular ruffles gives a stylish neck finish, but a Puritan collar may be used instead. Bishop sleeves with deep turn-back cuffs are introduced, but they may be finished in fancy or flowing style.

Gloria silk is one of the fashionable fabrics for long coats, and Irish lace may be used to decorate. Taffeta is also popular and with a lining of white satin will develop a stylish

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wrap. Peau de soie, cravenette, mohair, and light-weight cloths are also in use.

FIGURES 104 G AND 105 G.

FIGURE 104 G (PAGE 319).—LADIES' COSTUME: representing pattern 6207, price 1s. or 25 cents; 9 sizes, 30 to 46 inches, bust measure; shown also on page 323.

Loose-meshed fabrics are favored for the early Autumn tailor gown, and a pleasing example of this style is here shown, the material selected being homespun in a light-brown mixture, with reliefs of brown velvet and rows of stitching. The jacket fits snugly at the back and sides, and the fronts close in a fly. Double peplums are a distinctive feature, and at the centre of the front and back the jacket



6232

LADIES' TUCKED EMPIRE OR "REFORM" COAT, WITH HIGH NECK AND CAPE COLLAR, WITH OR WITHOUT A MEDICI COLLAR, OR WITH OPEN FRONT AND SLIGHTLY RIPPLED FANCY SHAWL COLLAR, AND WITH FLOWING OR BISHOP SLEEVES.

(Described on Page 335.)

proper is extended to form tabs. Above the closing lapels are formed, extending beyond the ends of the rolling collar. Two-seam sleeves are introduced.

There are five gores in the skirt, which is of newest shaping and portrays the habit back. Bands are applied around the bottom of the graduated, circular flounce, and from beneath the latter the skirt should be cut away. Short sweep and round length are provided.

Tailor suitings in general are recommended for development, and folds of self-colored taffeta or satin may be used as trimming. Blue étamine or canvas would be stylish, with braid trimming. Tweed, covert, cheviot and the various weaves of serge are standard fabrics.

FIGURE 105 G (PAGE 319).—LADIES' COAT AND SKIRT: representing coat pattern 6220, price 9d. or 20 cents; 7 sizes, 32 to 44 inches, bust measure; shown also on page 332; and skirt pattern 6213, price 1s. or 25 cents; 9 sizes, 20 to 36 inches, waist measure; shown also on page 341.

Some of the smartest wraps of the season introduce tucks or box-plaits as a decoration. Rich black taffeta was selected for making the coat shown at this figure, with heavy Irish lace and black velvet ribbon to trim. The coat is plaited all around, the plaits being stitched along the inner folds in tuck fashion. An oddly shaped collar with stole ends that may extend to the bottom of the coat is a smart adjunct. The velvet ribbon is drawn through the lace and is ornamented with pendants. A tucked frill edges the collar, and the sleeves flare at the lower part, where they are decorated to correspond with the collar. The neck is slightly low, and the closing is made at the centre of the front.

Grayish-blue cloth gives a *chic* development in the skirt, with folds of self-colored satin for trimming. It is of seven-gored shaping and has a pretty circular flounce. A habit back is employed, and sweep and short sweep length are provided.

Black moiré is much used for coats like the one described, and the collar may be of embroidered batiste. A skirt of pearl-gray cloth will be stylish. Mohair, Sicilian, pongee, brocaded silks as well as various cloths are advised.

FIGURES 106 G AND 107 G.

FIGURE 106 G (PAGE 320).—LADIES' COAT AND SKIRT: representing Coat pattern 6214, price 9d. or 20 cents; 7 sizes, 32 to 44 inches, bust measure; shown also on page 331; and Skirt pattern 6260, price 1s. or 25 cents; 9 sizes, 20 to 36 inches, waist measure; shown also on page 340.

This handsome wrap is known as the Monte Carlo coat, and is made up in black peau de soie, with collar and cuff facings of tucked batiste edged with lace of the same shade. It is in regulation three-quarter length, and has two narrow, circular flounces. The back fits comfortably close, while the fronts suggest the box shaping and have ribbon drawn through slashes made at each side of the closing. A Puritan collar finishes the neck, and the flowing sleeves have turn-back cuffs.

Cloth in one of the tan shades developed the skirt, with shaped bands of the material for ornament. The mode, of five-gored flare shaping, is known as the mermaid skirt and may be made with a long or short sweep. The back is in habit style.

A coat and skirt of black taffeta would be extremely smart with reliefs of Irish lace. Broadcloth and tailor mixtures are also in order, with facings of velvet or panne.

FIGURE 107 G (PAGE 320).—LADIES' COAT: representing pattern 6232, price 1s. or 25 cents; 5 sizes, 30 to 46 inches, bust measure; shown also on this page.

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A smart long coat suitable for day or evening wear is here represented made up in plain black satin combined with plain white silk, Persian appliqué supplying a note of color. The coat, in Empire or "Reform" style, has a tucked skirt supported by a short smooth body. A slightly rippled fancy shawl collar completes the neck and extends the entire length of the body, the fronts being wide apart to display the gown. Turn-back cuffs are a feature of the tucked bishop sleeves. Ribbon drawn through rings and allowed to fall to the lower edge, gives a *chic* touch. A high-necked finish may be given by a cape collar with or without a Medici collar.

White mohair will afford a smart development of the mode, with all-over Irish lace for the collar and cuffs. A lining of white satin may be added. Taffeta coats are also popular, and a collar of cream or écru lace will give distinction. Fine broadcloth and similar fabrics are advised, and if of a dark color, a lining of light silk will have a brightening effect.

FIGURES 108 G, 109 G AND 110 G.

FIGURE 108 G (PAGE 321).—LADIES' WAIST: representing pattern 6202, price 9d. or 20 cents; 7 sizes, 30 to 42 inches, bust measure; shown also on page 335.

A liberal supply of evening bodices is required by the woman whose social duties demand many changes of dress. Some smart designs suitable for matron or débutante are here shown. Figure 108 G pictures a charming bodice made up in white chiffon and white silk, the latter being embroidered in heavy silks of Oriental coloring. The waist has a full blousing front suggestive of baby shaping, while the back closes at the centre and has slight gathered fulness at the lower edge. Rounding bolero fronts are a pretty adjunct, and the elbow sleeves drooping modishly over bands are cut out at the top in drop style, revealing the arm. Straps support the garment over the shoulders, and tea-roses with their foliage are gracefully arranged to outline the low neck and conceal the shoulder straps. A crush belt is worn. Full-length sleeves and a high neck are provided in the pattern, as well as a scarf drapery to replace the roses.

White dotted Chantilly net is dainty and inexpensive and would make up prettily in this mode. With bolero fronts of Irish lace an elaborate effect could be obtained with violet-strewn Chiné silk. A drapery of white chiffon might be added. Soft silks, mousseline, silk organdy and crêpe de Chine are fashionable.

FIGURE 109 G (PAGE 321).—LADIES' WAIST: representing pattern 6200, price 9d. or 20 cents; 7 sizes, 30 to 42 inches, bust measure; shown also on page 333.

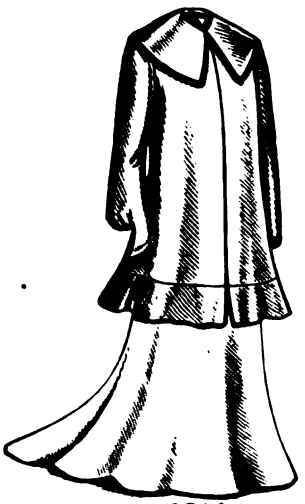
Pale-blue crêpe de Chine with appliqués of white lace gives an effective development of this bodice. The construction of the waist is simple, slight fulness being taken up at the upper and lower edges of the front, and at the lower edge only of the back. The popular side closing is observed, and a ribbon bowed at the side follows the sloping line of the waist. A deep, circular bertha of net covered with appliqué outlines the low neck, which is in "1830" style. Sleeves in three-quarter length suggestive of the du Barry period are introduced and carry out the quaint air of the mode. A high neck and full-length sleeves may be used if the waist is intended for other than formal wear.

Pale-yellow silk mousseline would be dainty with medallions of white or cream lace. Charming results are also obtained with embroidered mull, plain and embroidered nets and the various fancy silks. Lace or hand embroidery will afford the necessary contrast.

FIGURE 110 G (PAGE 321).—LADIES' WAIST: representing pattern 6206, price 9d. or 20 cents; 9 sizes, 30 to 46 inches, bust measure; shown also on page 335.

Taffeta in one of deeper champagne tints was chosen for this bodice, contrast being introduced in the black lace trimming and chiffon drapery. The fronts round away to display a vest and are gathered at the lower edge, the fulness puffing out modishly. At the lower edge of the back gathers are also arranged, and a strap-belt is worn. The chiffon drapery follows the low neck and is applied over the smooth vest with pretty effect. The elbow sleeves have graduated frills of lace and are shaped in drop style, a velvet strap holding the waist in position over the shoulders. The pattern provides for a high neck and sleeves of full length, as well as a scolloped postilion that is deepest at the back.

Pompadour silk in ivory-white would be charming in combination with pale-blue panne and cream silk muslin.





LADIES' COAT, IN REGULATION THREE-QUARTER LENGTH, WITH ONE WIDE OR TWO NARROW CIRCULAR FLOUNCES, OR IN SHORT THREE-QUARTER LENGTH, WITH A SINGLE NARROW FLOUNCE, AND WITH SHAWL OR PURITAN COLLAR, AND FANCY BISHOP OR FLOWING SLEEVES. (KNOWN AS THE MONTE CARLO COAT.)

(Described on Page 336.)

Particularly attractive would be a waist in Pekin stripes in two shades of green, contrasted with black-and-white dotted Liberty satin. A skirt of the same fabric would complete a charming evening gown. Other adaptable fabrics are Chiné silk, Louisine and fancy silks. A deep girdle of panne in some harmonizing tint will give a finishing touch.



6219 6219

LADIES' COAT, WITH SKIRT IN EITHER OF TWO OUTLINES: FOR WEAR WITH SHIRT OR SHIRT-BLOUSE OR WITH VEST AND CHEMISETTE. (EQUALLY DESIRABLE FOR GENERAL WEAR AND SIDE OR CROSS SADDLE RIDING.)

(Described on Page 336.)

FIGURE 111 G.

FIGURE 111 G (PAGE 322).—LADIES' COAT AND SKIRT: representing Coat pattern 6220, price 9d. or 20 cents; 7 sizes, 32 to 44 inches, bust measure; shown also on this page; and Skirt pattern 6243, price 1s. or 25 cents; 9 sizes, 20 to 36 inches, waist measure; shown also on page 342.

A stylish wrap known as the du Barry coat is pictured at this figure in a development of black taffeta, relief notes of velvet ribbon and Limerick lace being added. The coat is plaited all around, the plaits being stitched in tuck fashion along the inner folds. The collar extends down the front in stole fashion, and the fancy bishop sleeves have stylish cuffs caught together with cut steel buttons, but if preferred they may be in flowing style.

The skirt, of seven-gored shaping, is developed in black cloth with velvet pipings, and is known as the mermaid skirt owing to its shaping. It has a habit back, and either a long or short sweep may be used. A graduated flounce circularly shaped adds to the frou-frou effect at the lower edge, and a yoke is included in the pattern, but its use is optional.

Foulard, India silk and taffeta are fashionable materials for the skirt, and faggoting applied over the seams will supply trimming. Reseda-green broadcloth will give a stylish production and strappings of chine taffeta stitched in black will give a distinctive touch. The coat may be of such fabrics as moiré, peau de soie and other heavy silks. Fine broadcloth and lady's-cloth are also in use.

No. 6207.—LADIES' TWO-PIECE COSTUME.

A jaunty jacket is included in the costume displayed on page 323, in a construction of wood-brown cloth trimmed with machine-stitching. Figure 104 G shows this design in a different development. The jacket is closely adjusted at the back, which extends in a rounding tab, as also do the fronts, fashioned to close at the centre with buttons and buttonholes in a fly. One or two peplums are added at the sides, and coat sleeves bear out the trim effect. Neck completion is afforded in a rolling collar and revers.



Five gores shape the skirt, which is closely adjusted around the hips and exhibits a habit back. The fashionable flare marks the lower edge, which in the medium sizes measures about three yards and one-fourth. The effect may be heightened by the introduction of a graduated, circular flounce from beneath which the skirt should be cut away, affording a measurement of about four yards and one-fourth. Three circular trimming bands applied on either the skirt or flounce form a pretty finish for the mode, which is shaped for sweep or round length.

Dahlia-red hopsacking stitched in black would be smart, and gray-green canvas is also in favor. Tailor goods, art cheviots and the satin-faced cloths are highly popular.

We have pattern No. 6207 in 9 sizes for ladies from 30 to 46 inches bust measure. For a lady of medium size, the costume without flounce and trimming bands will require 4½ yards of material 50 inches wide; the costume with flounce and trimming bands, 6½ yards in the same width. Price, 1s. or 25 cents.

No. 6265.—LADIES' TWO-PIECE COSTUME.



An effective color combination is exhibited in the costume shown on page 324 in blue broadcloth, associated with white cloth embroidered in black silk. The jacket is of the blouse Eton order, in "Gibson" style with plaits allowed on the shoulders in the characteristic way, and seams stitched in slot-seam effect taper from the shoulders to the waist-line



6220 6220

LADIES' PLAITED COAT, STITCHED IN TUCK FASHION ALONG THE INNER OR OUTER FOLDS OF THE PLAITS, WITH FLOWING OR FANCY BISHOP SLEEVES, AND WITH OR WITHOUT THE FRILL OR STOLE COLLAR. (KNOWN AS THE DU BARRY COAT.)

(Described on Page 336.)

both in front, and at the back where the seam at the centre is finished in similar fashion. The fronts are faced to roll back in tapering revers, but they may be worn in double-breasted fashion if preferred. A strap-belt defines the sloping line of the waist and heads the peplum and postilion, which, however, may be omitted with the flat collar at the neck. An effect in slot seams is given the sleeves, which may be in bishop style drooping over bands at the wrists, or flowing sleeves may be substituted. Buttons provide an ornamental touch.

Seven gores shape the skirt, which is one of the flaring designs that widens noticeably at the lower edge, where in the medium sizes it attains a measurement of about five yards.



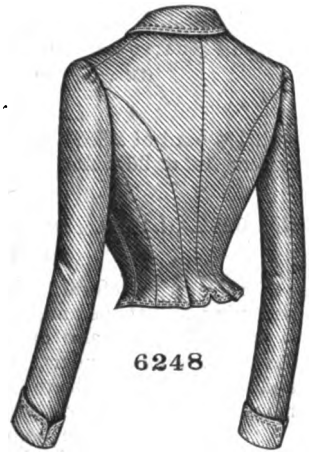




LADIES' YOKE WAIST OR BODICE, CLOSED AT THE LEFT SHOULDER AND SIDE, WITH HIGH NECK AND FULL-LENGTH SLEEVES OR "1830" LOW NECK AND DU BARRY PUFF SLEEVES, AND WITH OR WITHOUT THE CIRCULAR BERTHA.

(Described on Page 338.)







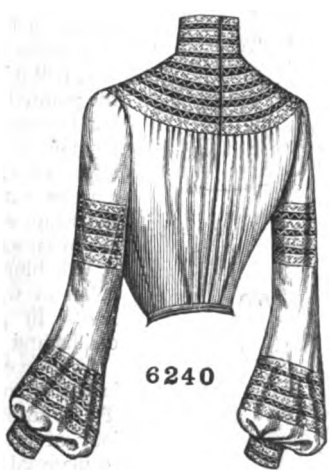
LADIES' COAT OR JACKET, WITH FLY OR VISIBLE BUTTON CLOSING AND WITH OR WITHOUT SLEEVE VENTS OR CUFFS.

(Described on Page 337.)

Dahlia-red zibeline would be stylish in association with gold-and-white appliqué and black satin pipings. Faggoting might be employed to advantage for outlining the seams. Hopsacking, tailor suitings, checks, serge, cheviot and natté effects in the new taffetas for street wear are appropriate.

We have pattern No. 6265 in 9 sizes for ladies from 30 to 46 inches, bust measure. For a lady of medium size, the costume requires 6⅛ yards of material 50 inches wide, with 1 yard of contrasting material in the same width for collar, wristbands, stays and to face revers. Price of pattern, 1s. or 25 cents.





LADIES' WAIST OR BODICE, WITH ROUND YOKE OF EVEN DEPTH, CLOSED AT THE BACK, OR AT THE LEFT SHOULDER AND SIDE, OR AT THE LEFT SHOULDER AND AT THE CENTRE OF FRONT BELOW THE YOKE, WITH FULL-LENGTH OR ELBOW BISHOP SLEEVES, AND WITH OR WITHOUT LINING. (EQUALLY DESIRABLE FOR FAGGOTED OR OTHER FANCY EFFECTS AS FOR GOODS WITHOUT FANCY FINISH.)

(Described on Page 337.)

An inverted box-plait disposes of the fulness at the back, and the pattern makes provision for sweep or round length

No. 6262.—LADIES' EMPIRE OR "REFORM" COSTUME.

A surplice waist is a feature of the Empire or "Reform" costume shown on page 325 in a development of hyacinth-blue wool crash, relieved with insertion, ribbon and French knots. By referring to figure 100 G another view may be obtained. The waist is comfortably adjusted, and tucked in tapering effect at each side of the centre of the back, and to yoke depth in front, the fulness puffing out prettily over the bust. The fronts cross in surplice effect, and the fulness at the lower edge is regulated by gathers. Straight bands finish the bishop sleeves, and a chemisette of fancy tucking topped by a standing collar may be utilized when a high neck is required. A short dart-fitted lining is used. The flare skirt, which is joined to the waist without fulness, is shaped with five gores, the closing being made along the left side-front seam. Provision is made for either long or short sweep, or round length may be adopted.



The Eton jacket that completes the costume is shaped with a seam at the centre of the back, and the fronts are turned back in stylishly pointed revers and faced with tucking. A deep shawl collar is an additional item of interest, and flowing sleeves are displayed.

Black satin-faced goods would be stylish in combination with white silk tucking and black appliqué decorations. Veiling, Henrietta, lady's-cloth, foulard, novelty suitings and cheviot are appropriate. A trimming of black and white braid would look well on a gown of blue serge.

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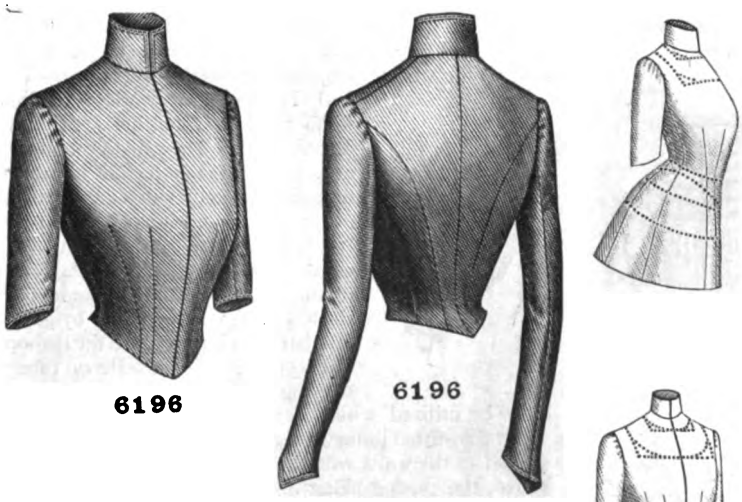
We have pattern No. 6262 in 7 sizes for ladies from 30 to 42 inches, bust measure. For a lady of medium size, the costume requires 7¾ yards of material 44 inches wide, with ⅝ yard of fancy tucking 18 inches wide for the chemisette, and ½ yard of plain tucking 18 inches wide for covering revers. Price of pattern, 1s. or 25 cents.

No. 6237.—Ladies' Costume.

The requirements of the invalid are carefully provided for in the costume depicted on page 326, which is also desirable for maternity wear. Navy-blue lady's-cloth was the material selected, and contrast was supplied in silk and appliqué lace. The waist or bodice, in jacket style, may have the regular seams, or the popular slot seams may be employed, and the fronts are faced to be turned back in revers that frame a full vest mounted on the lining. The vest is tucked to yoke depth, allowing a becoming fulness which is collected in gathers at the waist-line, and a Duchess closing is arranged at the centre. A scolloped outline is given at the wrists of the two-seam sleeves. Two flat, circular collars give style to the neck, which is completed with a strap collar closing in front. The lining fronts have lacings in the darts, and at the centre where the closing is made, allowing absolute comfort and freedom.

The skirt, which has seven gores, may also introduce the slot or regulation seams and flares markedly at the lower edge, where a measurement of about four yards and one-half is allowed in the medium sizes. The use of a circular flounce from beneath which the skirt should be cut away and which measures about five yards and one-fourth is optional. The fulness at the back may be disposed in an inverted box-plait or collected in gathers. Sweep or round length may be given, and an extension is allowed at the top for lengthening the front and sides, to suit the necessary demands. A tape run through a casing confines it to the waist.

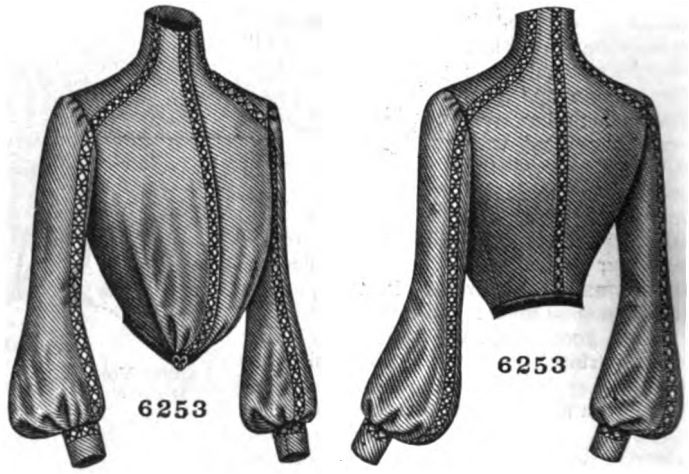
Unobtrusive shades of green or brown are attractive for costumes of this type, and lace over silk is pretty for the full vest. Any simple trimming may be employed. Cheviot, hop-sacking, étamine, wool crash, wool batiste, cashmere, albatross, and tailor suitings are advised.



Ladies' Waist or Bodice, or Body Lining for Bodices, Wrappers, etc., with Straight-Fitted Fronts, High Neck, Dutch Square or Round Neck, or Deep-Square or Round Neck, and Sleeves Flared over the Hand or Finished in a Venetian Point or Straight-Around or in Elbow Length. (Showing the New Waist-Line and Different Depths of Outline.)

(Described on Page 338.)

We have pattern No. 6237 in 6 sizes for ladies from 32 to 42 inches, bust measure. For a lady of medium size, the costume without flounce requires 5⅞ yards of material 50 inches wide; with flounce 6¼ yards in the same width, each with 1⅜ yard of silk 20 inches wide for the vest. Price of pattern, 1s. or 25 cents.



Ladies' Waist or Bodice, with Body and Collar in One. (Desirable for Faggoted or Other Fancy Seam Finish.)

(Described on Page 339.)

No. 6252.—Ladies' Empire or "Reform" Tea-Gown or Wrapper.

Empire or "Reform" effects in negligées are decidedly becoming, and shaped accordingly is the mode represented at figure 87 G and also on page 327, in the latter case in a development of lavender India silk and lace. Both sweep and short sweep length are provided for the wrapper, which is mounted on a regularly fitted lining and displays a short Empire body rounded upward at the centre of the back and front. The skirt is gored, with a seam at the centre of the back, and an invisible closing is arranged in front. The three-quarter length bishop sleeves may be completed with graduated frills headed by ribbon or banded closely. A deep shawl collar curving upward at the back, and widened by a frill of edging is a pretty accessory for the pointed neck and a collar of Puritan shaping is provided for the high neck. A circular flounce may exaggerate the flare at the lower edge, and from beneath it the skirt may be cut away. Crushed ribbon follows the Empire outline, and loops and long ends are ornamental features.

Pale-blue albatross would be pretty with a collar of white silk embroidered in French knots in pale-blue. Veiling, crêpe cloth, challis and China silk are advised.

We have pattern No. 6252 in 9 sizes for ladies from 30 to 46 inches, bust measure. To make the tea-gown without flounce, for a lady of medium size, will require 9⅝ yards of material 27 inches wide; the tea-gown with flounce, 11¾ yards in the same width. Price, 1s. or 25 cents.

No. 6203.—Ladies' Cape.

Capes are once again restored to favor, and the design represented on page 328 shows a popular style in a development of brocaded silk, decorated with passementerie and ribbon, and also in rich crimson cloth finished with machine-stitching. Figure 102 G again displays

this mode. A seam at the centre of the back, aided by darts on the shoulders, adjusts the cape, which may be held in at the back by a ribbon belt or not, according to fancy. The pattern makes provision for the cape to be in medium or short three-quarter length, and the flare at the lower edge, which in the medium sizes affords a sweep of about three yards, may be increased by the addition of a circular flounce measuring about four yards and one-fourth. A stylish effect is given the neck by a Medici collar which may be replaced by a standing band, and the necessary broad-shouldered effect is obtained by a cape collar lengthened by a circular ruffle. Chiffon plaitings give a fluffy finish to the neck.



LADIES' WAIST OR BODICE, CLOSED AT THE BACK, WITH HIGH OR LOW NECK AND FULL-LENGTH OR ELBOW PUFF SLEEVES, AND WITH OR WITHOUT SCARF DRAPERY.
(Described on Page 339.)

Gray broadcloth would be a pretty as well as serviceable choice for evening, and Irish lace would be a fitting decoration. Satin-faced goods, plaid, Oxford cloth, kersey, melton and brocaded satins are advised, the choice of the material being dependent on the purpose of the wrap. A development in black moiré would be smart, and medallions of heavy écru or white lace will be effective. A lining of white in satin or plain figured silk may be added.

We have pattern No. 6203 in 5 sizes for ladies from 30 to 46 inches, bust measure. To make the cape without flounce for a lady of medium size, will require 4½ yards of material 27 inches wide, or 2½ yards 54 inches wide; the cape with flounce, 5¾ yards 27 inches wide, or 3½ yards 54 inches wide. Price of pattern, 9d. or 20 cents.

No. 6208.—LADIES' LONG COAT.

Long coats are promised great favor this Autumn, and numerous charming designs are being shown in advance. The mode pictured on page 329 exhibits pleasing features and is shown in two developments, one being in black taffeta elaborated with lace, while for the other light cloth was used. The coat, which is also displayed at figure 103 G, is closely adjusted at the back with a centre and side-back seams, and the fronts hang in straight effect. One, or two shallow, circular flounces may be added to increase the flare at the lower edge, or they may be replaced by one deep, circular flounce. Neck completion is afforded in a shawl collar fancified with circular ruffles, over which a collar of lace sets prettily. The pattern also provides a Puritan collar, if a simpler effect be desired. Much variety is allowed in the sleeves, which may follow the flowing order, or be of the bishop shaping gathered at the wrists, with deep turn-back cuffs; or a more fanciful style may be adopted, with the fulness laid in plaits under straps that lap with pointed ends at the wrists, and flaring out smartly over the hand, with frills of lace supplying an ornamental touch.

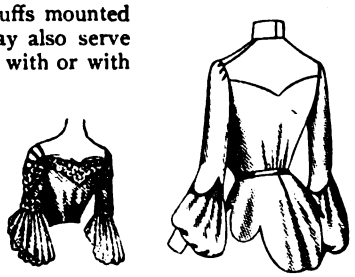
For general travelling purposes lustrous black or dark-blue Sicilian is in style, and peau de soie and moiré lead for more dressy wear. Melton, kersey, brocaded satin, velvet, and cloaking fabrics are equally appropriate.

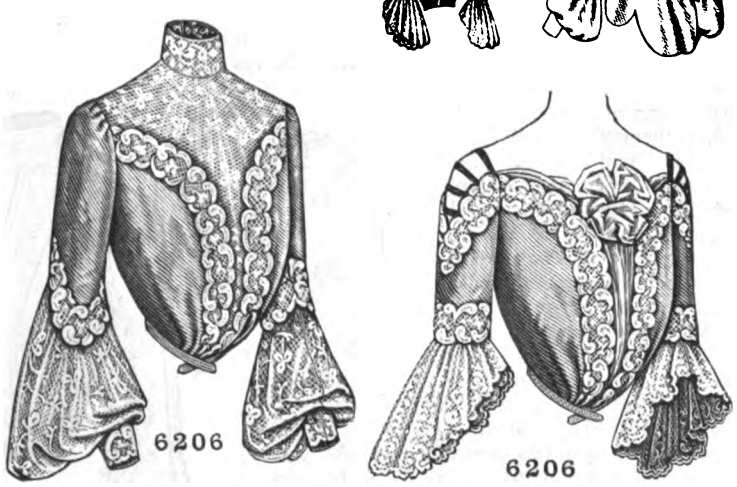
We have pattern No. 6208 in 8 sizes for ladies from 32 to 46 inches, bust measure. For a lady of medium size, the coat without flounces will require 12¼ yards of material 27 inches wide, or 5¾ yards 54 inches wide; with one wide flounce, 11¾ yards 27 inches wide, or 6 yards 54 inches wide; with two shallow flounces, 15 yards 27 inches wide, or 6½ yards 54 inches wide Price of pattern, 1s. or 25 cents.



No. 6232.—LADIES' TUCKED EMPIRE OR "REFORM" COAT.

A quaint Empire or "Reform" effect is given the coat shown at figure 107 G, and again on page 330, where it is shown constructed of black taffeta and of figured Sicilian, associated with all-over lace. The main feature of the mode is the short body that is shaped in an upward point at the back and dips fashionably in front, where curving seams that extend to the shoulders are a feature. The skirt is gored at the under-arm seams and is tucked at each side of the centre of the back and at the front, its attachment to the body being followed by heavy machine-stitching. The tucked sleeves may be in flowing style, or gathered at the wrists under stylish turn-back cuffs mounted on wide bands which may also serve as cuffs. A cape collar with or without a Medici collar is supplied for the high-necked development, although an open front with a fancy shawl collar, slightly rippled, may take its place.





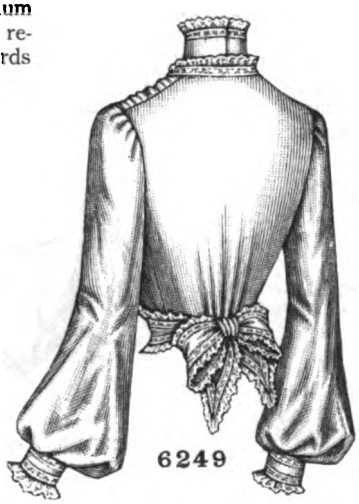
LADIES' WAIST OR BODICE, WITH HIGH OR LOW NECK AND FULL-LENGTH OR ELBOW SLEEVES, AND WITH OR WITHOUT THE POSTILION.
(Described on Page 340.)

Black broadcloth would be fashionable with moiré and Irish lace introduced for decoration. Moiré, taffeta, peau de soie, albatross, gloria silk, pongee and satin are used.



We have pattern No. 6232 in 5 sizes for ladies from 30 to 46 inches, bust measure. For a lady of medium size, the coat require 10¾ yards of material 27 inches wide, or 7⅜ yards 44 inches wide, each with 1¼ yard of all-over lace 18 inches wide to cover the collar. Price of pattern, 1s. or 25 cents.





6249

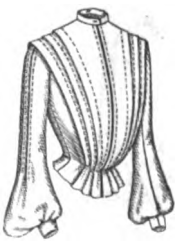
6249

LADIES' CROSS-OVER OR SURPLICE SHIRT-WAIST OR SHIRT-BLOUSE, HAVING THE ENDS OF THE FRONTS TIED AT THE BACK OR SIDE, WITH FULL-LENGTH OR ELBOW BISHOP SLEEVES, AND WITH OR WITHOUT THE CHEMISETTE OR LINING.

(Described on Page 340.)

No. 6214.—LADIES' COAT.

The Monte Carlo coats have lost none of their popularity as is attested by the mode represented on page 331 developed in black taffeta, decorated with appliqué lace. The coat, which is again displayed at figure 106 G, is semi-adjusted at the back with a centre seam, and the fronts adhere to the box shaping. The regulation three-quarter length may be adopted, and one wide or two narrow circular flounces may be used for variation at the lower edge; or short three-quarter length may be employed, with a single narrow flounce. The wide collar may be of either the shawl or Puritan shaping, and long ends and a rosette of ribbon provide an ornamental touch. The fancy bishop sleeves are turned back in unique cuffs, and at the back dart tucks may be introduced with the gathers which collect the fulness; or, if preferred, flowing sleeves reversed to form stylish turn-back cuffs may be substituted. Either style of sleeve may be made without the cuffs.



Pongee or black moiré would be effective combined with Irish lace, or batiste tucking and Arabe lace. Peau de soie, albatross, gloria silk, satin and Sicilian are in favor.

We have pattern No. 6214 in 7 sizes for ladies from 32 to 44 inches, bust measure. For a lady of medium size, the coat with one wide flounce requires 7⅜ yards of material 27 inches wide, or 3½ yards 54 inches wide; with two narrow flounces, 8⅝ yards 27 inches wide, or 4⅛ yards 54 inches wide. Price of pattern, 9d. or 20 cents.

No. 6219.—LADIES' COAT.

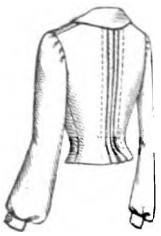
A coat equally desirable for general wear and for side and cross saddle riding is pictured on page 332 in a development of cloth simply machine-stitched. The mode, which extends well below the hips, is closely adjusted with the regulation seams, and an opening is left at the back below the centre seam. Provision is made for either of two lengths in front, and buttons and buttonholes effect the closing in single-breasted fashion. Coat sleeves that close at the wrists with buttons and buttonholes are in keeping with the tailor aspect of the coat, and a rolling collar that forms notches with the revers completes the neck.

Fine black serge is an appropriate selection of material, and other fabrics in use are mohair, brilliantine, broadcloth and covert cloth.

We have pattern No. 6219 in 9 sizes for ladies from 30 to 46 inches, bust measure. To make the coat for a lady of medium size, will require 2½ yards of material 54 inches wide. Price of pattern, 9d. or 20 cents.

No. 6220.—LADIES' PLAITED COAT.

Plaits stitched in tuck fashion distinguish the coat represented on page 332 in black taffeta, with a collar embroidered in white silk in a floral design. Dif-





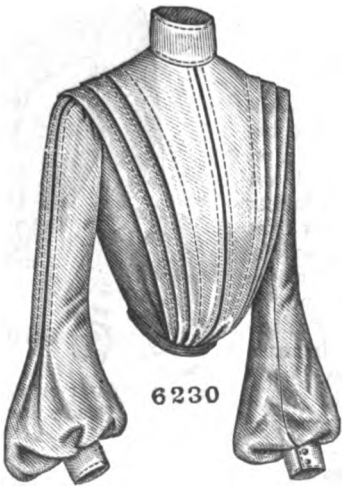
6225



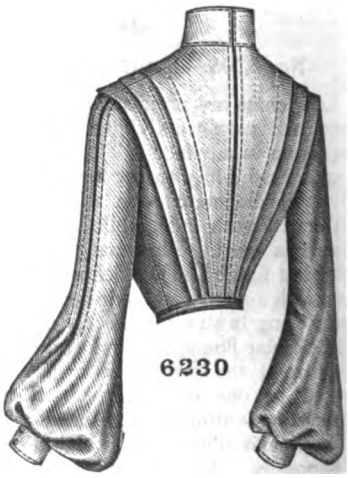
6225

LADIES' SHIRT-WAIST OR SHIRT-BLOUSE, TUCKED OR GATHERED AT THE SHOULDERS, WITH FULL-LENGTH OR ELBOW BISHOP SLEEVES, AND WITH OR WITHOUT THE BODY LINING. (KNOWN AS THE PING-PONG SHIRT-WAIST.)

(Described on Page 341.)



6230



6230

LADIES' SHIRT-WAIST OR SHIRT-BLOUSE, IN "GIBSON" STYLE, WITH SLOT-SEAM EFFECT AND DUCHESS FRONT CLOSING, AND WITH OR WITHOUT THE LINING.

(Described on Page 341.)

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ferent portrayals of the mode may be seen by referring to figures 105 G and 111 G. The coat is of the fashionable length, extending below the hips, and is laid in plaits that may be stitched along their inner or outer folds to a short distance above the lower edge to suggest tucks. The sleeves are plaited to correspond, and fall in flowing style, or they may be of the bishop order, banded closely under cuffs forming tabs at the back. Novelty is introduced in a collar seamed on the shoulders, the stole ends extending to the lower edge or a little below the waist-line. A tucked frill widens it across the shoulders, and a tie is tacked in around the neck and may be knotted carelessly at the throat, or the coat may be worn open and rolled in tiny revers at the top.

Pongee would be attractive, both for coaching and travelling purposes. Moiré is as fashionable as ever, and good results are obtained with albatross over champagne-colored silk. Duchess satin and heavy silks are used.

We have pattern No. 6220 in 7 sizes for ladies from 32 to 44 inches, bust measure. For a lady of medium size, the coat needs 7 yards of material 27 inches wide, or 4¼ yards 54 inches wide. Price of pattern, 9d. or 20 cents.





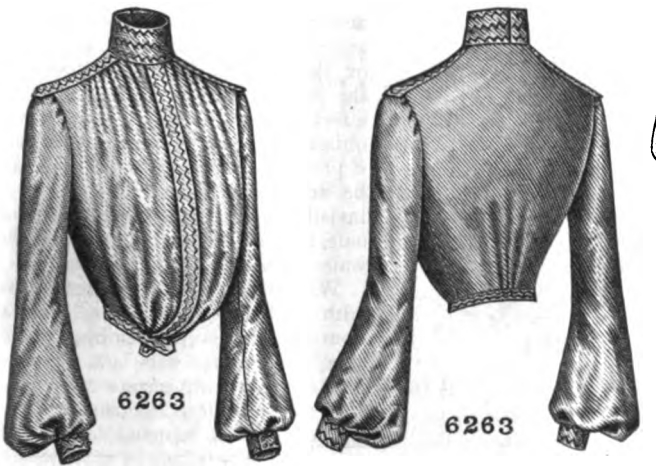
6245



6245

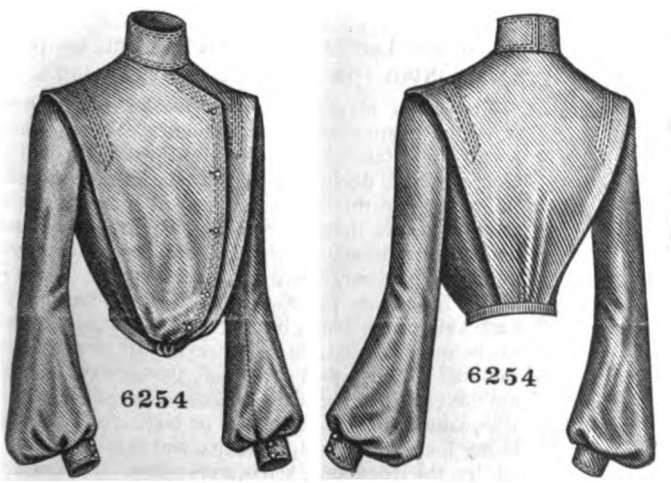
LADIES' DRESSING-SACK, TUCKED IN EMPIRE OR "REFORM" EFFECT, WITH FLOWING OR FANCY BISHOP SLEEVES, HIGH NECK AND SHAKSPERE COLLAR OR OPEN NECK AND SHAWL COLLAR AND WITH OR WITHOUT THE BODY LINING. (KNOWN AS THE DU BARRY NEGLIGÉ.)

(Described on Page 342.)



LADIES' SHIRT-WAIST OR SHIRT-BLOUSE, WITH SHOULDER STRAPS, AND BISHOP OR ELBOW SLEEVES, AND WITH OR WITHOUT THE LINING.

(Described on Page 342.)



LADIES' SHIRT-WAIST OR SHIRT BLOUSE, IN "GIBSON" STYLE, WITH OR WITHOUT THE LINING.

(Described on Page 342.)



No. 6248.—LADIES' COAT OR JACKET.

The coat in light-tan cloth is enenjoying universal popularity. A pretty example appears on page 333, and a simple finish of machine-stitching is given. The coat, also displayed at figure 95 G, is regularly adjusted, a vent being allowed at the centre seam and shallow plaits at the side-back seams. Single bust darts are a feature of the fronts which may close with visible buttons or a fly. The fronts are reversed in sharply pointed lapels above which a rolling collar affords neck completion. Vents may be introduced at the wrists of the coat sleeves, or turn-back cuffs may be employed. Laps concealing the openings to pockets are jaunty accessories.

Black satin-faced goods would be stylish; covert cloth, broadcloth, cravenette and tailor goods are also suggested.

We have pattern No. 6248 in 9 sizes for ladies from 30 to 46 inches, bust measure. For a lady of medium size, the coat requires 1⅝ yard of material 54 inches wide. Price, 9d. or 20 cents.

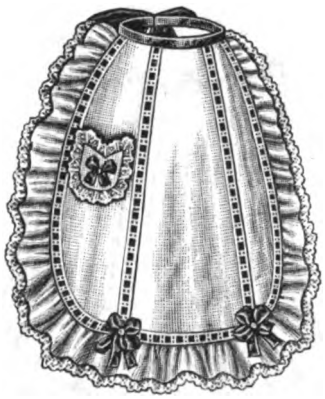


No. 6240.—LADIES' WAIST OR BODICE.

Faggoting is introduced with good effect in the mode depicted on page 333, for which a soft shade of gray crêpe de Chine was selected, with lace insertion for the decoration. The waist, also represented at figure 85 G, is distinguished by a round yoke of even depth and shaped by shoulder seams which in this instance are omitted. Gathers collect the fulness at the back and also in front, where the waist pouches becomingly. The closing may be invisibly effected at the back or at the left shoulder and side, or it may be made at the left shoulder and the centre of the front be-

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low the yoke. Neck completion is afforded in a standing collar connected with the yoke by faggoting, thus giving the effect of one piece. The bishop sleeves, in elbow or full length, are closely banded, and a regularly fitted lining may be utilized if desired. A ribbon belt follows the lower edge of the mode, which is suitable for other fancy effects as well as for goods with a plain finish.

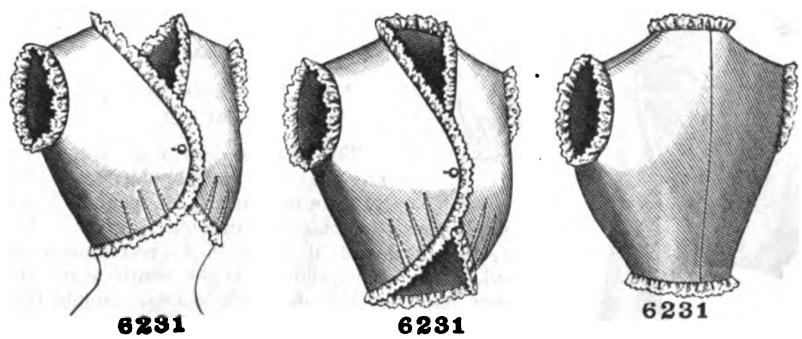


6217

LADIES' FANCY APRON.

(Described on Page 343.)

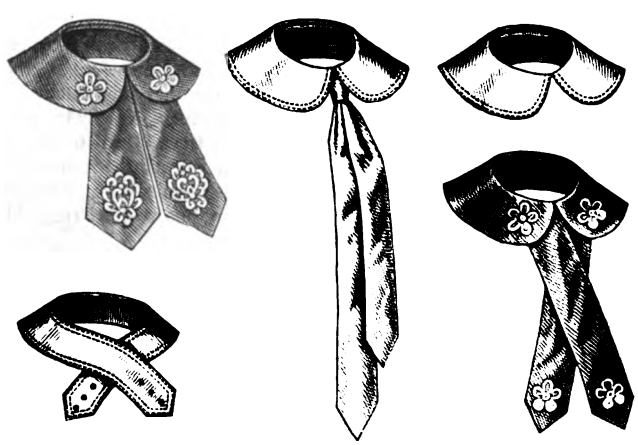
Etamine, albatross, grenadine, voile, Louisine, Lansdowne, net, cashmere, and crêpe cloth are admirable for the purpose. A dainty development would be of white China silk with rows of Valenciennes lace for the yoke and collar.



6231 6231 6231

LADIES' ONE-BUTTON BOLERO CORSET-COVER, IN EITHER OF TWO LENGTHS, WITH THE NECK HIGH OR V-SHAPED AT THE BACK. (FOR WEAR OVER REGULATION OR EMPIRE CORSETS.)

(Described on Page 343.)



6216

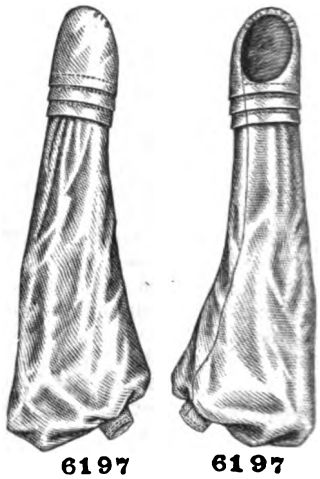
LADIES' FANCY COLLARS, IN JAPANESE STRAP STYLE, AND IN PING-PONG TURN-OVER EFFECT WITH OR WITHOUT ENDS IN BISHOP, CROSSED OR FOUR-IN-HAND FASHION.

(Described on Page 343.)

We have pattern No. 6240 in 8 sizes for ladies from 30 to 44 inches, bust measure. For a lady of medium size, the waist needs 3¾ yards of material 20 inches wide, with 1¼ yards of insertion ¾ inch wide for yoke, collar, wristbands and to trim. Price of pattern, 9d. or 20 cents.

No. 6200.—LADIES' YOKE WAIST OR BODICE.

A deep bertha is the distinguishing feature of the mode pictured at figure 109 G, and also on page 333 where it is shown in a harmonious combination of Nile-green silk and lace. The waist, which is mounted on a regularly fitted lining, pouches out prettily in front, where gathers control the fulness below the deep, rounding yoke, as well as at the waist-line both in front and at the back. The bertha is circularly shaped and is employed to give a quaint "1830" suggestion to the shoulders, although it may be omitted. It falls over the tops of the du Barry puff sleeves, which are in elbow length and may droop over deep cuffs that are in irregular outline at the wrists, or the cuffs may be omitted and the lining faced if a straight-around effect is desired. Neck completion is obtained in a high standing collar, but, if preferred, an "1830" low neck may be adopted instead. The closing is invisibly made at the left shoulder and side, and the fashionable slope of the waist is defined by a crush belt.



6197 6197

LADIES' BISHOP SLEEVE, WITH TUCKED CAP FORMING THE TOP.

(Described on Page 343.)

White silk muslin would be effective with Irish lace decorations. Pompadour silk, taffeta, peau de cygne, Louisine, embroidered nets, lace, albatross and cashmere are recommended.

We have pattern No. 6200 in 7 sizes for ladies from 30 to 42 inches, bust measure. For a lady of medium size, the waist requires 5½ yards of material 20 inches wide, with 1 yard of lace appliqué 18 inches wide to cover collar, yoke and cuffs. Price, 9d. or 20 cents.

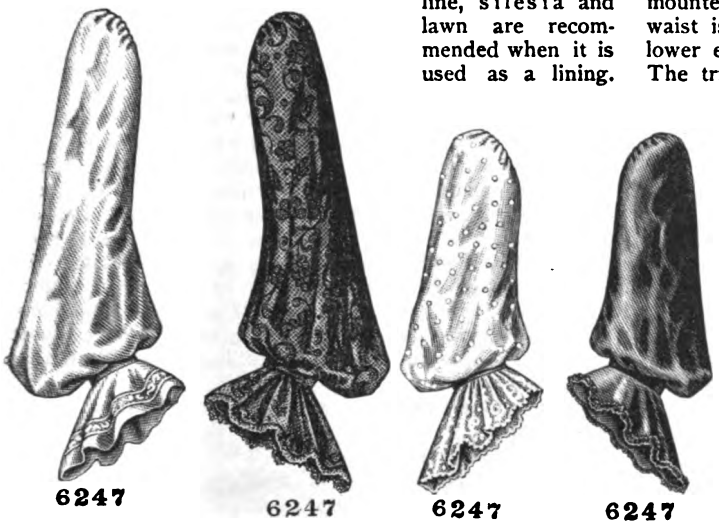
No. 6196.—LADIES' WAIST OR BODICE, OR BODY LINING FOR BODICES, WRAPPERS, ETC.

The latest fit, as developed in the best studios, shows a change in the direction of the waist-line, which now falls a little lower at the back, with a more decided decline along the side to the centre of the front. In this effect the back is some quarter of an inch deeper than formerly, with a little more than half an inch descent under the arm and in front, giving the figure increased grace in its pose. There is also a little more fulness displayed below the bust at each side of the front, heightening the pleasing effect of the modern busk line, which is almost straight from the bust to the waist-line. These features are brought out noticeably in the mode pictured on page 334, which is equally desirable as a waist or bodice, or as a body lining for bodices, wrappers, etc., and is snugly adjusted by the regulation darts and seams. A standing collar finishes the neck in high effect, or Dutch or deep square or round outline may be adopted instead. The sleeves, shaped with two seams, may be flared over the hand or fin-

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ished in a Venetian point, or they may be straight around at the wrists; if preferred, elbow length may be substituted. Various depths are also provided for the mode.

As a waist, dress goods in general are appropriate. Amisilk, taffeta, percaline, silesia and lawn are recommended when it is used as a lining.



LADIES' ONE-SEAM BISHOP SLEEVE, IN ELBOW OR THREE-QUARTER LENGTH, WITH OR WITHOUT THE LINING OR CIRCULAR OR GATHERED FRILL.
(Described on Page 344.)

We have pattern No. 6196 in 11 sizes for ladies from 30 to 50 inches, bust measure. For a lady of medium size, the waist needs 2⅝ yards of goods 44 inches wide. Price, 9d. or 20 cents.

No. 6253.—LADIES' WAIST OR BODICE.

A charming design that may be most advantageously decorated with faggoting or other fancy seam effects is exhibited on page 334 developed in black broadcloth, trimmed with velvet ribbon and faggoting over white silk and also in tan tucked taffeta trimmed with black faggoting over white. Another illustration appears at figure 94 G. A close-fitting lining shaped at the top to correspond with the outside supports the waist, which has gores on the shoulders connecting the fronts with the back and extending with them in unique effect to form the collar, which is a part of the waist. A centre seam adjusts the back, which is plain and smooth. An invisible closing is effected at the front, and the body and shoulder seams as well as the front edges of the mode are featherboned. Straight cuffs complete the bishop sleeves, which are fashioned with two seams, and mounted on the regulation linings. The sloping line of the waist is defined by a velvet ribbon belt that follows the lower edge, where gathers control the fulness at the front. The trimming is applied effectively and outlines the seams extending from the cuffs to the top of the collar, in unbroken lines.

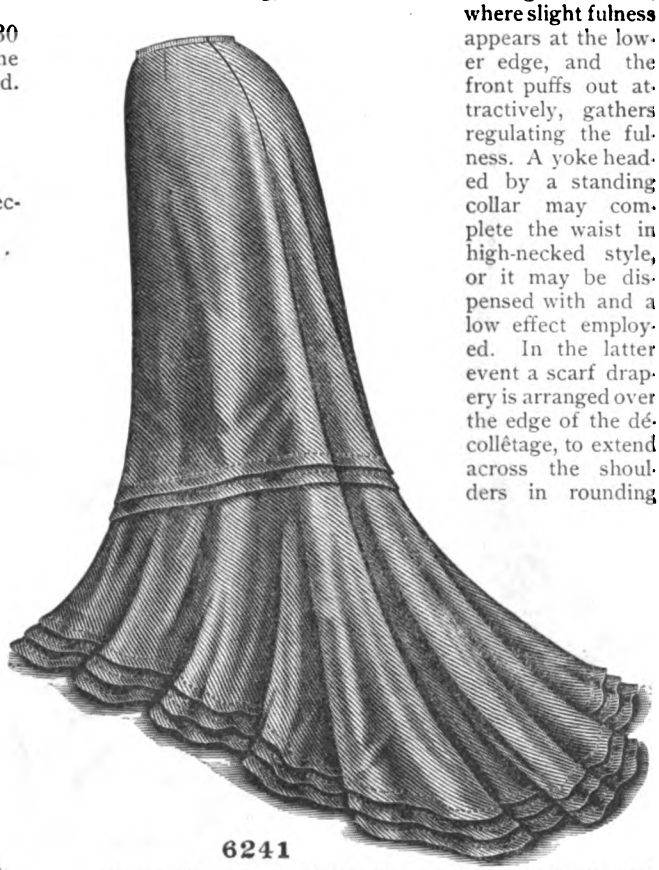
Leaf-green taffeta would be smart with a black-and-white effect introduced in faggoting. Tailor goods, serge, cheviot, Louisine, crêpe de Chine, crêpe cloth and dress goods in general are adaptable.

We have pattern No. 6253 in 8 sizes for ladies from 32 to 46 inches, bust measure. For a lady of medium size, the waist requires 4½ yards of tucking 18 inches wide, or 1½ yard of other material 50 inches wide. Price, 9d. or 20 cents.

No. 6202.—LADIES' WAIST OR BODICE.

A charming design in waists is illustrated on page 335 made of white silk and chiffon and also of black spangled net, silk and Chantilly lace. Other views are given at figures 99 G and 108 G. The mode, which is mounted on a regularly fitted lining, shows an invisible closing at the back, where slight fulness appears at the lower edge, and the front puffs out attractively, gathers regulating the fulness. A yoke headed by a standing collar may complete the waist in high-necked style, or it may be dispensed with and a low effect employed. In the latter event a scarf drapery is arranged over the edge of the décolletage, to extend across the shoulders in rounding outline, or be caught up in strap style. Jaunty bolero fronts add to the appearance. The sleeve linings support balloon



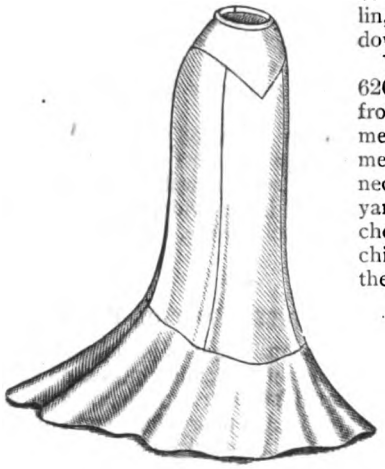


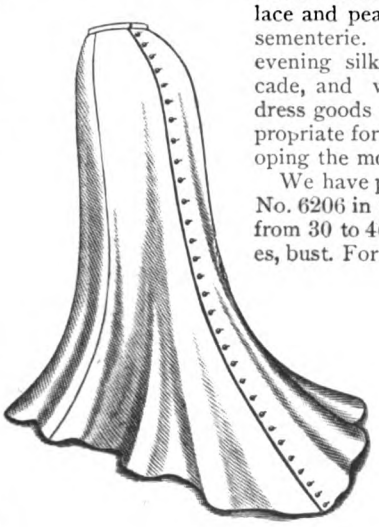
LADIES' SKIRT, WITH LONG SWEEP AND HABIT BACK: CONSISTING OF A FIVE-GORED FOUNDATION SKIRT, AND A SKIRT WITH THE FRONT TUCKED IN PANEL OR "GIBSON" STYLE, AND THE CIRCULAR SIDE-AND-BACK PORTION TUCKED AT ITS LOWER EDGE AND LENGTHENED BY A GRADUATED CIRCULAR FLOUNCE SIMILIARLY TUCKED.
(Described on Page 344.)

puffs and may be faced and extended to full length, or shortened to the elbow. The quaint "1830" outline is accentuated by the trimming, and the sleeve linings may be cut away to reveal the shoulders or faced in cap effect. A pretty adjunct is the crush ribbon belt, and a unique effect is obtained by the application of ruching and bands of lace.

For evening wear, Nile-green crêpe de Chine would be both stylish and becoming. White chiffon and old-ivory point Venise appliqué would add distinction in trimming. Embroidered chiffon, albatross, gauze, silk muslin, mull, veiling and Lansdowne are advised.

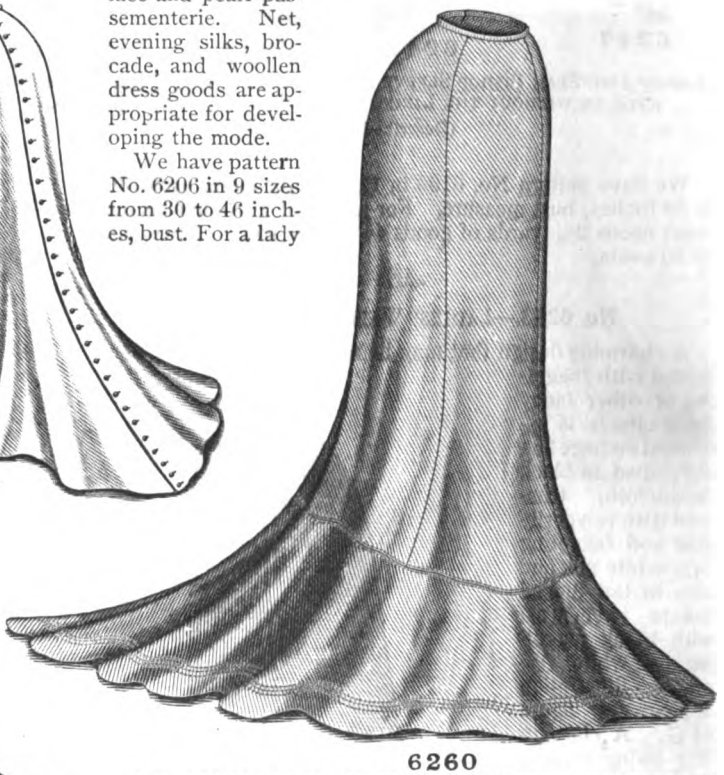
We have pattern No. 6202 in 7 sizes for ladies from 30 to 42 inches, bust measure. For a lady of medium size, the low-necked waist requires 3½ yards of material 20 inches wide, with ¾ yard of chiffon 45 inches wide for the scarf drapery. The high-necked waist needs 1½ yard of spangled net 45 inches wide, with 1⅜ yard of all-over lace 18 inches wide for yoke, collar and facing sleeves, and ⅜ yard of silk 20 inches wide for bolero fronts. Price of pattern, 9d. or 20 cents.







6260



6260

LADIES' FIVE-GORED FLARE SKIRT, IN FROU-FROU EFFECT AT THE LOWER EDGE, WITH LONG OR SHORT SWEEP, CLOSELY FITTED TO THE KNEE IN HABIT STYLE WITH BUTTON OR PLACKET-AND-SEAM CLOSING, AND WITH OR WITHOUT THE YOKE OR CIRCULAR FLOUNCE, FROM BENEATH WHICH THE SKIRT SHOULD BE CUT AWAY. (KNOWN AS THE MERMAID SKIRT.)

(Described on Page 344.)

No. 6206.—LADIES' WAIST OR BODICE.

The waist pictured on page 335 may be used for occasions demanding either high or low necked effects and is shown in a harmonious combination of white crêpe de Chine and all-over lace, and also in Nile-green silk with tulle, lace bands forming a pretty edge finish in each instance. Other illustrations are given at the figure on the cover page and at figures 98 G and 110 G. Supported by a regularly fitted lining, the waist exhibits fulness at the lower edge of the back, and a narrow strap-belt defines the new slope. The mode is shaped to reveal a yoke-vest mounted on the lining and extending to the waist-line, where the rounding fronts prettily frame it. The full-length sleeves are of fanciful design, consisting of one-seam over-sleeves irregularly shaped, and shortened to disclose voluminous puffs arranged on linings. Facings at the wrists simulate cuffs and the puffs are caught up at the inside. A high stock completes the neck. If a low-necked effect be desired, the yoke is omitted, and short sleeves banded with the appliqué above deep, graduated frills of lace are adopted, with the top cut out in pointed outline and strapped effectively with black velvet. A big *chou* ornaments the corsage, and the severity of the décolletage is softened by a drapery of tulle. A postilion in fanciful outline may be added.

White embroidered gauze would be dainty over satin, with decorations of Irish lace and pearl passementerie. Net, evening silks, brocade, and woollen dress goods are appropriate for developing the mode.

We have pattern No. 6206 in 9 sizes from 30 to 46 inches, bust. For a lady of medium size, the high-necked waist needs 3⅜ yards of silk 20 inches wide, with 3 yards of all-over lace; the waist with low neck requires 3 yards of material 20 inches wide, with 1⅛ yard of tulle 36 inches wide, 2⅛ yards of edging 10¾ inches wide, and ¼ yard of velvet 20 inches wide (bias). Price, 9d. or 20 cents.

No. 6249.—LADIES' CROSS OVER OR SURPLICE SHIRT-WAIST OR SHIRT-BLOUSE.

One of the novelties of the season is introduced at figure

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97 G, and also on page 336 where it is portrayed in a pretty development of pale-blue lawn, trimmed with ruffles of the material and lace. The mode may be mounted on a lining consisting of four pieces and displays fulness at the waist-line of the back. The surplice fronts, gathered on the shoulders, cross over the bust and are extended in long, tapering ends that encircle the waist and are jauntily bowed at the back or side, as the wearer prefers. Straight bands finish the bishop sleeves, which may also be arranged on linings, or shortened to elbow length and banded above frills. The neck is slightly low in front, calling into use when desired a removable chemisette with a standing collar.

A fanciful idea could be carried out in pink flowered Louisine united with chiffon or Liberty silk.

We have pattern No. 6249 in 7 sizes for ladies from 30 to 42 inches, bust measure. For a lady of medium size, the shirt-waist requires 3⅞ yards of material 27 inches wide, or 2½ yards 36 inches wide. Price, 9d. or 20 cents.

No. 6225.—LADIES' SHIRT-WAIST OR SHIRT-BLOUSE.

Ping pong has become so firmly established among popular sports that a shirt-blouse especially designed for the exercise is imperative. The mode illustrated at figure 86 G, and also on page 336, is shaped to answer the needed requirements, and is prettily developed in the latter instance in Patrick-green madras with accessories of white piqué. The waist may have the fulness on the shoulders tucked to the bust in front, where a visible button closing is arranged through a box-plait and the back sets smoothly with tucks. A flat turn-down collar that may be pointed at the back, or rounded, is an attractive feature, and a tie embroidered with miniature rackets and balls is knotted in four-in-hand style. The bishop sleeves may be in full or elbow length, gathered under bands that lap with a pointed end. A leather belt is worn, and the pattern provides a lining in four pieces when desired.

Red is a close rival of green for indoor games, and in the new Coronation red shade would be *chic* in Shantung silk with white or black taffeta for decoration. French flannel, lady's cloth, albatross, cashmere, mohair, velutina, velveteen, Liberty satin, challis and taffeta are used.

We have pattern No. 6225 in 9 sizes for ladies' from 30 to 46 inches, bust. For a lady of medium size, the shirt-waist needs 3½ yards of goods 27 inches wide, with 1 yard of contrasting fabric in the same width for the collar, sleeve-bands and tie. Price, 9d. or 20 cents.

No. 6230.—LADIES' SHIRT-WAIST OR SHIRT-BLOUSE.

The fashionable shirt-waist has become a garment of individuality. The waist depicted on page 336 shows the new Duchess front closing and is exhibited made of delft-blue albatross. The mode displays the requisite broad-shouldered effect, suggestive of the popular "Gibson" style, the fulness being removed in graduated plaits stitched to the waist-line, and a slot seam is simulated at the centre of the back, which is lengthened by a skirt section. The fronts droop above a ribbon belt, and a neck-band supports the removable collar. The sleeves are of the bishop order, with the fulness taken up in simulated slot seams, and droop gracefully over wristbands that open on the inside. A lining that includes a back seamed at the centre, dart-fitted fronts and two-seam sleeves may be used.



6213

LADIES' SEVEN-GORED FLARE SKIRT, WITH HABIT BACK, IN SWEEP OR SHORT SWEEP LENGTH, AND WITH OR WITHOUT THE YOKE AND CIRCULAR FLOUNCE, EXTENDING ABOUT THE SKIRT OR TERMINATING AT THE SIDE-FRONT SEAMS, AND FROM BENEATH WHICH THE SKIRT MAY BE CUT AWAY.

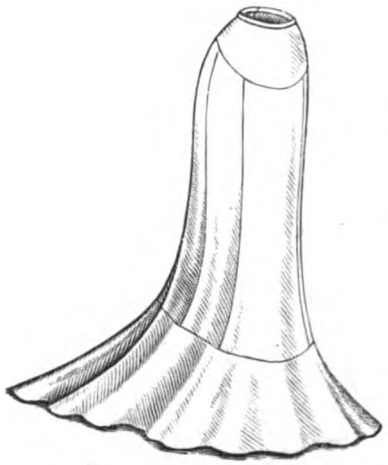
(Described on Page 344.)

6213

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Fashion has set its favor on green, and lady's-cloth in the new Patrick shade would be *chic* stitched in white. Corduroy, veiling, velutina, mohair, taffeta, Liberty silk and silk-and-wool mixtures are also advised.

We have pattern No. 6230 in 7 sizes for ladies from 30 to 42 inches, bust measure. To make the shirt-waist for a lady of medium size, will require 4 yards of material 27 inches wide, or 3⅜ yards 36 inches wide. Price of pattern, 9d. or 20 cents.

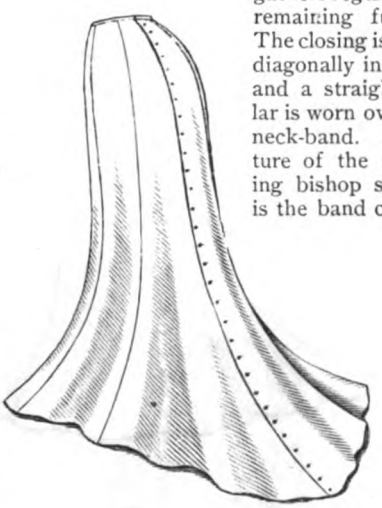


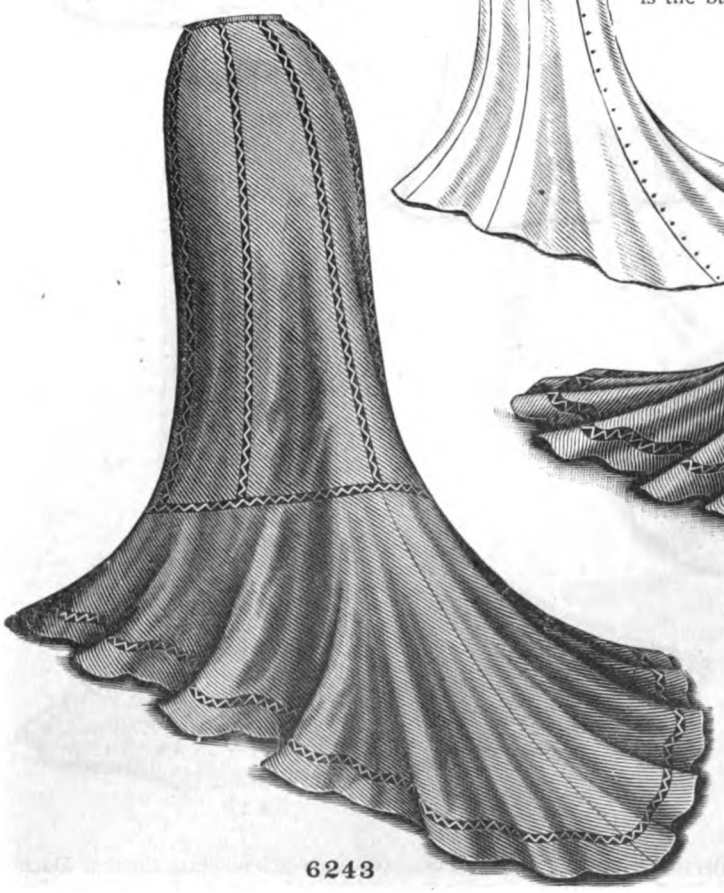
No. 6263.—Ladies' Shirt-Waist or Shirt-Blouse.

Shoulder straps may be made a feature of the shirt-waist pictured on page 337, for the development of which pongee was selected, ornamented with fancy stitching; at figure 101 G it is again illustrated. The blouse displays fulness at the shoulders and neck in front regulated by gathers, and also at the belt. A box-plait is arranged at the centre, where the closing is made, and a removable collar conceals the neck-band. Bands that open on the inside finish the bishop sleeves in full length, or the sleeves may be shortened to droop in elbow length over narrow bands. The shoulder straps are a novel feature and may extend only to the armhole or lap over the sleeves in points. The blouse may be mounted on a lining consisting of a back seamed at the centre, dart-fitted fronts, and regulation sleeve linings.

Albatross is in favor, and bands of taffeta embroidered in French knots form a rich decoration. Taffeta, Louisine, cashmere, challis and fancy silks give satisfactory results.

We have pattern No. 6263 in 9 sizes for ladies from 30 to 46 inches, bust measure For a lady of medium size, the shirt-blouse requires 3⅞ yards of material 27 inches wide. Price, 9d. or 20 cents.





6243

Ladies' Seven-Gored Flare Skirt, in Frou-frou Effect at the Lower Edge, with Long or Short Sweep, Closely-Fitted to the Knee, in Habit Style with Button or Placket-and-Seam Closing, and with or without the Yoke or Circular Flounce from beneath which the Skirt should be Cut Away. (Known as the Mermaid Skirt.)

(Described on Page 345.)

No. 6254.—Ladies' Shirt-Waist or Shirt-Blouse.

The broad-shouldered effects imparted by the "Gibson" designs are the desideratum of the well-dressed woman. A pretty adaptation of this favorite style is displayed on page 337 made of white linen. The waist has the customary plaits on the shoulders, stitched to yoke depth, and extended to the waist-line both at the back and front, where gathers regulate the remaining fulness. The closing is made diagonally in front, and a straight collar is worn over the neck-band. A feature of the drooping bishop sleeves is the band closing on the inside with buttons. A lining that includes dart-fitted fronts and a back seamed at the centre is provided, with the regulation sleeve linings. The new waist-line is followed by a leather belt.

Emerald-green taffeta would be *chic* stitched in white, and with pearl and gilt "cart-wheel" buttons.

We have pattern No. 6254 in 8 sizes for ladies from 30 to 44 inches, bust measure. For a lady of medium size, the shirt-waist needs 3¾ yards of goods 27 inches wide. Price, 9d. or 20 cents.

No. 6245.—Ladies' Dressing-Sack.

A novel conceit, known as the du Barry negligé, is pic-

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tured on page 337 in white China silk, trimmed with lace and feather-stitching. The dressing-sack, which is also evidenced at figure 92 G, is tucked at the back and front, in Empire or "Reform" effect, rounding upward at the centre. A bolero-shaped lining may act as a support. A high neck may be adopted with a stylish Shakspere collar or a shawl collar substituted and the neck open. The sleeves are tucked and may be in bishop order with bands or in flowing style.

Cashmere, albatross, crêpe de Chine, challis, wash silk, lawn, dotted Swiss and point d'esprit are equally fashionable.

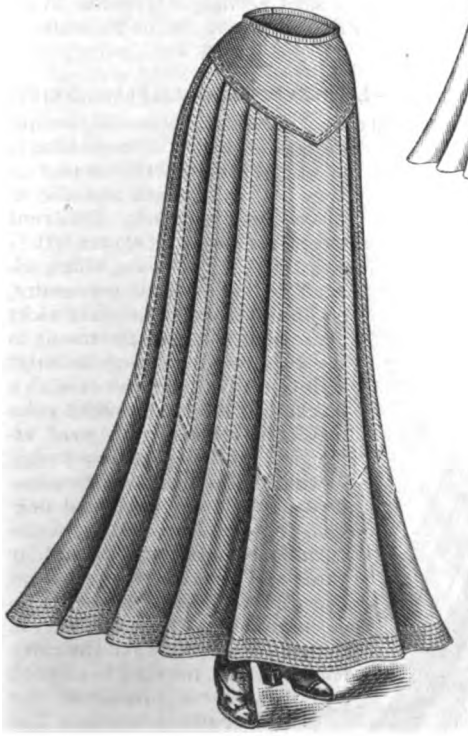
We have pattern No. 6245 in 9 sizes for ladies from 30 to 46 inches, bust. For a lady of medium size, the dressing-sack requires 5 yards of goods 27 inches wide. Price 9d. or 20 cents.

No. 6217.—LADIES' FANCY APRON.

A dainty conceit is pictured on page 338 in a development of India linon, elaborately trimmed with lace, beading and ribbon. The apron is of fanciful design, shaped with gores, and is in rounding outline, a frill providing a decorative finish. A patch pocket enhances the effect. The application of the trimming is particularly pretty, and long ribbon ties attached to a belt of the same give the finishing touch.

Swiss in a large design of dots is pretty, the dots being worked in blue silk to simulate daisies.

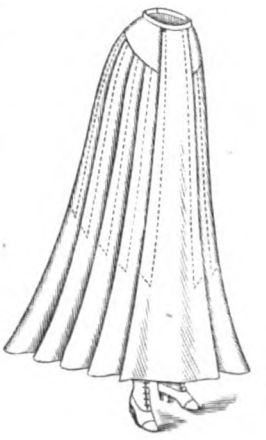
We have pattern No. 6217 in one size only. To make the garment will require 1 yard of material 27 inches wide. Price, 6d. or 10 cents.

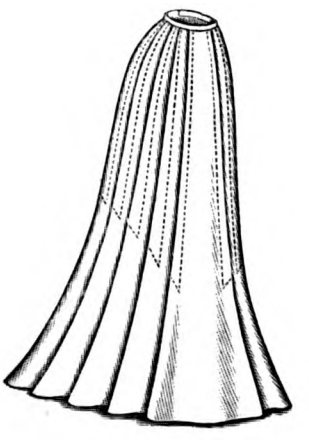


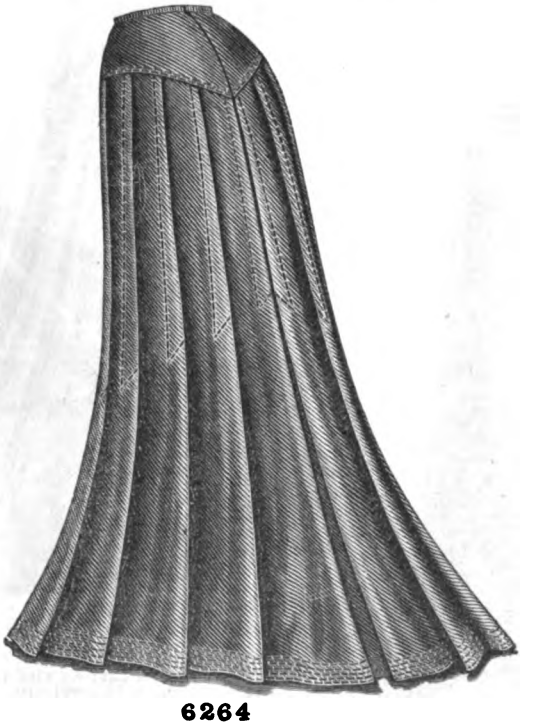
6264

LADIES' FIVE-GORED SKIRT, IN SHORT ROUND, INSTEP OR SHORTER (OR GOLFING) LENGTH, WITH LENGTHWISE SIDE-PLAITS STITCHED TO FLOUNCE DEPTH, AND WITH OR WITHOUT A YOKE EXTENDING ABOUT THE SKIRT OR TERMINATING UNDER THE PLAITS AT THE SIDES OF THE FRONT.

(Described on Page 345.)







6264

No. 6231.—LADIES' ONE-BUTTON BOLERO CORSET-COVER.

A novelty is introduced on page 338 in a corset-cover fashioned in bolero style, and developed in nainsook. Two lengths are provided for the mode, which is designed for wear over regulation or Empire corsets and is smoothly adjusted. The fronts are shaped like a bolero, dart tucks removing the fulness at the lower edge, and the outline of the neck may describe a V both at the front and back, or the latter may be high. Edging provides a pretty finish, and the closing is made with a single button.

Beading and Valenciennes lace would be appropriate for a corset-cover of India linon. Long-cloth, mazalea, lawn, muslin, China silk and cambric are generally used.

We have pattern No. 6231 in 9 sizesfrom 30 to46 inches, bust measure. For a lady of medium size, the garment needs 1 yard of goods 36 inches wide. Price, 6d. or 15 cents.

No. 6216.—LADIES' FANCY COLLARS.

Skilful fingers may effect ingenious and charming novelties for the neck, and some original ideas are exhibited in the mode depicted on page 338. Red linen, decorated with medallions, and white linen were utilized for the ping-pong collars in turn-over effect. The mode has rounding edges, and tabs or ends in bishop style may complete it; or the ends may be narrower and simply crossed, or replaced by those tied in four-in-hand style. The novel creation in white piqué adorned with machine-stitching and buttons is known as the Japanese strap-collar. The shaping is slightly circular, and the pointed ends cross at the throat.

Piqué, batiste, embroidery, grass linen, and Victoria lawn are preferred materials.

We have pattern No. 6216 in 3 sizes: small, medium and large. In the medium size the Japanese strap-collar needs ¾ yard of goods 20 inches wide; the ping-pong collar without ends, ⅝ yard in the same width; 1 yard 27 inches wide, will be required for the ping-pong collar with ends. Price of pattern, 6d. or 10 cents.

No. 6197.—LADIES' BISHOP SLEEVE.

A tucked cap is effectively introduced in the sleeve pictured on page 338, which is fashioned of dress goods. The sleeve, which is one of the new style bishop order shaped in du Barry outline, is mounted on a two-seam lining, and gathers control the fulness at the top under a close-fitting cap tucked all around. The mode droops becomingly, and the

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fulness is confined at the wrists under narrow bands.

Combinations of lace and cloth will be smart, or self-colored silk may be utilized for the cap.

We have pattern No. 6197 in 6 sizes for ladies from 10 to 15 inches, arm measure, measuring the arm about an inch below the arm-hole. For a lady whose arm measures 11 inches as described, a pair of sleeves needs 1¼ yard of goods 44 inches wide. Price, 6d. or 10 cents.

No. 6247.—Ladies' One-Seam Bishop Sleeve.

Charming results are possible in the fashionable sleeve, one type of which is pictured on page 339 in lace, dress goods, and also in dotted Swiss and edging. The mode, mounted on a two-seam lining, is in elbow or three-quarter length, widening in the accepted way as it approaches the lower edge, where it is gathered under a band forming a heading for a graduated frill of lace or a circular frill of the material. Juby trimming and lace give a pretty finish.



6215

Ladies' Five-Gored Flare Skirt, in Short Round, Instep or Shorter (or Golfing) Length, with Inverted Box-Plait at the Back, and with or without a Circular Flounce Extending about the Skirt or Terminating at the Side-Front Seams and from beneath which the Skirt should be Cut Away.

(Described on Page 345.)

6215

Crêpe cloth, crêpe de Chine, dress goods and silks in general are appropriate for the mode.

We have pattern No. 6247 in 6 sizes from 10 to 15 inches, arm measure, measuring the arm about an inch below the arm-pit. To make a pair of sleeves for a lady whose arm measures 11 inches, as described, needs 1¾ yard of material 27 inches wide, or 1⅛ yard 44 inches wide, each with 2½ yards of edging 7 inches wide. Price, 6d. or 10 cents.

No. 6241.—Ladies' Skirt.

Tucks are a feature of the skirt shown on page 339 in a pretty development of beige voile. Figure 89 G also presents this design. Hip darts aid in the adjustment of the skirt, which consists of a front tucked at each side in panel or "Gibson" style and a circular side-and-back portion tucked at its lower edge. A graduated circular flounce similarly tucked lengthens the mode back of the side-front seams, and a pronounced flare is given the lower edge, which in the medium sizes measures about five yards and one-fourth. Provision is made for a habit back and long sweep. A five-gored skirt with a habit back is used as a foundation.

We have pattern No. 6241 in 9 sizes for ladies from 20 to 36 inches waist or 37 to 58½ inches, hip measure. For a lady of 24 inches waist or 41 inches hip, the outside skirt will require 5⅞ yards of material 44 inches wide, the foundation skirt needing 4¾ yards 36 inches wide. Price of pattern, 1s. or 25 cents.

No. 6260.—Ladies' Five-Gored Flare Skirt.

Frou-frou effects are smart features of the late designs in skirts. This fashion is exhibited in the skirt illustrated on page 340 in tan voile and also in black satin-faced cloth. Different effects are shown at figures 101 G and 106 G. The mode, which adheres to the five-gored flare order, is known as the mermaid skirt because of its close adjustment to the knee, and the back is in habit style closed with buttons or with a placket and seam. A pointed yoke may be introduced with good effect, and the flare at the lower edge—which in the medium sizes measures about three yards and one-half—may be increased by a circular flounce measuring about four yards and three-fourths and from beneath which the skirt should be cut away. The frou-frou effect is wrought by the flare and the extra length so that the skirt is allowed to extend freely on the floor across the front. The pattern provides long or short sweep.

Faggoting in self-color would be pretty on a skirt of gray tussore silk. Crêpe de Chine and veiling are also much in demand.

We have pattern No. 6260 in 9 sizes from 20 to 36 inches waist or 37 to 58½ inches hip measure. For a lady of 24 inches waist, or 41 inches hip, the skirt without flounce needs 4⅞ yards of goods 44 inches wide, or 4⅛ yards 50 inches wide, with flounce 4½ yards 44 inches wide, or 4⅜ yards 50 inches wide. Price, 1s. or 25 cents.

No. 6213.—Ladies' Seven-Gored Flare Skirt.

Gored skirts maintain their popularity, and a stylish example is pictured on page 341, in developments of plain and fancy dress goods decorated with insertion, and is also shown at figure 105 G. The skirt has seven gores that flare smartly at the lower edge, where a measurement of about four yards

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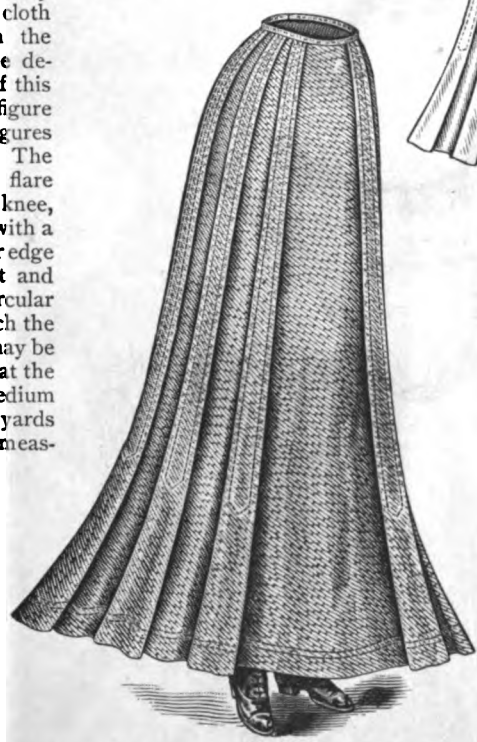
and three-fourths is afforded in the medium sizes. A habit back is employed, and the pattern makes provision for sweep and short sweep length. A hip yoke, and a circular flounce, measuring about five yards and three-fourths at the lower edge, may be added, and both may extend about the skirt or terminate at the side-front seams.

Wood-brown canvas would be pretty with bands of self-colored peau de soie or moiré. Tailor goods are much used.

We have pattern No. 6213 in 9 sizes, from 20 to 36 inches waist or 37 to 58½ inches hip measure. For a lady of 24 inches waist or 41 inches hip, the skirt without flounce needs 5¼ yards of goods 44 inches wide; with flounce, 5¼ yards in the same width. Price of pattern, 1s. or 25 cents.

No. 6243.—Ladies' Seven-Gored Flare Skirt.

The sheath-like skirts have lost none of their popularity, and of that order is the mode pictured on page 342, which shows as an important item a frou-frou effect and is known as the mermaid skirt. Black satin-faced goods, with a decoration of ribbon held in place by faggoting, and gray crêpe cloth similarly trimmed, furnish the materials for the respective developments. Variations of this design are displayed at the figure on the cover page and at figures 93 G, 102 G and 111 G. The skirt is of the seven-gored flare type closely fitted to the knee, and a habit back is used, with a closing effected to the lower edge with buttons or a placket and seam. A graduated, circular flounce, from beneath which the skirt should be cut away, may be added to increase the flare at the lower edge, which in the medium sizes measures about four yards and one-fourth, the flounce measuring about five yards and three-fourths. The frou-frou effect is obtained by the extreme flare below the knees and the extra length, allowing the skirt to spread generously on the floor across the front, according to prevailing fashions. Both long and short sweep are provided by the pattern, which also supplies a deep, round yoke.



6233

Ladies' Seven-Gored Skirt, in Short Round, Instep or Shorter (or Golfing) Length, Box-Plaited to Flounce Depth, and with an Inverted Box-Plait at the Back.

(Described on this Page.)

Charming effects are also obtained with taffeta, crêpe de Chine, veiling, voile and mohair.

We have pattern No. 6243 in 9 sizes, from 20 to 36 inches waist, or 37 to 58½ inches, hip measure. For a lady of 24 inches waist or 41 inches hip, the skirt without flounce needs 4¾ yards of goods 50 inches wide, with flounce 4½ yards in the same width. Price, 1s. or 25 cents.

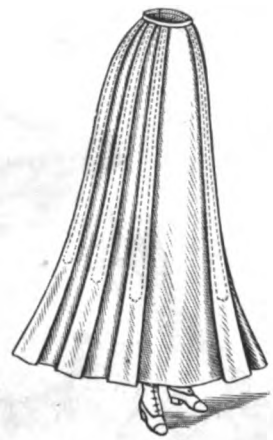
No. 6264.—Ladies' Five-Gored Skirt.

Hip yokes are generally becoming, and the mode represented on page 343 in blue and also in white brilliantine displays a feature of this order. Five gores adjust the skirt, which may be made in short round, instep, or shorter (or golfing) length, and lengthwise side-plaits are arranged all around, and stitched to flounce depth. The yoke may terminate under the plait at each side of the front or extend about the skirt, which in the medium sizes measures about four yards and one-fourth at the lower edge.

We have pattern No. 6264 in 9 sizes, from 20 to 36 inches waist, or 37 to 58½ inches hip measure. For a lady of 24 inches waist or 41 inches hip, the skirt will need 5⅜ yards of goods 44 inches wide. Price of pattern, 9d. or 20 cents.

No. 6215.—Ladies' Five-Gored Flare Skirt.

A skirt that will answer all general purposes is an absolute necessity. The mode shown on page 344 developed in cloth, is practicable and appropriate for all occasions. Short round, instep or shorter (or golfing) length are provided for the skirt, which is of the popular five-gored type, flaring markedly. An inverted box-plait is at the back, and a measurement of about three yards and one-half is afforded in the medium sizes at the lower edge. A circular flounce, extending about the skirt or terminating at the side-front seams and from beneath which the skirt should be cut away, may be added, measuring about four yards and one-half.



We have pattern No. 6215 in 9 sizes, from 20 to 36 inches, waist, or 37 to 58⅛ inches hip measure. For a lady of 24 inches waist or 41 inches hip, the skirt without flounce needs 4 yards of material 50 inches wide; with flounce, 4⅛ yards in the same width. Price, 9d. or 20 cents.

No. 6233.—Ladies' Seven-Gored Skirt.

Box-plaits are very stylish at present, and this form of decoration is employed on the skirt pictured on this page made of royal-blue brilliantine. Seven gores shape the skirt, which is box-plaited to flounce depth at each side of the front-gore, which suggests a panel. An inverted box-plait disposes of the fulness at the back, and at the lower edge a measurement of about five yards and one-fourth is allowed in the medium sizes. The pattern makes provision for short round, instep or shorter (or golfing) length, as required.



6233

We have pattern No. 6233 in 9 sizes, from 20 to 36 inches waist, or 37 to 58½ inches hip measure. For a lady of 24 inches waist or 41 inches hip, the skirt requires 5⅞ yards of material 44 inches wide. Price, 9d. or 20 cents.

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Styles for Misses and Girls

FIGURE 112 G.

FIGURE 112 G (THIS PAGE).—MISSES' COSTUME: representing pattern 6210, price 1s. or 25 cents; 5 sizes, 13 to 17 years of age; shown also on page 350.

White dotted Swiss and all-over lace combine in developing this attractive frock, with reliefs of lace edging, insertion and black velvet ribbon. The skirt is of the familiar five-gored shaping, rendered fluffy around the lower edge by the addition of two gathered flounces. Gathers or an underfolded box-plait may regulate the fulness at the back, and a ribbon sash bowed at the side gives a finishing touch.

The bodice is a simple design, with softly blousing front and a centre-back closing. A deep yoke outlined by a full gathered bertha is a characteristic item, and a straight collar finishes the neck. The sleeves are in elbow length finished with a gathered frill, but they may be extended to the wrists if desired. The neck may be cut low in "1830" style, and a plainer effect may be obtained by omitting the bertha.

A pretty dancing frock would be of sky-blue silk muslin, with filet lace medallions let in for ornament. A short sash of panne ribbon is a suitable accessory. Delicate shades of pink and lavender, relieved with a touch of black, are dainty for evening frocks, and a yoke of sheer fabric may be employed. Pale-yellow silk organdy would be charming, with accessories of white Mechlin lace. Old-blue China silk would be exceptionally dainty with bands of lace to trim. Challis, cashmere, albatross and other soft woollens are also used for plainer developments.



FIGURE NO. 112 G.—This illustrates a MISSES' COSTUME.—The pattern is No. 6210, price 1s. or 25 cents.
(Described on this Page.)

FIGURES 113 G, 114 G, 115 G, 116 G AND 117 G.
(Illustrated on Page 347.)

FIGURE 113 G.—CHILD'S BOX-PLAITED COAT: representing pattern 6181, price 6d. or 15 cents; 7 sizes, ½ to 6 years of age.

A trim little top garment is here pictured made of black taffeta with white lace trimmings. Box-plaits in both the front and back characterize the coat, which is supported by a square yoke. A fancy sailor-collar is a pleasing item, but it may be replaced by one of Puritan shaping. A rolling collar supplies neck finish, and the sleeves are of the regulation two-seam type.

Scarlet flannel with gilt buttons will give an effective development of the mode, which is suitable for juveniles of either sex. Royal-blue serge, with a batiste collar is dressy, and small pearl buttons might be introduced. Serge, lady's-cloth, brilliantine and moiré are some of the accepted fabrics, and a lining of bright-colored silk or satin may be added.

FIGURE 114 G.—GIRLS' FROCK: representing pattern 6198, price 9d. or 20 cents; 8 sizes, 5 to 12 years of age; shown also on page 356.

Pink Lansdowne gives a charming development in this little frock, with white lace and ribbons in a deeper shade of pink for contrast. The bodice is of medium length, and to it is attached a five-gored skirt having a circular flounce. Circular caps standing out over the shoulders give the required breadth. Gathers are arranged in the front of the waist, and the disposition of the trimming gives the effect of a box-plait at the centre. Buttons and buttonholes are used for the closing at the back, and the bishop sleeves are finished with narrow bands. A straight collar is at the neck, and the ribbon sash is held in place by straps.

A striking development of the mode would be in pale-blue albatross, with narrow black velvet ribbon. Challis is also serviceable, and in scarlet with the introduction of a little lace, will be pretty. White mohair is popular, and a sash

(Descriptions Continued on Page 350.)

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FIGURE 113 G
(Coat 6181)

FIGURE 114 G
(Dress 6198)

FIGURE 115 G
(Shirt-Waist 6226)
(Skirt 6176)

FIGURE 116 G
(Dress 6212)

FIGURE 117 G
(Dress 6204)

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FIGURE 118 G (Dress 6255) FIGURE 119 G (Costume 6227) FIGURE 120 G (Dress 6257) FIGURE 121 G (Costume 6239) FIGURE 122 G (Dress 6205)

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FIGURE 123 G (Coat 6185) FIGURE 124 G (Coat 6199) FIGURE 125 G (Coat 6250) FIGURE 126 G (Coat 6242) FIGURE 127 G (Costume 6193)

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(Descriptions Continued from Page 346.)

and bows of pale blue will give the necessary touch of color.

FIGURE 115 G.—MISSES' SHIRT-BLOUSE TOILETTE: representing shirt-blouse pattern 6226, price 9d. or 20 cents; 6 sizes, 12 to 17 years of age; shown also on page 358; and skirt pattern 6176, price 9d. or 20 cents; 5 sizes, 13 to 17 years of age.

A novelty in shirt-blouses, known as the ping-pong shirt-waist, comprises a part of this toilette. In its development natural-coloured pongee was used, with accessories of white. Tucks are taken up for a short distance at each side of the closing in front, the resulting fulness puffing out below the bust. At the centre of the back tucks are also displayed, and a prettily shaped collar with four-in-hand tie finishes the neck. The sleeves are in elbow bishop style, with bands of white, and a white leather belt is worn.

The brown cloth skirt is of three-piece shaping, dart-fitted over the hips and having an inverted box-plait or gathers at the back. A rippling circular flounce headed by three rows of velvet ribbon finishes the lower edge.

A reproduction in old-blue flannel will be stylish, and pearl buttons may be used to trim. White mohair is also smart, and a tie of scarlet or bright green may be worn. Piqué, cotton cheviot and dress fabrics in general are recommended.

FIGURE 116 G.—GIRLS' DRESS: representing pattern 6212, price 9d. or 20 cents; 10 sizes, 5 to 14 years of age; shown also on page 355.

Turquoise-blue challis and plain and tucked white China silk give an effective development in this frock, and appliqués of pale-yellow lace add character. The waist puffs out in front over a ribbon sash and is gathered at each side of the closing at the back. A round yoke is introduced, and a circular bertha pointed at the back and front and frilled with edging lends additional charm. A straight-around collar finishes the neck, and the sleeves have drooping puffs. A group of tucks above the hem gives character to the skirt, which is in full, gathered style joined to the waist.

Réséda-green albatross makes a pretty frock, and the bertha of self-colored velvet may be elaborated with cream lace appliqués. A pretty little frock for party and dancing wear would be of pale-pink wash silk with white ribbons. The bertha might be of embroidered batiste. Cashmere, fine flannel and silk-and-wool mixtures are advised.

FIGURE 117 G.—LITTLE GIRLS' FROCK: representing pattern 6204, price 6d. or 15 cents; 8 sizes, 3 to 10 years of age; shown also on page 360.

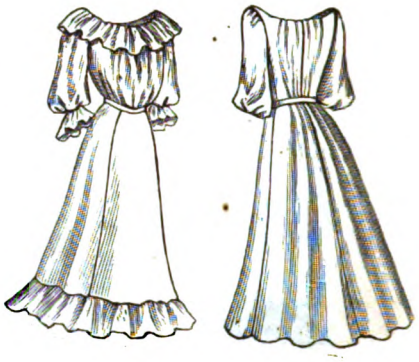
White is generally selected for little tots' dresses, and a dainty mode is here shown made of white wash silk, with edging and embroidery for the yoke and bertha. The body is gathered where it joins the yoke in front and again at the lower edge, the fulness drooping over a ribbon sash. The bertha is oddly shaped and follows the outline of the yoke. A closing is arranged at the centre of the back, which is also slightly gathered. Bishop sleeves drooping over bands are a pleasing feature, but if preferred, cap sleeves may be substituted. The yoke may be omitted. Rows of deep pink ribbon give a touch of color on the skirt, and similar ribbon is applied on the body.

Sheer white nainsook is dainty, and a blue sash may be worn. A less elaborate development would be in blue madras, with Hamburg embroidery.

FIGURES 118 G, 119 G, 120 G, 121 G AND 122 G.

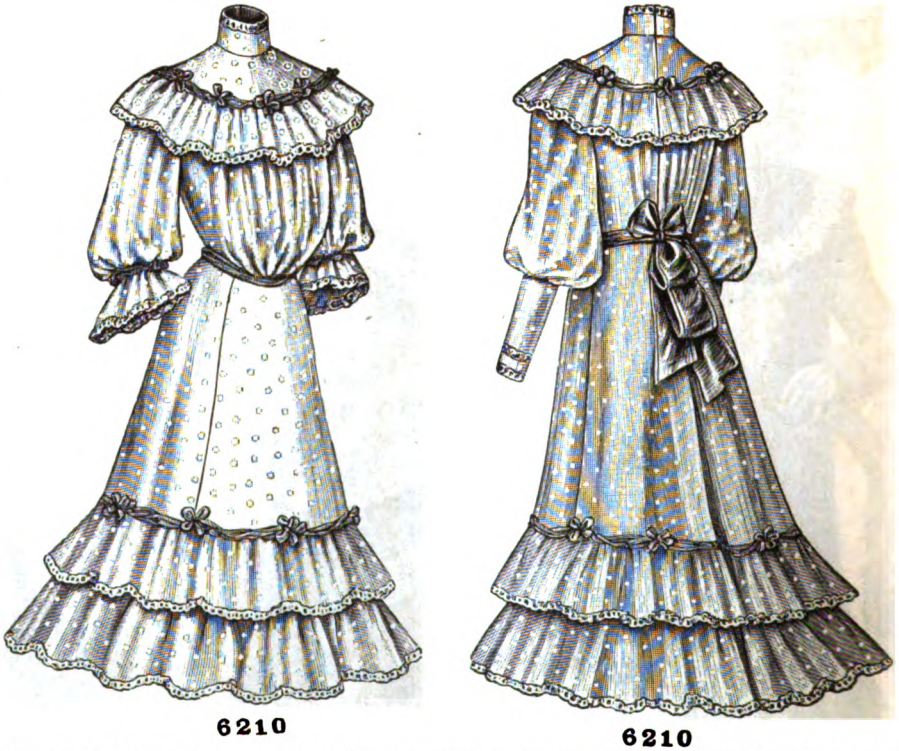
(Illustrated on Page 348).

FIGURE 118 G.—LITTLE GIRLS' YOKE FROCK: representing pattern 6255, price 6d. or 15 cents; 7 sizes, ½ to 6 years of age; shown also on page 361.



This simple little frock is shown made of white nainsook, with tucks, faggoting and edging to trim. A round yoke outlined with a gathered bertha forms the upper part of the frock, and the full lower part is finished with a deep hem. The bishop sleeves are banded at the wrist, and a similar band completes the neck. Puff sleeves are also provided in the pattern.

Blue-and-white checked gingham would make up prettily, and wash braid may be used to trim. Dimity, China and wash silks and dotted Swiss will make pretty frocks.



6210

6210

MISSES' COSTUME: CONSISTING OF A WAIST OR BODICE, WITH HIGH OR "1830" LOW NECK AND FULL-LENGTH OR ELBOW PUFF SLEEVES, AND WITH OR WITHOUT THE BERTHA OR LINING; AND A FIVE-GORED SKIRT, WITH INVERTED BOX-PLAIT OR GATHERS AT THE BACK, AND ONE OR TWO STRAIGHT GATHERED FLOUNCES.

(Described on Page 353.)

FIGURE 119 G. — MISSES' BOX-PLAITED COSTUME: representing pattern 6227, price 1s. or 25 cents; 5 sizes 13 to 17 years of age; differently illustrated on page 351.

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Box-plaits are effectively displayed in this costume, which is made up in royal blue challis, relieved with rows of braid. There are five gores in the skirt, and the box-plaits flare out at flounce depth from the lower edge. A yoke pointed at the front and back forms the upper part of the skirt, and a five-gored foundation gives support.

The waist is box-plaited both back and front, and a yoke in corresponding outline with that of the skirt is displayed. A centre-back closing is observed, a straight collar finishing the neck. The bishop sleeves are also plaited and bands confine them at the wrists. A crush belt secured with a buckle outlines the slanting line of the waist.



Cherry-red cashmere with black velvet ribbon would be pretty, or réséda-green voile with trimming bands of écru lace. Henrietta, mohair, étamine and similar materials may be utilized.

FIGURE 120 G.—GIRLS' DRESS IN EMPIRE STYLE: representing pattern 6257, price 9d. or 20 cents; 10 sizes, 3 to 12 years; shown also on page 357.

The quaint Empire or "Reform" style is exhibited in this little frock for the development of which pale-blue Henrietta was used in connection with all-over lace and medallions of the same. The dress is tucked to suggest the Empire modes, and a tucked bertha is a stylish addition. A centre-back closing is arranged, and the bishop sleeves are confined at the wrists by bands. A round yoke facing of the lace is applied, but faggoting may be substituted. A collar of the lace finishes the neck. Puff sleeves are provided in the pattern, for use when the frock is worn low-necked.

Old-rose China silk, with a yoke of white satin ribbon joined with faggoting would be exceptionally dainty, and the introduction of black will give distinction. All the silk-and-wool mixtures are available for this style of frock.





MISSES' COSTUME: CONSISTING OF A BOX-PLAITED WAIST OR BODICE WITH YOKE; A FIVE-GORED BOX-PLAITED SKIRT, WITH OR WITHOUT A YOKE; AND A FIVE-GORED FOUNDATION SKIRT WITH HABIT BACK.

(Described on Page 353.)

FIGURE 121 G.—GIRLS' OR MISSES' TUCKED COSTUME: representing pattern 6239, price 9d. or 20 cents; 9 sizes, 6 to 14 years of age; shown also on page 353.

A bolero jacket that may be made separate or attached is the dominant feature of this frock, smooth gray cloth being chosen for making it, with velvet trimmings. It is oddly shaped, revealing the blouse waist both at the top and bottom. A strap crossing in front where it is secured with a fancy button outlines the neck, and the lower edge of the bolero is tucked, as are also the sleeves, the latter widening effectively. The skirt, of material similar to that in the bolero, is in three pieces, lengthened by a circular flounce tucked at the lower part to correspond with the skirt proper. The blouse waist of polka-dotted Liberty satin, is tucked in yoke outline and droops all around. At the neck is a standing collar, and the bishop sleeves have strap-bands. The closing of the waist may be effected at the front or back.

Dull-blue lady's-cloth, with figured India silk will be attractive, and Persian band trimming may be added.

FIGURE 122 G.—GIRLS' RUSSIAN BLOUSE DRESS: representing pattern 6205, price 9d. or 20 cents; 10 sizes, 5 to 14 years of age; shown also on page 356.

A severely simple frock is shown at this figure in a development of mixed dress goods combining shades of white and brown, with plain brown material and rows of white braid for contrast. The mode is in Russian blouse style with a simulated closing at the left side of the front, the band being continued to the lower edge of the skirt. The waist closes at the back and blouses becomingly in front over a belt that conceals its joining to the skirt; the latter comprises five gores and may be made with gathers or an inverted box-plait at the back. A band collar is at the neck, and the bishop sleeves are finished with bands of similar outline.

Dark-blue serge will be effective with bands of red, or bands of the material piped with red. Flannel, mohair and lady's-cloth are also fashionable.

FIGURES 123 G, 124 G, 125 G, 126 G AND 127 G.

(Illustrated on Page 349.)

FIGURE 123 G.—GIRLS' OR MISSES' BOX COAT: representing pattern 6185, price 9d. or 20 cents; 11 sizes; 6 to 16 years of age.

The long coat is the most useful of top garments for the young miss. Tan cloth was selected for the garment shown at this figure, and a velvet collar elaborated with lace is a pretty addition. The coat is of box shaping and has two circular ruffles, the upper one being joined on with a velvet piping. The fronts are double-breasted and close with large fancy buttons. A shawl collar outlines the neck, and a shield is provided in the pattern. The sleeves, of regulation coat shaping, have pipings of the velvet, and the pattern provides flowing sleeves as well.

For school and ordinary wear a coat of this description made up in dark-red cloth will be stylish and simple. The stitching may be done in black, and pipings of black velvet may be introduced. Mohair, cheviot, serge and melton are recommended.

FIGURE 124 G.—CHILD'S BOX COAT: representing pat-

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6229 6229

MISSES' COSTUME: CONSISTING OF A TUCKED WAIST OR BODICE: A TUCKED FIVE-GORED SKIRT; AND A FIVE-GORED FOUNDATION SKIRT, WITH AN INVERTED BOX-PLAIT AT THE BACK.

(Described on Page 353.)



A slot seam effect characterizes this coat, which is illustrated made of stone-gray cloth, relieved with stitching and narrow lace appliqué, and fancy buttons answer a useful as well as ornamental purpose. The coat suggests the box modes in its loose adjustment, the stitching being discontinued some distance from the lower edge. Strap collars are a jaunty feature of the mode, but a less elaborate effect may be obtained by substituting a rolling collar. The bishop sleeves are confined by bands.

Black moiré made up in this fashion is very attractive, and the stitching done in white will afford contrast. A lining of white is in good taste. Homespun, serge and other tailor fabrics are suggested.

FIGURE 127 G.—MISSES' TWO-PIECE COSTUME: representing pattern 6193, price, 1s. or 25 cents; 5 sizes, 13 to 17 years of age.

Good style marks this two-piece costume, which is produced in fancy tailor suiting, with velvet trimmings. The jacket, of Eton blouse shaping, has plaits extending to the lower edge both back and front, and a round collar with ornamental straps adds to the good effect. The sleeves bell modishly and have turn-back cuffs, and a belt secured in front is a necessary adjunct.

The skirt carries out the "Gibson" effect of the jacket in its plaited front-gore. It is of the three-piece variety and has a fashionable feature in a circular flounce that is tucked at the lower part. At the back is an inverted box-plait.

tern 6199, price 6d. or 15 cents; 9 sizes, 1 to 9 years of age; shown also on page 361.

A trim coat, suitable for little tots of either sex, is here pictured made of blue cloth, with stitched strappings for a finish. It is of the box variety with double-breasted closing, and lap-covered pockets are inserted in the fronts. A scolloped cape-collar adds breadth to the shoulders, and a rolling collar finishes the neck. Turn-back cuffs complete the coat sleeves.

Tan cloth with cream lace over white satin for the cape collar would make a stylish little coat, and large pearl buttons might be utilized for the closing. Black taffeta and peau de soie are used for more elaborate developments.

FIGURE 125 G.—CHILD'S BOX COAT: representing pattern 6250, price 6d. or 15 cents; 9 sizes, 2 to 10 years of age; shown also on page 361.

Black taffeta and Irish crochet lace contrast well in this coat, which is suitable alike for boys' and girls' wear. The mode is of the popular double-breasted type, with the closing effected with large pearl buttons. Pockets relieve the severity of the fronts, and a shawl collar outlines the neck. The sleeves, of regulation coat shaping, have simulated cuffs of the lace. A removable shield included in the pattern is in this instance omitted.

Dark-blue melton is a stylish fabric, and with a collar of velvet in the same shade will make a trim coat. Other pleasing developments may be had in serge, cheviot, covert and fabrics of a kindred weave.

FIGURE 126 G.—GIRLS' OR MISSES' LONG COAT: representing pattern 6242, price, 9d. or 20 cents; 11 sizes; 4 to 14 years of age; shown also page 357.



6221 6221

MISSES' COSTUME, IN SLOT-SEAM EFFECT: CONSISTING OF A BLOUSE-WAIST, WITH SAILOR COLLAR AND REMOVABLE CHEMISETTE; AND A FIVE-GORED SKIRT, WITH INVERTED BOX-PLAIT AT THE BACK.

(Described on Page 354.)

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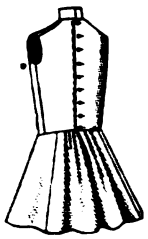
Dull-green étamine with strappings of self-colored taffeta will be *chic*, and cut-steel buttons may be introduced. Wool crash is also fashionable, and in string color with accessories of panne in a darker shade will be stylish for early Autumn wear.



No. 6210.—Misses' Costume.

Point d'esprit was used for developing the costume shown on page 350, and for the decoration appliqué lace and narrow ribbon were selected. Figure 112 G shows this design differently developed. The bodice included in the costume is characterized by a rounding yoke, and gathers control the fulness at the top and at the waist-line, both in front and at the back, where the closing is made. A high collar encircles the neck, but, if desired, both the collar and yoke may be omitted and an "1830" low effect given. The drooping elbow sleeves, mounted on linings, are lengthened by frills, or the linings may be extended to full length and faced to simulate deep cuffs. Ribbon and rosettes head the full bertha, which gives a pretty breadth to the shoulders. A lining supports the bodice.

One or two, straight, gathered flounces may be introduced to give the fashionable flare to the skirt, which is shaped with five gores and may have the fulness at the back taken up in an inverted box-plait or collected in gathers. A measurement of about three yards and one-fourth is allowed at the lower edge in the middle sizes, and a du Barry sash is worn.



White silk muslin embroidered in tiny white silk buds would be a charming choice, with juby trimming and white Liberty ribbon. Albatross is also a wise selection, and such fabrics as cashmere, China silk, net, organdy, Swiss, and sheer materials give flattering results. Rose flowered mull over a pink foundation would be pretty, or white silk organdy would be equally effective over pale-blue taffeta. Medallions of Irish lace might be introduced with good effect.

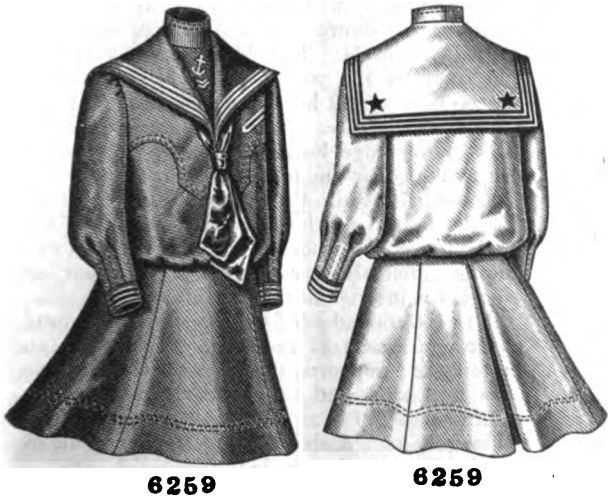
We have pattern No. 6210 in 5 sizes for misses from 13 to 17 years of age. For a miss of 15 years, the costume with one flounce requires 6¼ yards of material 44 inches wide; with two flounces, 7 yards in the same width. Price of pattern, 1s. or 25 cents.



6239 6239

Girls' or Misses' Tucked Costume, with a Medium Long Blouse Waist Closed in the Front or Back; a Bolero Jacket, Separate or Attached; and an Attached Skirt with a Three-Piece Upper Portion Tucked at its Lower Edge and Lengthened by a Circular Flounce Similarly Tucked and having an Inverted Box-Plait or Gathers at the Back.

(Described on Page 355.)



6259 6259

Girls' or Misses' Sailor Costume: consisting of a Blouse with Fancy Yoke-Facing, (to be Slipped on over the Head); and a Five-Gored Skirt, with an Inverted Box-Plait or Gathers at the Back and Attached to an Under-Body with Shield Facing.

(Described on Page 354.)

No. 6227.—Misses' Costume.

Slightly pointed yokes are the salient features of the mode illustrated on page 351 and at figure 119 G, the material in the former instance being London-gray veiling decorated with appliqué lace. Box-plaits give style to the bodice, the yoke of which is surmounted by a standing collar, and buttons and buttonholes effect the closing at the back. The fulness in front at the waist-line is controlled by gathers, and the bishop sleeves, which are box-plaited to correspond with the bodice, are also gathered to droop over bands. A regularly fitted lining is employed.

The skirt is of the popular five-gored order and is box-plaited all around. A pointed yoke may be used, if desired, and the mode flares prettily at the lower edge, where a measurement of about five yards is attained in the middle sizes. A foundation skirt, also shaped with five gores and having a habit back, gives support, and a finishing touch is supplied in a crush ribbon belt.

Hyacinth-blue challis develops attractively, and black-and-white taffeta cutwork would provide elegance in decoration. Other fashionable materials are cashmere, lady's-cloth, grenadine, étamine, crêpe cloths and silk-and-wool mixtures.

We have pattern No. 6227 in 5 sizes for misses from 13 to 17 years of age. To make the costume for a miss of 15 years, will require 6½ yards of material 44 inches wide. Price of pattern, 1s. or 25 cents.

No. 6229.—Misses' Costume.

Tucked effects are as popular as ever, and an embellishment of this order is given the mode depicted on page 352 developed in leaf-green challis and cream-white appliqué. The waist is tucked at the front, where gathers control the fulness at the belt, and also at the back, where an invisible closing is arranged. A novel feature is a yoke that extends across the back and in vest effect in front, the outline being followed by a narrow, circular bertha. The sleeves are also tucked and droop over straight bands, and neck completion is afforded in a high collar. A lining is used.

A five-gored foundation supports the skirt which is also

shaped with five gores and is tucked in clusters at each seam and at the back to flounce depth. Both skirts have their fulness arranged in an inverted box-plait at the back, the tucks concealing the plait in the outside, and the essential flare is given at the lower edge, where a measurement of about four yards and one-half is allowed in the middle sizes. A ribbon belt is added.



White mistral étamine would be attractive with a yoke vest of taffeta cut-work or of Irish lace. Coronation-red canvas is also smart, with black and white reliefs. Blue albatross would be very attractive with the collar, bertha and cuffs of velvet trimmed with bands of insertion. A velvet belt could be used. Good results are to be had with veiling, grenadine, foulard, challis and soft woollen textiles in general.

We have pattern No. 6229 in 5 sizes for misses from 13 to 17 years of age. For a miss of 15 years, the costume requires 8¼ yards of material 27 inches wide. Price of pattern, 1s. or 25 cents.

No. 6221.—Misses' Costume.

A pretty design in slot-seam effect is pictured on page 352 developed in silvery réséda-green cashmere, relieved with ivory-white insertion. The blouse waist has the fulness at the back taken up in tucks turned to give the slot-seam effect, and the fronts, which droop characteristically, are similarly treated and close at the centre in Duchess style. A sailor collar framing a removable chemisette topped by a standing collar, is a pleasing feature, and a ribbon tie knotted in sailor fashion falls over the bust. The sleeves exhibit the simulated slot seams, the fulness being left free to fall in a graceful puff over narrow bands. A lining supports the waist.



An inverted box-plait takes up the fulness at the back of the skirt, which, of the five-gored order, shows the popular slot seams stitched to flounce depth. A measurement of about three yards and three-fourths is allowed at the lower edge in the middle sizes. A crush ribbon belt bowed at the left side is added.

Camel's-hair in one of the new red shades would be smart, and the proper garniture would be black-and-white



6228 6228

Girls' or Misses' Dress, in Slot-Seam Effect, and having an Attached Five-Gored Skirt, with Gathers or an Inverted Box-Plait at the Back.

(Described on Page 355.)

appliqué over bands of white grass linen. Serge, cheviot, voile, veiling, albatross, foulard, flannel and mohair are stylish.

We have pattern No. 6221 in 5 sizes for misses from 13 to 17 years of age. For a miss of 15 years, the costume requires 5⅝ yards of material 44 inches wide. Price of pattern, 1s. or 25 cents.

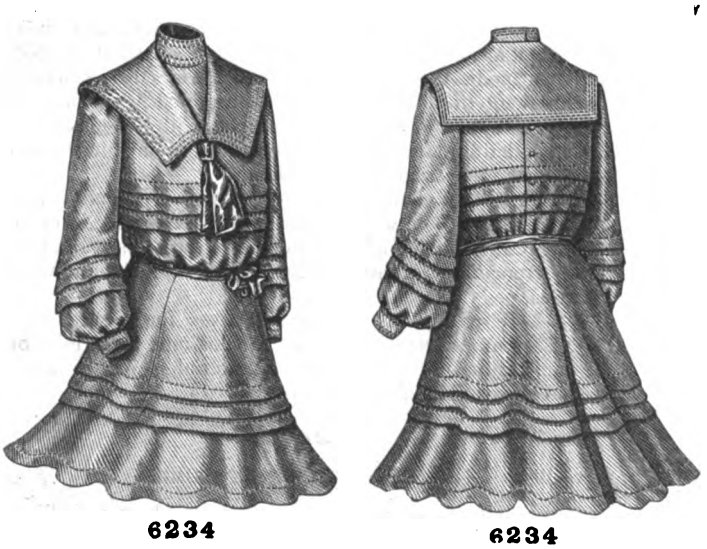
No. 6259.—Girls' or Misses' Sailor Costume.

A blouse with a fancy yoke-facing is a noteworthy feature of the mode shown on page 353 in serge, contrasted with braid. The blouse, topped both back and front by the yoke-facing, is designed to be slipped on over the head, the neck being left open for a short distance. A tape inserted in a casing at the lower edge holds it in to the waist, and a deep sailor-collar embroidered at the corners gives the essential breadth to the shoulders. Plaits confine the fulness of the sleeves, which open with the bands at the inside of the arm. A silk tie is knotted carelessly over the ends of the collar, and a pocket is inserted at the left side.

A sleeveless under-body finished with a standing collar and closed at the back with buttons and buttonholes, supports the skirt, which is shaped with five gores and may have the fulness at the back disposed of in an inverted box-plait or taken up in gathers. A shield facing displaying an embroidered anchor is supplied.

Red flannel with white reliefs and a decoration of white braid would be smart. A very appropriate sailor costume would be of navy-blue cheviot trimmed with red braid or finished with machine-stitching and an emblem on the shield and in the corners of the collar worked in red silk. Especially effective would be a suit of this style made up in white mohair. Lady's-cloth, Sicilian, alpaca, and some of the heavy wash goods are wise selections.

We have pattern No. 6259 in 10 sizes from 5 to 14 years of age. For a girl of 9 years, the costume needs 2⅞ yards of material 44 inches wide, with ½ yard of silk 20 inches wide for the tie. Price of pattern, 9d. or 20 cents.



6234 6234

Girls' or Misses' Tucked Dress, having an Attached Three-Piece Skirt, with an Inverted Box-Plait or Gathers at the Back, and with or without the Circular Flounce.

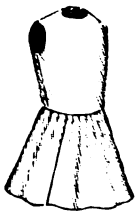
(Described on Page 355.)

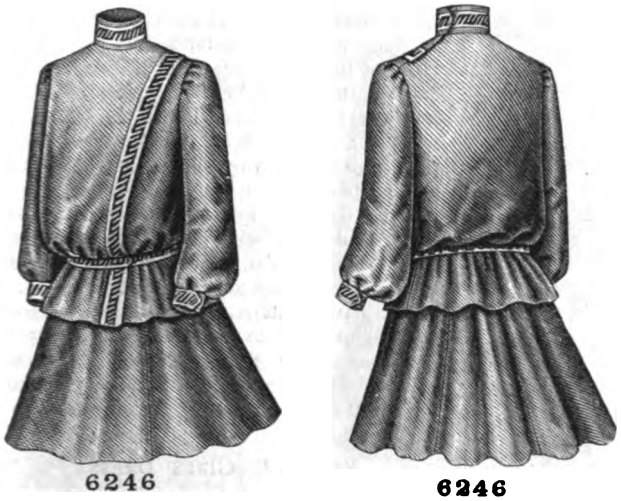
No. 6239.—Girls' or Misses' Tucked Costume.

A bolero jacket is displayed as a feature of the frock represented on page 353, and the development is in réséda green albatross and dotted silk. By referring to figure 121 G another view may be obtained. The medium-long blouse is tucked at the top to becoming yoke depth, and a closing may be arranged invisibly at the centre of the front or back. The requisite drooping effect is obtained, gathers regulating the fulness at the lower edge. Tucks ornament the bolero sleeves, which are short enough to disclose the bishop sleeves drooping over strap-bands. A standing collar with a pointed overlapping end shows at the neck. The short bolero, which may be separate or attached to the blouse, has a low, rounding outline followed by a strap that crosses at the front with pointed ends. Buttons are employed for ornament, and tucks finish the bolero at the lower edge. A lining acts as foundation. A three-piece upper portion, tucked at its lower edge and lengthened by a circular flounce constitutes the skirt, which is attached to the blouse. The fulness at the back is taken up in an inverted box-plait or collected in gathers, and tucks also adorn the flounce.

Old-blue cashmere would accord well with cream silk. Veiling, lady's-cloth, challis, foulard and light-weight fabrics are employed.

We have pattern No. 6239 in 9 sizes from 6 to 14 years of age. For a girl of 9 years, the costume will need $3\frac{1}{4}$ yards of material 36 inches wide, with $3\frac{1}{2}$ yards of silk 20 inches wide for blouse fronts, blouse back and bishop sleeves. Price of pattern, 9d. or 20 cents.





Girls' or Misses' Dress, with a Russian Blouse, and a Five-Gored Skirt Slightly Gathered to an Under-Body.
(Described on Page 356.)



Girls' or Misses' Tucked Dress, with Attached Circular Skirt having an Inverted Box-Plait at the Back.
(Described on Page 356.)

No. 6234.—Girls' or Misses' Tucked Dress.

Bayadère tucks form the decoration of this frock represented on page 354 in a development of biscuit-colored Henrietta, finished with machine-stitching. The waist, mounted on a lining, is tucked above the lower edge, and a back closing is effected with buttons and buttonholes. Straight bands complete the bishop sleeves, which are tucked to correspond, and a standing collar encircles the neck. An attractive feature is a sailor collar that gives the necessary breadth to the shoulders, revealing the front in shield effect, and a ribbon tie is arranged at the ends. An inverted box-plait or gathers may dispose of the fulness at the back of the skirt, which is of the three-piece variety, joined to the waist. Tucks are arranged above the lower edge, where the necessary flare may be accentuated by a circular flounce, if desired. The final touch is supplied in a softly crushed ribbon belt and rosette.

Dull-blue étamine would be stylish with Irish lace over pale-yellow taffeta, and blue taffeta ribbon for the sash. Very serviceable would be a dress of red lady's-cloth, finished with machine-stitching. Veiling, cashmere, albatross, challis, plaid and silk may be utilized.

We have pattern No. 6234 in 9 sizes from 6 to 14 years of age. To make the dress without flounce for a girl of 9 years, requires $3\frac{1}{2}$ yards of material 44 inches wide; with flounce, 4 yards in the same width. Price of pattern, 9d. or 20 cents.



No. 6228.—Girls' or Misses' Dress.

Gilt buttons are the decoration of the frock represented at the top of page 354, for the making of which blue serge was used. Plaits in slot-seam effect stitched to yoke depth give character to the waist, the fulness at the lower edge being taken up in gathers. The back exhibits the regulation



Girls' Dress, with High or Low Neck, Full-Length or Elbow Puff Sleeves, and an Attached Full Skirt.
(Described on Page 356.)

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button closing and a standing collar is adopted. The pretty bishop sleeves have the fulness collected in plaits in slot-seam effect to cuff depth, and buttons give an ornamental touch.



6205 6205

GIRLS' RUSSIAN BLOUSE DRESS, CLOSED AT THE BACK AND HAVING AN ATTACHED FIVE-GORED SKIRT WITH AN INVERTED BOX-PLAIT OR GATHERS AT THE BACK.

(Described on Page 357.)

A lining supports both the waist and sleeves. The skirt, which is joined to the waist with a cording of the material, is five-gored, and the slot-seam effect is introduced at each side of the front-gore. Gathers or an inverted box-plait may control the fulness at the back.

Indian-red étamine, with black crochet buttons would be *chic*, and the same idea might be carried out effectively in white mistral étamine, with silver buttons and touches of pale-blue peau de soie.

We have pattern No. 6228 in 10 sizes from 5 to 14 years of age. For a girl of 9 years, the dress requires 2¾ yards of material 44 inches wide. Price of pattern, 9d. or 20 cents.

No. 6246.—GIRLS' OR MISSES' DRESS.

A Russian blouse is the distinguishing feature of the mode depicted on page 355 developed in crimson serge trimmed with Persian bands. The blouse, extending in the characteristic way below the waist-line, droops slightly all around and is shirred under a belt that defines the long-waisted effect. The closing is arranged at the left side in the usual way, and a strap collar that closes with the waist at the side finishes the neck. Strap-bands complete the bishop sleeves.

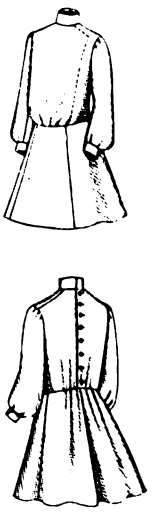
An under-body that closes at the back with buttons and buttonholes supports the skirt, which is of the five-gored order, slightly gathered all around. The blouse is partially secured to the body under the belt.

Challis in one of the new green shades would unite attractively with black, white and gold appliqué. Lady's-cloth, flannel, cashmere, Sicilian, plaid and novelty suitings give excellent results.

We have pattern No. 6246 in 9 sizes from 6 to 14 years of age. For a girl of 9 years, the dress requires 3⅛ yards of material 44 inches wide. Price of pattern, 9d. or 20 cents.

No. 6244.—GIRLS' OR MISSES' TUCKED DRESS.

Tucks are the main feature of the frock illustrated on page 355 in a development of fancy dress goods in a becoming rose shade. The waist, which is mounted on a lining, is tucked to yoke depth in front and at each side of the centre of the back, where the closing is made with buttons and buttonholes. The waist droops prettily in front, gathers controlling the fulness. Tucks, discontinued to form puffs over straight bands, vary the sleeves, which are also made over linings. A novel collar in two sections with ends extended in tabs that cross at the throat completes the neck. Of circular shaping is the skirt, which is tucked in clusters to correspond with the waist, to which it is attached. An inverted box-plait disposes of the fulness at the back, and a ribbon sash is worn.

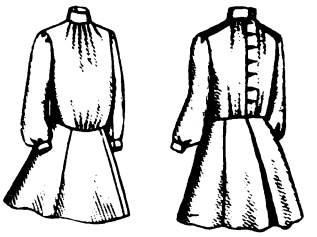


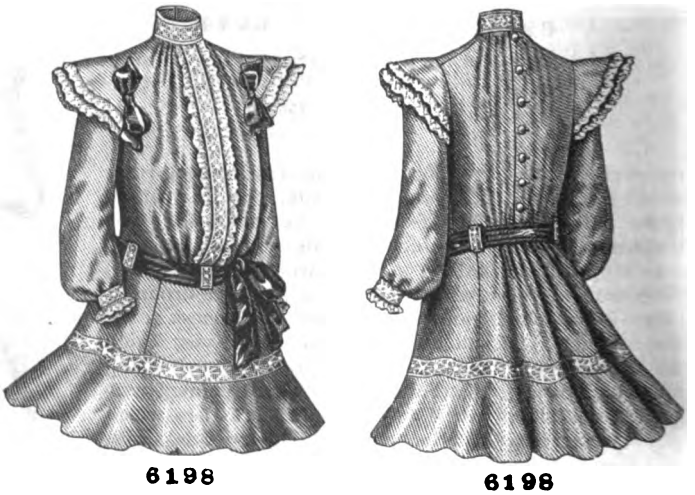
Pretty effects are obtained with albatross, Arabe lace being introduced in medallions on the waist. Veiling, voile, challis and pliable fabrics are appropriate.

We have pattern No. 6244 in 9 sizes from 6 to 14 years of age. For a girl of 9 years, the dress requires 2½ yards of material 44 inches wide. Price of pattern, 9d. or 20 cents.

No. 6212.—GIRLS' DRESS.

Green is one of the favorite colors this season and in the réséda tint, in challis, was used for the mode represented on page 355, in combination with tucked and plain silk, appliqué bands and ornaments supplying the garniture. Figure 116 G shows this design again. Gathers are arranged at the lower edge of the waist and also at the top, where the neck is shaped in low, rounding outline to reveal a yoke mounted on the lining, and neck completion is afforded in a standing collar. The lining may be cut away and the neck left in low effect. Buttons and buttonholes are used for the closing at the back, and an ornamental feature is a pointed bertha that broadens the shoulders. The pattern makes provision for the sleeves to terminate at the elbow, or the lining faced to simulate deep cuffs. Tucks decorate the straight gathered skirt, which is attached to the waist with a belt included in the joining. A pretty adjunct is the ribbon sash that is bowed at the back.





6198 6198

GIRLS' DRESS, WITH MEDIUM LONG WAIST, AND AN ATTACHED FIVE-GORED SKIRT WITH GATHERS OR AN INVERTED BOX-PLAIT AT THE BACK, AND WITH OR WITHOUT THE CIRCULAR FLOUNCE.

(Described on Page 357.)

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Rose-flowered silk with a yoke of lace would be charming for parties and children's festivities. For more practical wear cashmere in the new coronation-red shade would be effective. Serge, velutina, étamine, wool scrim, bunting, and veiling yield attractive results.

We have pattern No. 6212 in 10 sizes for girls from 5 to 14 years of age. For a girl of 9 years, the dress requires 5 yards of material 27 inches wide, with ½ yard of tucking 18 inches wide for yoke and collar, and ⅝ yard of silk 20 inches wide for bertha. Price, 9d. or 20 cents.





6242



6242



6242

GIRLS' OR MISSES' DOUBLE-BREASTED LONG COAT, IN SLOT-SEAM EFFECT, AND WITH THREE OR FEWER STRAP COLLARS OR WITH A ROLLING COLLAR.

(Described on Page 358.)

NO. 6205.—GIRLS' RUSSIAN BLOUSE DRESS.

The characterisic blouse shaping marks the dress depicted on page 356, made of blue cashmere, trimmed with black and white braid in two widths. Another illustration appears at figure 122 G. The waist is supported by a lining and exhibits fulness at the lower edge of the front, and at the back, where the closing is made with buttons and buttonholes. Straight bands finish the bishop sleeves, which are also mounted on linings, and a standing collar encircles the neck. A Russian closing is simulated in front by the disposition of the trimming and is continued down the attached skirt, which is shaped with five gores and flares fashionably at the lower edge. An inverted box-plait may control the fulness at the back, or gathers may be used, and a strap-belt of braid is called into





6257



6257

GIRL'S DRESS, IN REGULATION OR DEEPER LENGTH AND TUCKED IN EMPIRE OR "REFORM" STYLE; WITH YOKE-FACING AVAILABLE FOR FAGGOTED OR OTHER FANCY EFFECTS, OR WITH LOW NECK; AND WITH BISHOP OR PUFF SLEEVES.

(Described on this Page.)

demand to conceal the joining of the skirt to the waist.

An effective development would be of leaf-green velvet, one of the new Autumn colors, with Oriental band decorations. Crimson serge relieved with black-and-white braid is also a striking combination. Lady's-cloth, cheviot, flannel, cashmere and canvas cloth are extensively used.

We have pattern No. 6205 in 10 sizes for girls from 5 to 14 years of age. For a girl of 9 years, the dress requires 2¼ yards of material 44 inches wide. Price of pattern, 9d. or 20 cents.

NO. 6198.—GIRLS' DRESS.

Cluny lace is effectively disposed on the dress pictured on page 356, for the development of which biscuit-colored albatross was selected. A different make-up is portrayed at figure 114 G. The medium-long waist of the dress is mounted on a lining and displays fulness at the top, both at the front and at the back, where a closing with buttons is made. Gathers regulate the fulness at the lower edge, and a band collar finishes the neck. Double circular caps give style to the bishop sleeves that are gathered at the wrists into narrow bands, and frills provide an ornamental touch. A pretty decoration is obtained at the front with the trimming simulating a box-plait. Straps are employed to hold in place a ribbon sash that conceals the joining of the five-gored skirt to the waist. The fulness at the back may be taken up in gathers or an inverted box-plait. A circular flounce headed by insertion may be added to heighten the flare at the lower edge if desired, and from beneath it the skirt should be cut away. Knots of ribbon are used with good effect.

Nut-brown veiling with Arabe lace and touches of pale blue would be a pleasing conception, and challis, serge cashmere, mohair, flannel and pliable woollen goods are suggested.

We have pattern No. 6198 in 8 sizes for girls from 5 to 12 years of age. For a girl of 9 years, the dress without flounce requires 3⅛ yards of material 36 inches wide; with skirt cut away beneath flounce, 3⅝ yards in the same width. Price of pattern, 9d. or 20 cents.

NO. 6257.—GIRLS' DRESS.

The Empire or "Reform" styles are a novelty of the season. The frock illustrated at figure 120 G and on this page exhibits features of this order, and is shown in the latter instance in a charming development of china-blue Lans-

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downe and lace. The dress, which is laid in plaits stitched to form tucks, introduces the short-waisted Empire or "Reform" effect, the relieved fulness falling in graceful folds below. The neck is shaped in low, rounding outline, and a tucked bertha forms a pretty finish; or a yoke-facing, available for faggoting or other fancy effects, is arranged on the lining, and the frock finished in high-necked style with a standing collar. The body lining closes at the back with buttons and buttonholes, and may be cut out if a low neck is desired. The bishop sleeves, supported by two-seam linings, may be gathered to droop over straight cuffs, or puff sleeves, also made over linings, may replace them. A centre and under-arm seams give shaping to the dress, which may be in regulation or deeper length.



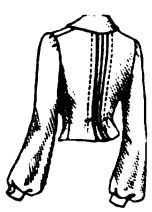
Old-pink albatross with a yoke of all-over embroidered white taffeta would be pretty for the youthful wearer. Satisfactory results may be obtained as well with cashmere, veiling, challis, velutina, étamine, wool crash and novelty suitings.

We have pattern No. 6257 in 10 sizes for girls from 3 to 12 years of age. To make a dress for a girl of 9 years, will require 3¾ yards of material 36 inches wide, with ½ yard of all-over lace 18 inches wide to cover collar and yoke. Price, 9d. or 20 cents.

No. 6242.—Girls' or Misses' Double-Breasted Long Coat.

Slot seams distinguish coats as well as suits. This feature is evident in the top garment pictured on page 357 in developments of light-weight broadcloth and silk, finished with machine-stitching. The coat, shown in another construction at figure 126 G, is in box style, semi-adjusted with a seam at the centre of the back, and the fulness at each side is taken up in plaits stitched to simulate slot seams extending to flounce depth. The fronts display a similar effect, and lap broadly at the centre, where a closing is arranged with buttons and buttonholes in double-breasted fashion. Straight bands finish the bishop sleeves, and stylish neck completion may be afforded in three or fewer strap collars, with the tab ends extended to cross at the throat under a button; or a turn-down collar may be substituted.









Misses' Shirt-Waist or Shirt-Blouse, Tucked or Gathered at the Shoulders, with Full-Length or Elbow Bishop Sleeves, and with or without the Body Lining. (Known as the Ping Pong Shirt-Waist.)

(Described on this Page.)

Velvet in one of the new shades of brown, piped with white peau de soie would be *chic*. Black in velvet, satin or taffeta is as fashionable as ever. Other appropriate materials that may be used are peau de soie, satin-faced goods, Venetian cloth, covert cloth, cravenette and tailor goods.





Misses' Shirt-Waist or Shirt-Blouse, in Slot-Seam Effect, with Duchess Front Closing, and with or without the Lining.

(Described on this Page.)

We have pattern No. 6242 in 11 sizes from 4 to 14 years of age. For a girl of 9 years, the coat requires 5¼ yards of material 27 inches wide, or 2½ yards 54 inches wide. Price of pattern, 9d. or 20 cents.

No. 6226.—Misses' Shirt-Waist or Shirt-Blouse.

Devotees of ping pong will welcome the design pictured on this page in a development of old-pink madras contrasted with white piqué. The mode, which is known as the ping-pong shirt-waist, is differently portrayed at figure 115 G. The waist, blousing in front, where the closing is made with buttons and buttonholes through a box-plait arranged at the centre, displays a smoothly adjusted back with tucks taking up the fulness. Gathers or tucks stitched to the bust may dispose of the fulness on the shoulders, and a flat turn-down collar, pointed or round at the back, gives style to the neck; a four-in-hand tie, with wide pointed ends, and embroidered with an appropriate device supplies a *chic* air. Bands that button with pointed ends complete the bishop sleeves, which may be in full length, or shortened to the elbow. The belt is of leather, and, if desired, a lining consisting of dart-fitted fronts and a back seamed at the centre may be used.

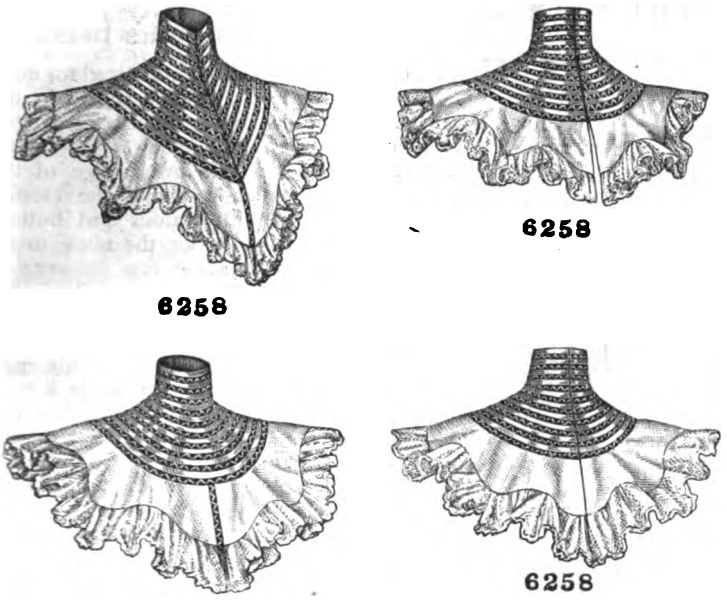
White flannel with accessories of scarlet silk stitched in white would be smart; red with white reliefs would be equally striking. Lady's-cloth, flannel, albatross, Henrietta, challis, taffeta, Liberty satin and plaids make up attractively and give very satisfactory results.

We have pattern No. 6226 in 6 sizes for misses from 12 to 17 years of age. For a miss of 15 years, the shirt-waist requires 3¼ yards of material 27 inches wide, with ¾ yard of contrasting material in the same width for collar, sleeve-bands and tie. Price, 9d. or 20 cents.

No. 6218.—Misses' Shirt-Waist or Shirt-Blouse.

Effects in slot seams are very stylish, and the mode represented on this page in réséda-green albatross conforms to this style. The waist, which may be mounted on a lining consisting of dart-fitted fronts and a back seamed at the centre, has the fulness taken up from the shoulders to the waist-line at the back in tucks stitched to simulate slot seams, and in front to yoke depth, a similar effect being arranged at the centre, where a Duchess closing is employed.

Gathers regulate the fulness at the waist-line, and the pattern provides a removable collar for wear over the neck-band. Deep cuffs that button on the inside complete the bishop sleeves, the fulness of which is removed in tucks stitched to resemble slot seams above the elbow, and left free again to droop prettily; a close lining may be used as a foundation. A ribbon belt is worn.



MISSES' OR GIRLS' YOKES, WITH OR WITHOUT BERTHAS. (AVAILABLE FOR FAGGOTED OR OTHER FANCY FINISH.)
(Described on this Page.)

Nile-green cashmere would be dainty, and lace or grass linen medallions would supply an appropriate decoration. Cashmere, flannel, taffeta, peau de cygne, Louisine and cotton fabrics are advised, and a smart development would be of black taffeta stitched in white.

We have pattern No. 6218 in 5 sizes for misses from 13 to 17 years of age. For a miss of 15 years, the shirt-waist calls for 3½ yards of material 27 inches wide, or 2¾ yards 36 inches wide. Price, 9d. or 20 cents.

NO. 6258.—MISSES' OR GIRLS' YOKES.

Fancy stitches and faggoting are extravagantly used for decoration, and the yokes pictured on this page are especially desirable for such embellishment. A yoke in rounding outline at the back and pointed in front is shaped by shoulder seams and forms the foundation for a pretty effect in bias bands of the material connected with faggoting. The faggoting is continued to the top of the collar, giving the effect of a seamless yoke and collar in one piece. A pointed bertha with frilled edges, and joined on with faggoting gives completion to the yoke, which closes invisibly at the back. Fashioned also from bias bands of the material is the yoke in rounding outline, and a circular bertha with scolloped edge lengthens it; frills give the required decoration, the yoke displaying faggoting as an especial feature.

Unique results may be obtained with milliner's folds in satin with faggoting. Swiss insertion, appliqué and Persian bands, all-over lace, embroidery and tucking are also appropriate.

We have pattern No. 6258 in 7 sizes from 4 to 16 years of age. For a miss of 12 years, either yoke requires 1⅜ yard of material 20 inches wide. Price of pattern, 6d. or 10 cents.

NO. 6238.—MISSES' FIVE-GORED FLARE SKIRT.

Skirts that button down the back are a branch of the du Barry styles. The mode depicted below is of this order and is shown in a development of fawn mixed suiting, and also in plain blue cloth. A pointed yoke may characterize the skirt, which is of the five-gored flare order. One, or two nearly flat, circular flounces may extend about the skirt or terminate at the side-front seams, giving to the front-gore the effect of a panel. A habit back that closes with buttons and buttonholes or with a placket and seam may be used. A measurement of about three yards is allowed at the lower edge in the middle sizes.

Dark-red canvas cloth would be stylish with bands of taffeta for decoration. Light gray cheviot would be modish with self-colored stitchings or pipings of contrasting material. Serge, cheviot, étamine, zibeline, covert cloth, broadcloth and tailor goods are suggested.

We have pattern No. 6238 in 5 sizes for misses from 13 to 17 years of age. Of material 50 inches wide, for a miss of 15 years the skirt without flounces requires 2¾ yards; with one flounce, 3¾ yards; with two flounces, 4⅝ yards. Price of pattern, 9d. or 20 cents.



MISSES' FIVE-GORED FLARE SKIRT, HAVING THE HABIT BACK CLOSED WITH BUTTONS OR WITH A PLACKET AND SEAM, AND WITH OR WITHOUT A YOKE AND ONE OR TWO NEARLY FLAT CIRCULAR FLOUNCES EXTENDING ABOUT THE SKIRT OR TERMINATING AT THE SIDE-FRONT SEAMS.
(Described on this Page.)

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No. 6211.—Little Girls' French Blouse Dress.

All-over embroidery, nainsook and edging unite to produce the charming frock pictured at the top of this page. The dress exhibits the long-waisted French effect now so popular, with tucks across the top, producing a becoming blousing fulness below, while gathers draw it in at the lower edge. The neck is in Pompadour effect, with bretelles introduced across the shoulders as a pretty frame for a yoke-facing mounted on the lining; a standing collar finishes the neck. A visible closing with buttons is arranged at the back, and bands frilled at the wrists complete the bishop sleeves. A deep hem appears at the bottom of the straight, gathered skirt, which is joined to the waist. Pipings of the nainsook are used as an edge finish.

Hyacinth-blue cashmere would be pretty with Cluny lace motifs. Lady's-cloth, flannel, albatross, challis and wash fabrics are appropriate.

We have pattern No. 6211 in 8 sizes for girls from 3 to 10 years of age. To make the dress for a girl of 5 years, will require 2⅜ yards of material 36 inches wide, with ¾ yard of all-over embroidery 18 inches wide for collar, yoke-facing, bretelles and wristbands. Price of pattern, 6d. or 15 cents.





Little Girls' French Blouse Dress, with Yoke Facing on the Body Lining, and an Attached Full Skirt.

(Described on this Page.)





Little Girls' Dress, with Attached Gathered Skirt, Bishop Sleeves and High Neck or Cap Sleeves and without the Yoke, and with or without the Body Lining.

(Described on this Page.)

No. 6204.—Little Girls' Dress.



Cashmere and silk were selected for making this little frock, which is shown in the preceding column, and edging, insertion and ribbon supply garniture. Another development is shown at figure 117 G. The fulness at the top and lower edge of the waist is controlled by gathers, and the closing is made at the back with buttons and buttonholes. Provision is made for the neck to be becomingly low, with jaunty cap sleeves; or the irregularly shaped bertha that follows the outline may frame a yoke arranged on the body lining and topped with a standing collar. Full-length bishop sleeves gathered into bands may be employed, and the use of a lining is a matter of preference. A deep hem finishes the lower edge of the skirt, which is in straight, gathered style and joined to the waist. A belt of Liberty satin ribbon in darker blue will be a pretty addition.

Dahlia-red albatross would be effective trimmed with black-and-white striped silk, and a sash of China silk of the same shade as the dress material. Serge, challis, veiling, étamine, velutina, China silk and silk muslin are favorite materials.

We have pattern No. 6204 in 8 sizes for little girls from 3 to 10 years of age. To make the dress for a girl of 5 years will require 2⅛ yards of material 44 inches wide, with ⅜ yard of silk 20 inches wide for yoke, collar and wristbands. Price of pattern, 6d. or 15 cents.



No. 6251.—Little Girls' Blouse Dress.

A box-plaited skirt is included in the frock portrayed below made of delft-blue challis, trimmed with fancy braid. The mode includes a blouse waist that is gathered all around at the lower edge and closes at the back with buttons and buttonholes. Straight bands finish the bishop sleeves, and a deep flat collar flaring at the front and back gives style to the neck. A lining is employed as foundation. A sash of wide ribbon bowed at the back conceals the joining of the waist to the skirt; the latter is laid in box-plaits all around and sets out fashionably at the lower edge.

Cherry-colored étamine would be stylish, and good results are also to be obtained with serge, plaid, checked goods, veiling, albatross, velutina, lady's cloth, etc. Dull-green





Little Girls' Blouse Dress, with Attached Box-Plaited Skirt.

(Described on this Page.)

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mohair with reliefs of white braid will make a particularly dainty frock, and small pearl buttons may be utilized for the closing. A sash of white or green ribbon will add a pleasing touch. For school wear dark blue crash will be serviceable, with black or dark red braid to trim.

We have pattern No. 6251 in 8 sizes for little girls from 3 to 10 years of age. For a girl of 5 years, the dress requires 4¼ yards of material 27 inches wide. Price of pattern, 6d. or 15 cents.



No. 6255.—Little Girls' Round-Yoke Dress.

Frocks for children follow the picturesque outline, and the mode depicted on this page in a development of white lawn and fancy tucking, trimmed with edging and insertion, is constructed with this in view. Figure 118 G also displays this design. The skirt, which is gathered to a round yoke, sets out becomingly, and the closing is made at the back. A bertha frill widens the shoulders, extending over the tops of the sleeves giving the fashionable wide effect. The sleeves may be in bishop or short puff style drooping over narrow bands finished with narrow edging. A shallow band completes the neck, and a deep hem finishes the lower edge of the dress.

India linon, associated with beading and insertion, gives good results. White is generally selected for little tots' dresses, and simplicity is the rule in trimming. Sheer white nainsook with rows of Valenciennes lace would make a charming little frock, and the yoke might be of the material with hemstitched tucks. Rosettes of baby ribbon in any preferred coloring will be a dainty addition. A less elaborate development suitable for morning wear would be of blue-and-white or pink-and-white checked French gingham, with white wash braid to trim. Dimity, chambray, organdy, Swiss, cashmere and albatross are favorite materials.



We have pattern No. 6255 in 7 sizes for little girls from ½ to 6 years of age. For a girl of 5 years, the dress requires 3 yards of material 36 inches wide, with ⅜ yard of fancy tucking 18 inches wide for the yoke. Price, 6d. or 15 cents.



No. 6250.—Little Girls' or Boys' Double-Breasted Long Coat.

A shawl collar of silk edged with appliqué is the feature of the coat displayed at the top of this page in a development of fawn broadcloth, simply machine-stitched. The coat, also represented at figure 125 G, is in full length and suggests the box shaping with vents introduced at the lower ends of the under-arm seams. Large buttons are used for the double-breasted closing, and a removable shield with a standing collar is supplied for use when desired. The sleeves of regular two-seam shaping are stitched above the wrists to suggest cuffs, and pockets concealed by square cornered laps are a desirable feature.



6255



6255

Little Girls' Round-Yoke Dress, with Bishop or Puff Sleeves, and with or without the Bertha Frill.
(Described on this Page.)



6250



6250

Little Girls' or Boys' Double-Breasted Long Box Coat, with Shawl Collar and Removable Shield.
(Described on this Page.)



6199



6199

Little Girls' or Boys' Long Box-Coat, with Plain or Scolloped Cape Collar and with or without the Cuffs.
(Described on this Page.)

Black moiré would be pretty, with Irish lace reliefs. Taffeta, covert cloth, velvet and satin are recommended. For best wear black peau de soie is a good choice, and a collar of heavy lace in pure white or one of the cream tints may be worn. An equally smart production would be of black or dark blue Sicilian.

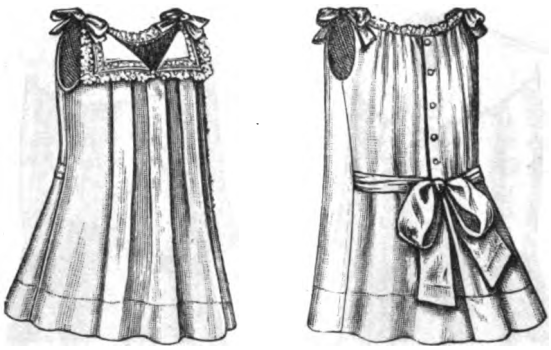
We have pattern No. 6250 in 9 sizes for children from 2 to 10 years of age. For a child of 5 years, the coat requires 1⅜ yard of cloth 54 inches wide, with ⅞ yard of silk 20 inches wide for shawl collar and shield. Price of pattern, 6d. or 15 cents.

No. 6199.—Little Girls' or Boys' Long Box-Coat.

The square box styles in top garments are established favorites, and of this outline is the design exhibited above in a development of coronation-red cloth, simply machine-stitched; it is again illustrated at figure 124 G. The characteristic shaping is given the coat, which is appropriate for juveniles of both sexes, and vents are allowed at the under-arm seams. The fronts lap broadly, closing in double-breasted fashion with buttons and buttonholes, and turn-back cuffs may finish the coat sleeves. A rolling collar, rounding or pointed in front, completes the neck, and extends over a wide cape collar that

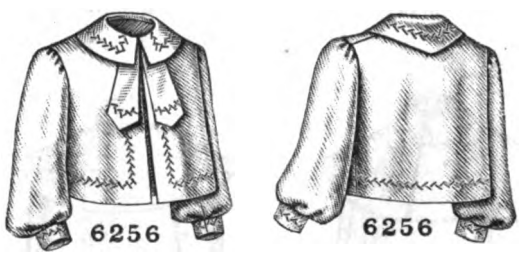
may be plain or in scolloped outline. Laps conceal the openings to pockets at the sides.

Blue moiré lined with white taffeta would be *chic*, and bandings of Irish lace would be an effective decoration for the collar. Equally pleasing but less elaborate would be a production in dark-blue broadcloth, with red-and-blue plaid silk or satin for lining. A collar of batiste might be used with an edge finish of écru or pale yellow lace. Melton, kersey, velvet, taffeta and peau de soie yield pleasing results.



6222 6222

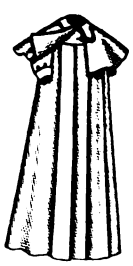
LITTLE GIRLS' APRON, TIED ON THE SHOULDERS.
(Described on this Page.)



CHILDS' HOUSE-SACK, WITH SQUARE OR ROUND CORNERS AND WITH PING-PONG COLLAR, WITH OR WITHOUT TABS.
(Described on this Page.)

We have pattern No. 6199 in 9 sizes for children from 1 to 9 years of age. For a child of 5 years, the coat requires 1¾ yard of material 54 inches wide. Price of pattern, 6d. or 15 cents.

No. 6222.—LITTLE GIRLS' APRON.



Box-plaits vary the apron depicted on this page, and for making it nainsook trimmed with lace insertion and edging was used. Under-arm seams adjust the mode, which has gathers collecting the fulness at the back, and box-plaits in front. A novel feature is introduced in ties that secure the apron on the shoulders, where they are bowed. Pointed revers ornament the front, and sash ties fastened at the under-arm seams are bowed at the back, where the closing is effected with buttons and buttonholes. A hem finishes the lower edge.

For general purposes aprons are very necessary both for playground and schoolroom. Cross-barred muslin decorated with Torchon lace would be pretty in making an apron of this style and ribbon bows may be used on the shoulders. India linon, dimity, percale, chambray and gingham are advised. Dimity both flowered and plain gives pretty results and decoration of Valenciennes, Torchon or other wash laces may be introduced. A practical reproduction would be of blue and white striped gingham trimmed with embroidery.

We have pattern No. 6222 in 8 sizes for little girls from 2 to 9 years of age. For a girl of 5 years, the apron will require 2⅜ yards of material 36 inches wide. Price of pattern, 6d. or 15 cents.

No. 6256.—CHILD'S HOUSE SACK.

A ping-pong collar with or without tabs is the salient feature of the sack pictured on this page in a dainty development of white flannel, embroidered in pale-blue silk. The sack is of the regulation shaping having seams under the arms and the fronts fall straight and square. The bishop sleeves are gathered under straight cuffs, and the collar describes a point at the back. If preferred, both collar and fronts may be in rounding outline.

Crimson serge with a collar of white silk embroidered in black would be smart. Lady's-cloth, chuddah cloth, kimono flannel, domet cloth and broadcloth afford pleasing results, and the embroidery, if any is employed, is generally done in a contrasting color.

We have pattern No. 6256 in 9 sizes for children from ½ to 8 years of age. For a child of 5 years, the sack requires 1⅝ yard of material 27 inches wide. Price of pattern, 6d. or 10 cents.

No. 6209.—INFANTS' BOX-PLAITED LONG COAT.



Few things appeal more to a woman than new designs for her baby's clothes, and the quaint little coat shown below is both novel and practical. Silky white cashmere was chosen for the material and instead of the conventional ruffles of lace, heavy white silk applied by fancy stitches edges the cape collars and is used for the odd strap collar. A shallow, square yoke forms the top of the coat and supports the box-plaited fronts and back. Two silver buttons are employed for the fastening. The tiny sleeves are comfortably loose and have the fulness disposed in gathers under a small band concealed by a rolling cuff. The use of the strap collar is optional.

White is generally selected for making this little garment, and a charming development would be in oyster-white bengaline, appliqué taking the place of the silk bands. Other combinations might be found in cloth and fur or China silk and delicate lace insertion. French flannel, and Bedford cord would also yield desirable results, and lining of China silk or some such soft fabric is generally employed, while for warmth an interlining of albatross, fine flannel, etc., may be used.

We have pattern No. 6209 in 1 size only. To make the coat will require 3¼ yards of material 44 inches wide, with ⅝ yard of silk 20 inches wide for bands 1¼ inch wide to trim. Price of pattern, 9d. or 20 cents.



6209 6209

INFANTS' BOX-PLAITED LONG COAT, WITH SHORT YOKE, AND ONE OR TWO SHOULDER CAPES WITH OR WITHOUT THE STRAP COLLAR.
(Described on this Page.)

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Styles for Boys

No. 6224.—Little Boys' Costume.

A broad sailor-collar of white flannel, decorated with braid and edging, is the feature of the suit depicted below, the material used in the development being navy-blue serge. Side-plaits ornament the back of the body, the front of which is in full length displaying plaits at each side of a broad box-plait arranged at the centre and concealing the closing. A skirt section, also plaited, lengthens the back and sides of the dress, a belt, held in place by straps, concealing the joining and terminating with pointed ends at each side of the front. A band collar and pointed turn-back cuffs of the white material finish the neck and the two-seam sleeves respectively. The sailor collar is widened by a frill that gives the required breadth of shoulders.

Navy-blue velutina, with white broadcloth accessories appliquéed with blue taffeta scrolls, would be stylish. Pleasing effects are obtained with white, contrasted with scarlet, green or blue. Nut-brown velveteen would be suitable, and cheviot, tailor suitings and mohair are fashionable as well.

We have pattern No. 6224 in 4 sizes for little boys from 2 to 5 years of age. For a boy of 5 years, the costume requires 2 yards of material 44 inches wide, with $\frac{5}{8}$ yard of contrasting material 27 inches wide for collars and cuffs. Price of pattern, 9d. or 20 cents.

No. 6201.—Little Boys' Suit.

A Russian blouse is a feature of this suit illustrated on this page in crimson serge, and braid forms the decoration. The blouse droops all around, and the left front extends over the right, the closing being diagonally arranged. A narrow band finishes the neck. The sleeves may be plaited at the wrists to simulate cuffs or be banded.

The knickerbockers are shaped with leg seams and a seam at the centre, and droop in the usual way at the knees. A fly closing may be used, if desired, and pockets are inserted.



Wood-brown velveteen would be attractive, with braid decoration piped with white silk. Other adaptable fabrics which make up satisfactorily are cheviot, flannel, lady's-cloth, tailor goods and broadcloth.

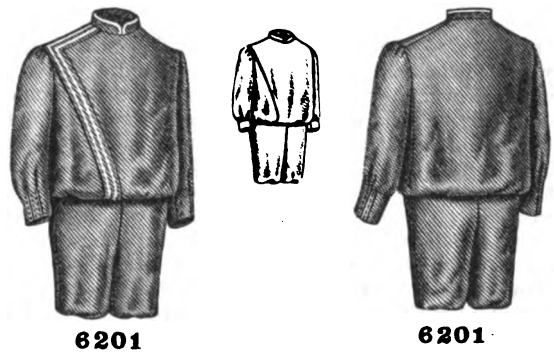


Little Boys' Costume.
(Described on this Page.)

We have pattern No. 6201 in 6 sizes for little boys from 3 to 8 years of age. For a boy of 5 years, the suit requires $1\frac{5}{8}$ yard of material 54 inches wide. Price of pattern, 9d. or 20 cents.

No. 6261.—Little Boys' Russian Knickerbocker Suit.

A fancy sailor-collar of white silk and lace gives an individual note to this suit, made of dark-blue velvet pictured below. The mode includes a long blouse in Russian style that terminates above the knees, and a belt passed through straps defines the long-waisted effect.



Little Boys' Suit: consisting of a Russian Blouse with Diagonal Closing, and with Plaits or Bands at the Wrists and Knickerbockers with or without a Fly.
(Described on this Page.)



Little Boys' Russian Knickerbocker Suit: consisting of a Long Blouse with Removable Shield and Fancy Sailor-Collar, and Knickerbockers with or without a Fly.
(Described on this Page.)

The neck is shaped to reveal a shield topped by a shallow collar, and the long, tapering ends of the sailor collar frame it. Cuffs of the silk and lace are displayed at the wrists of the two-seam sleeves.

The knickerbockers droop characteristically at the knees, where elastics hold them in place. They are shaped with the regulation inside leg seams and a centre seam, and the top is provided with waistbands. Pockets are inserted at the sides and back, and the fly may be used or not.

Nut-brown corduroy with a collar of batiste would be smart, and the belt should be of white glazed kid. Very attractive would be a suit of coronation-red serge with the shield and sailor collar of white cloth, and trimmings of white. Serge, cheviot, broadcloth, lady's-cloth, tailor suitings and plaided effects are used.

We have pattern No. 6261 in 5 sizes for little boys from 3 to 7 years of age. For a boy of 5 years, the suit requires $3\frac{1}{4}$ yards of material 27 inches wide, with $\frac{7}{8}$ yard of silk 20 inches wide for cuffs and sailor collar. Price of pattern, 9d. or 20 cents.

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No. 6235.—Boys' Norfolk Suit.

Norfolk effects are especially becoming to the little man, and the suit represented below is of this order. Two developments are shown, one being in gray mixed suiting, and the other in dull-blue cloth. The jacket included in the suit displays the customary applied plaits, and a belt passed under them closes with the fronts. A yoke in pointed outline may be used if desired, and the front edges of the jacket may lap to the lower edge or be in cutaway style. The closing is effected at the centre with buttons and buttonholes, and a rolling collar and lapels supply neck completion. Coat sleeves are employed, and closings are made at the back of the wrists with buttons. Breast pockets are inserted under the plaits, and a patch pocket is a noticeable accessory.

The knickerbockers, which may be made with or without a fly, are shaped with leg seams and a centre seam, and may droop over cuffs of contrasting goods that button at the sides, or be held in at the knees by elastics inserted in casings. Side and back pockets are inserted, and the top is finished with a waistband.

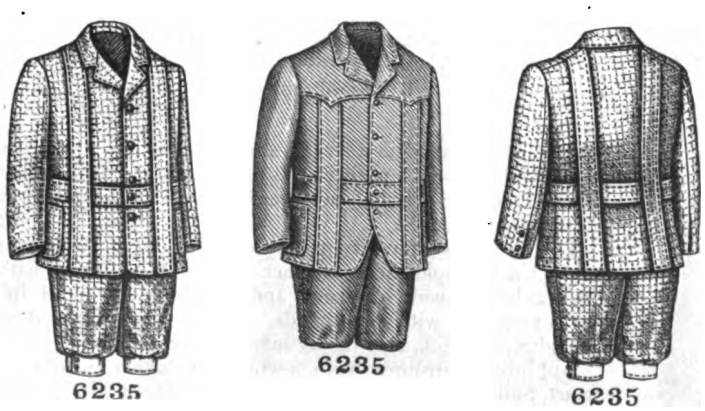
Black-and-white shepherd's plaid would be smart, and bottle-green broadcloth is fashionable. Tailor goods, cheviot, lady's-cloth, serge and corduroy are also suggested.

We have pattern No. 6235 in 12 sizes for boys from 5 to 16 years of age. For a boy of 11 years, the suit requires 2¾ yards of material 54 inches wide, with ¼ yard of contrasting material 27 inches wide for leg cuffs. Price of pattern, 9d. or 20 cents.

No. 6223.—Little Boys' Knickerbocker Suit.

A fancy yoke is the salient feature of the suit pictured at the top of this page in crimson cloth, relieved with braid. The long blouse included in the costume is to be slipped on over the head, and the deep fancy yoke that tops it is irregularly shaped at the lower edge. Plaits collect the fulness of the bishop sleeves above straight bands, and a tuck is arranged at the top in seeming continuation of the yoke. The sailor collar frames a removable shield of white headed by a standing collar and bearing an ornamental device embroidered in contrasting silk, and a ribbon tie in a four-in-hand knot adds to the effect. Straps are employed to hold in place a belt of the material that defines the long-waisted effect.





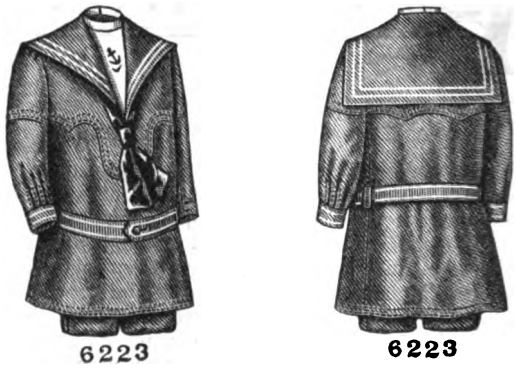
Boys' Norfolk Suit: consisting of a Jacket, with or without a Yoke and in Either of Two Outlines at the Closing; and Knickerbockers with Cuffs or Elastics, and with or without a Fly.

(Described on this Page.)

Leg seams and a seam at the centre shape the knickerbockers, which droop characteristically at the knee, where elastics hold them in place. Regulation pockets are inserted at the back and sides, and a waistband finish is given the top. The knickerbockers may be made with or without a fly.

Blue serge would be stylish trimmed with black-and-white braid. Accessories of white should be used. Cheviot, flannel, corduroy and velvet are advised.

We have pattern No. 6223 in 6 sizes for little boys from 3 to 8 years of age. For a boy of 5 years, the suit requires 1⅞ yard of material 54 inches wide, with ½ yard of contrasting material 27 inches wide for the shield. Price of pattern, 9d. or 20 cents.



Little Boys' Knickerbocker Suit: consisting of a Long Blouse with Removable Shield and Fancy Yoke, (to be Slipped on over the Head); and Knickerbockers with or without a Fly.

(Described on this Page.)



Boys' Blouse Shirt or Shirt-Waist, with or without Under-Body and with Waist-Band Fastening Outside or Underneath to the Trousers or Kilt.

(Described on this Page.)

No. 6236.—Boys' Blouse-Shirt or Shirt-Waist.

Striped blue-and-white gingham was utilized for the shirt-waist illustrated above, and embroidery added the decoration. The mode blouses all around, drooping over a waistband that may fasten on the outside or underneath to the trousers or kilt. A closing is made at the centre with buttons and buttonholes, and turn-back cuffs may be made a feature of the bishop sleeves, which are finished with bands. A turn-down collar is introduced. The use of the trimming is optional, as is also that of the under-body and patch pocket.

Blue alpaca is used with very good effect. Victoria lawn is appropriate, and linen, wash silk, madras, cotton cheviot and other shirting materials are suggested.

We have pattern No. 6236 in 8 sizes for little boys from 3 to 10 years of age. To make the blouse-shirt for a boy of 5 years will require 1⅞ yard of material 27 inches wide. Price of pattern, 6d. or 15 cents.

The DRESSMAKER

THE BUSK EFFECT, AND THE NEW WAIST-LINE

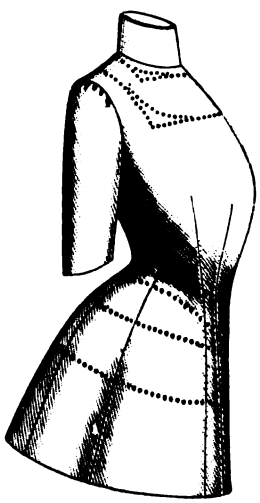
In consequence of the general adoption of the straight-front corset the outline of the figure has changed materially, presenting an aspect quite different from that of several years ago. At present there is no curving in or tapering at the waist-line in front and curving out again over the abdomen. The correct form, not only to be up to date but also to be hygienic, should have a straight line from the bust to the abdomen. Above the waist-line the body must be in no way constricted; this not only gives more room for the digestive organs, but the breathing apparatus is freer and permits the lungs to be inflated properly. From this greater freedom in breathing the chest is involuntarily thrown forward, this movement unconsciously straightening the shoulders.

The great benefit derived from the use of straight-front corsets can readily be seen and more readily felt by those who have adopted good models. Corset-makers are constantly experimenting, and while the corsets of last season were a vast improvement upon those previously made, the designers felt that with further study they would probably find additional points, although, perhaps, minor ones, for improvement.



6196

ILLUSTRATION 1.



6196

ILLUSTRATION 2.

This season's corset is fuller at a point at each side of the front below the bust, and every effort has been made not only to preserve but, if possible, to accentuate the "busk" line. This term must not be confounded with "bust" line; the latter is the line running horizontally about the body close up under the arms. The busk line is a vertical line as straight as possible from the top of the bust to the abdomen.

To accommodate the corsets of the present day a corresponding change has been made in our bodice or waist patterns. No. 6196, shown at illustration No. 1, is a model bodice to be used for plain waists or linings; the darts are of the correct and accepted height. The length of the waist in front is increased, apparently, one-half an inch, while at the under-arm form the increase is five-eighths of an inch and the centre-back seam one-quarter of an inch.

It has been decided that for the majority of figures the forms might be increased a trifle under the arm, thereby accentuating the length considered so desirable from the arm-hole to the side waist-line. To this end the new bodice has an added quarter of an inch to the upper part of the under-arm form. For individual cases, where this may seem too high it may be trimmed out to accord with the figure being fitted. This will be found less difficult than adding correctly to a pattern which is too low at this point. It need not be feared that any great trouble will arise when fitting the latest bodice over corsets which are not entirely new. Each individual figure may call for its particular alteration although slight, but the new pattern can readily be adjusted to accord with special requirements.

In the new skirt patterns the shaping of the front at the top has been changed to suit the new shaping of the waist. Although the dip is not entirely eliminated, the new shaping is a modification of the old and is the latest decree of Fashion. This is a gradual slope to half an inch below the regular waist-line at the front and is considered quite sufficient for the up to date appearance. There is no objection however, for any who prefer to slope the skirt out a trifle lower.

This upper shaping of the skirt fits snugly below the waist-line, the edge of the skirt just touching the dotted line around the waist in illustration 2. The broken line below this serves for the finishing line of the pointed basque pictured at illustration 1. The lower perforations are for different lengths for a round bodice.

For the ultra-fashionable who adhere strictly to the rules and mandates of Fashion and who prefer the very clinging, sheath-fitting skirts, this bodice may be constructed to further the close-fitting effect in the skirt. Allow the lining to extend the full length, fitting snugly, with just enough ease for comfortable and graceful walking, and drape the material so that it extends only to the perforations for the pointed basque. The edge of this may be covered with a narrow silk binding ribbon, while the lining remains, extending the full-length below, entirely concealing any superfluous fulness or folds of the undergarments. A skirt worn over this should fit to perfection.

Speaking of sheath-fitting skirts—the very latest of these are known as the "mermaid" skirts. The upper portion is very close fitting while the lower edge not only flares gracefully but is long enough to rest upon the floor at least one inch and a quarter. To facilitate movement and allow the skirt to retain its correct position upon the floor without displacement the lower edge is finished with a cable cord.

A medium size cord is employed, being covered with a bias piece of the skirt material. The cording is joined to the skirt as is a velveteen and a facing of silk or other suitable material added.



ILLUSTRATION 3.

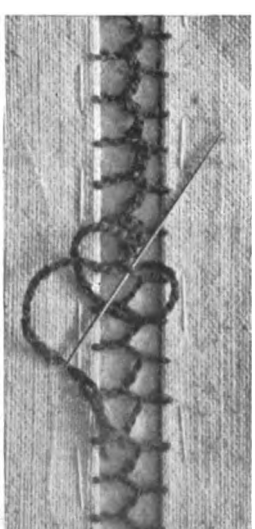


ILLUSTRATION 4.

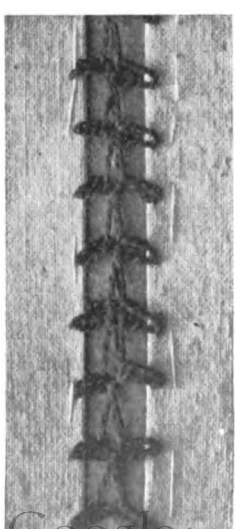


ILLUSTRATION 5.

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NOVEL EFFECTS OF FAGGOTING.

Of all the different styles of embroidery which have bedecked the gowns of recent design none seems to have attained the popularity accorded faggoting. No expensive materials are required, for a few skeins of wash embroidery silk will make yards and yards of faggoting. Moreover, the facility with which the work progresses induces one to embellish not only one but several gowns with stitches of diverse character.

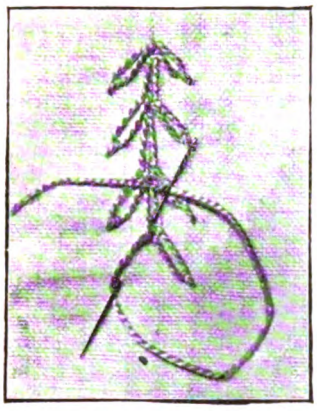


ILLUSTRATION 6.



5995

ILLUSTRATION 7.

As we have seen before, the simplest stitch is the old-fashioned herringbone stitch of our grandmothers. This is shown in detail at illustration 3. Whether the stitch is worked for a skirt or bodice, or even a yoke or collar, the material is prepared in the same way and the work accomplished in the following manner:

Procure a piece of heavy wrapping paper or glazed muslin for a background or foundation; to this the material to be faggoted is basted. The width of the faggoting is usually three-eighths of an inch, but this may be made wider or narrower, according to fancy. Having decided upon the width of the faggoting, it is a good plan to draw two parallel lines on the paper or cambric so that the edges of the material may be kept even. For the sample illustrated two parallel lines three-eighths of an inch apart are drawn. Now, turn over the edge of the material at least three-eighths of an inch and press. The edge of the second piece of material to which the faggoting is attached is also treated in this manner. Place the first strip of material exactly on one line on the paper and baste carefully; then the opposite strip of material three-eighths of an inch from this, which will be directly on the second or parallel line. Baste both so that the line from beginning to end will be an even distance apart. The work is now prepared to receive the faggoting stitch, which is executed as follows:

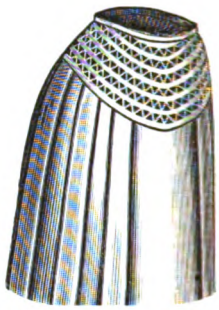


6240

ILLUSTRATION 9.

Beginning at the lower left-hand corner, cross the open space and insert the needle in the edge of the material, taking a small-sized stitch; cross to the opposite side and take a stitch the same size. Cross and recross, inserting the needle each time as illustrated. Repeat the stitches from one side to the other, keeping all the stitches the same size and the intervals the same width. This stitch is exceedingly simple, and a little practise will enable one to gauge the distances correctly and rapidly.

At illustration 4 is shown a second stitch for faggoting this is worked similar to the first but the stitch through the material is only a half stitch. That is, it is thrust through the material down and out, but not taken up again as for the regular herringbone; however it is twisted once, thus: after taking the stitch through the material, before crossing again to the opposite side, draw the needle under the last thread, forming a twist; then proceed to the opposite side, taking a small stitch through the material, after which place the needle under this thread, forming a twist as on the opposite side, continue until the length is filled in. This is clearly shown at the lower portion of the cut. Over each thread of this stitch work a featherstitch from beginning to end of foundation stitch. This featherstitch is shown at the upper part of the cut with the needle in position. In working this it is more advisable to thrust the eye of the needle under the silk instead of the point.



Top of Skirt No. 6179, showing faggoted yoke.

ILLUSTRATION 8.

In preparing a skirt to be faggoted the seam-turnings of the gores are pressed a trifle back of the width of seam. Skirts with the greater number of gores produce the best effect, since the rows of faggoting are thus placed closer together.

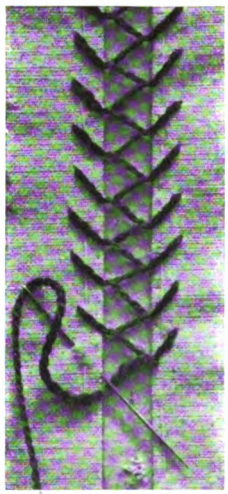


ILLUSTRATION 10.

Heavy wrapping paper or glazed muslin is used for a background, and upon this are drawn the two parallel lines three-eighths of an inch apart. Place the back turned-under edge of the first gore directly on one line, and the front edge of adjoining gore on the opposite line, basting each through the paper so that the edges will be perfectly parallel from beginning to end. The edges of the gores must also be placed in the correct position, top and bottom, in which they would be placed were the seams basted together.

Where a deep circular flounce is employed, the hem or facing at the bottom may be faggotted to the remainder of the flounce and as many added rows as desired worked above this. The circular flounce may also be faggoted to the upper portion of the skirt. Where this is done the flounce is basted to the upper portion with the seam on the outside and the length of the skirt properly adjusted before the faggoting is worked. Place a broad strip of

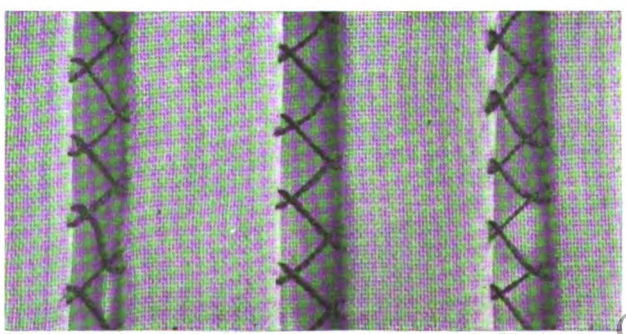


ILLUSTRATION 11.

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paper on the back of the seam and baste to the skirt; cut away the necessary seam, allowing a turn on each edge which will produce a space three-eighths of an inch wide. In consequence of the original seam being basted on the right side the material may be cut away and the width of the turnings be reckoned with less difficulty than if they were on the wrong side. Crease the edges to the wrong side.

The faggoting is now worked, care being exercised to produce a neat piece of workmanship at the junction of the seams. The paper is removed, and the flounce is held intact to the remainder of the skirt.

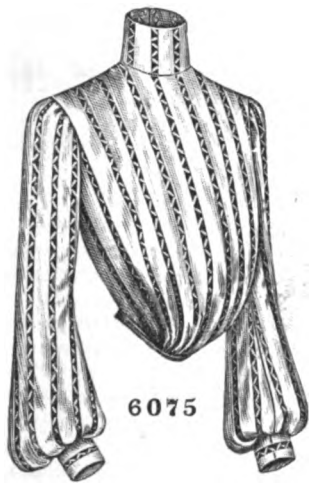
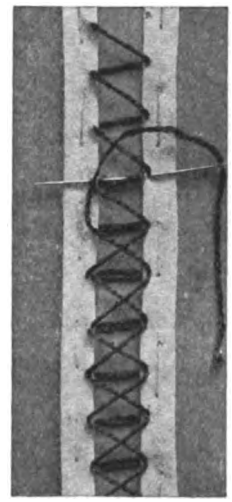


ILLUSTRATION 12.


ILLUSTRATION 13.

Another very effective stitch for faggoting is pictured at illustration 5. This is a trifle more elaborate than the others, and until one is familiar with its intricacies, it would better be practised on a piece of material, the needle being thrust through as shown in the detail at illustration 6.

As will be seen at a glance, this stitch consists of chain stitches with the point of each stitch caught down with a tiny stitch on the outside, the needle being brought up again at the base of the stitch and the centre stitch alone being carried along in the usual way. After this is mastered, working through the material, the stitch can readily be worked for faggoting without a background. In the latter event the centre is free, the side stitches being held in position by the needle passing through the central chain stitch.

A very pretty conceit is a circular or pointed yoke, consisting of folds of silk made precisely like milliner's folds and laid on in rows; these folds are united by faggoting. A separate pattern No. 5995, has been issued for a yoke which may be developed after this idea; it is depicted at illustration 7. The shaping must be cut out in heavy paper, the folds basted on carefully and the faggoting worked. A yoke of this kind may be worn unlined, producing a dainty and pleasing effect. In this event the folds are made a trifle different from the regular milliner's fold; that is, they are folded over to give a finished effect on both sides. To accord with this a yoke for the skirt of the gown might be charmingly developed on these lines as portrayed at illustration 8, pattern No. 6179.

An entirely different idea is reflected in illustration 9. This represents pattern No. 6240, whose yoke and sleeve trimmings consist of narrow lace insertions joined by means of faggoting. For this the stitches illustrated at Nos. 3, 10 and 13 may, perhaps, be most conveniently used, although any of the others may be appropriated if preferred.

Illustration 10 represents a dainty stitch on the order of the featherstitch. The needle is thrust through the material in a slanting position, on the left side, with the thread under the needle as pictured in the engraving. Cross to the opposite side and, in the same slanting position, insert the needle in the material at a point which will be on a line directly opposite to where the needle came out for the previous stitch. Continue for any distance, keeping the stitches the same length and the spacings evenly divided.

A striking gown recently exhibited was evolved from white étamine, embellished with faggoting in black. This faggoting was a slight departure from that generally seen, inasmuch as the material was not cut away under the embroidery; instead, the stitch as pictured at illustration 3, was worked backward and forward, only two or three threads of the material being taken up each time the needle was inserted.

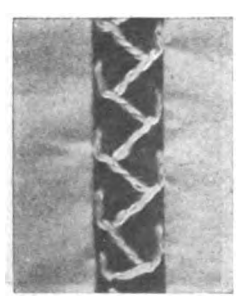
The bodice was formed of small box-plaits with a space of three-eighths of an inch between; over this was worked a faggoting stitch connecting the adjoining box-plaits, a portion of which is depicted at illustration 11.

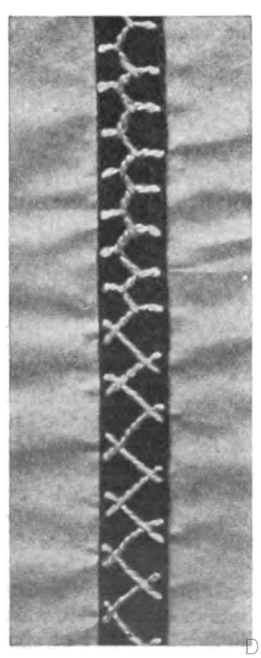
Illustration 12 pictures one of our newest bodice patterns, No. 6075, perfectly plain of design. This development, however, portrays the combination of ribbon and faggoting. If preferred, box-plaits may be laid before the material is cut from the pattern and the faggoting worked later; the effect will be the same as illustration 11.

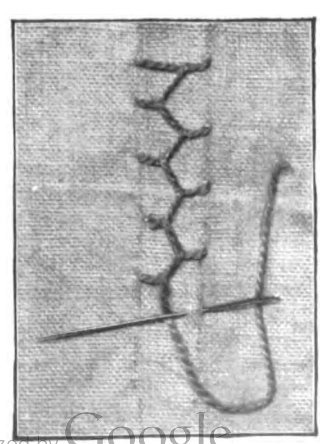
Another new stitch, which is not seen very frequently in connection with faggoting, is shown at illustration 13. This is pictured between two bias folds of batiste. In working this stitch the needle is taken straight across from one fold to a point directly opposite. The second stitch worked in the same position a little lower down causes the silk to form a slanting line on top. Continue this for the space to be filled in. This first movement is pictured at the upper part of the engraving; the second movement is taken without reversing the work. After the last stitch is taken at the bottom of the work, the thread is carried upward and the needle inserted straight across at the horizontal stitch above.

A novel conceit is a gown of any delicate shade of soft, clinging material ornamented with velvet ribbon, either in straight rows or in lattice-work effect. The velvet is embroidered with any one of the faggoting stitches explained in this article, three different stitches being pictured to show its effective application. At illustration 14 the featherstitch is worked the entire length, while at No. 15 the lower stitch is the plain faggoting or herringbone stitch.

The stitch shown at the upper part of the cut is most dainty and simple, being very appropriate for application on the velvet ribbon. While it somewhat resembles the stitch shown at illustration 4 it is worked a trifle different as will be perceived in the detail at illustration 16. It is simply worked from side to side, the point of the needle turned to the centre. A. L. GORMAN.

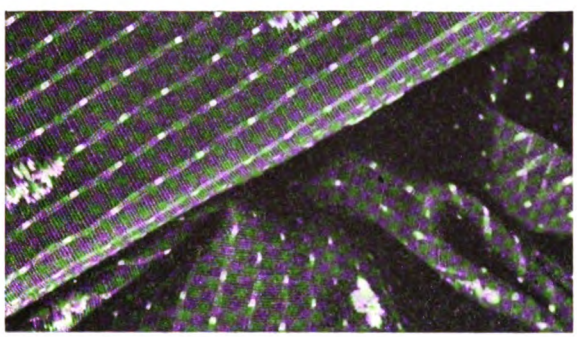

ILLUSTRATION 14.


ILLUSTRATION 15.


ILLUSTRATION 16.

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EARLY AUTUMN

THE DESIGNS OF THE MATERIALS

THE early Autumn outfit of to-day is planned even while the dainty creations of Summer are in their highest vogue. Fashion has provided not only a vast variety of new designs from which to chose but of materials as well. For present needs there are shown the most attractive silk-and-wool novelties, all with a mesh so sheer and soft as to suggest mousselines. The use of a changeable silk lining with these thin materials enhances their beauty. For instance, a royal-blue fabric flecked with black and green was made over a two-toned or changeable taffeta showing black and green, and pale green and white mixed novelty goods bearing delicately embroidered figures in white was made over a chameleon taffeta lining in pink, illuminated with a silvery white sheen.

Shot veilings are the latest developments in thin wool fabrics, and some of the samples shown, having an almost invisible two-toned effect, are extremely handsome. The shot effects are also produced by using a contrasting but harmonious colored silk under the plain veiling. Biscuit color or pearl gray over green, pink or blue offers a pleasing suggestion, while emerald-green used beneath dark-blue or écru is a stylish combination; still another idea is to make a dull-green or a delicate Nile-green veiling over lilac silk. There is no end to the decorative possibilities in these beautiful fabrics, and although the Summer outfit may have contained a toilette fashioned from a veiling or dainty imported novelty goods, another may safely be added.

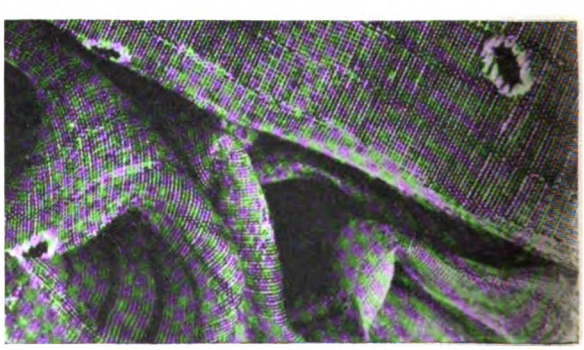
A modish suggestion is to use a foundation of checked blue and white or green and white taffeta beneath a dress of veiling or open-mesh canvas.

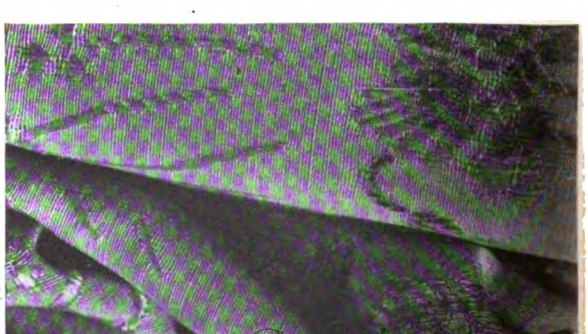
Especially smart are the rather severely designed dresses of checked silk showing green and blue instead of the black and white and blue and white which have been so much used during the past season. Little if any trimming is employed. The foundation skirt should match either color in the check or else be made of shot taffeta showing the two colors blended. A distinctly new silk for Autumn is termed natté taffeta, and it will be used for entire costumes as well as for the smart street toilette consisting of a plaited, box-plaited or gored skirt and a blouse to match, with very little ornamentation. A black silk closely flecked with white was used to develop an unusually stylish gown. The skirt was laid in box-plaits stitched down on each edge and to within graduated flounce depth; it was in comfortable walking length and was made over a foundation skirt of shot taffeta in black and white. The blouse waist was characterized by box-plaits stitched down to match the skirt, and gun-metal bullet buttons studded with tiny brilliants were arranged in groups of three on the plaits to form a yoke outline. The sleeves were in box-plaits at the top, and below this fell in a huge puff to the deep wristband, which was ornamented with straps of the silk and the buttons and finished by sheer white mull hemstitched cuffs. The collar was similarly completed with a turn-over of the white mull, and a strap-tie of white silk secured with a gun-metal buckle added to its effectiveness; a belt to match the tie was worn. A black-and-white or écru hat trimmed with a *chou* of emerald-green velvet and an ostrich plume to match would be a fitting accompaniment.

A white ground flecked with black marks another silk of this type, especially well suited to the development of shirt-waists and blouses, while an all-white in the same weave offers many agreeable suggestions.

Another new silk shows a changeable blue and green ground with tiny embroidered red dots over it in line effects. Smart shirt-waists will be made of this, while more dressy blouses will be fashioned from another novelty called l'Aiglon silk characterized by a chameleon or changeable effect and







SILK-AND-WOOL NOVELTIES FOR AUTUMN.

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DRESS FABRICS

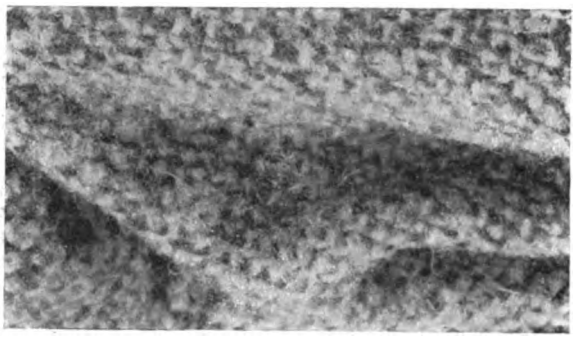
ARE SHOWN IN ACTUAL SIZE

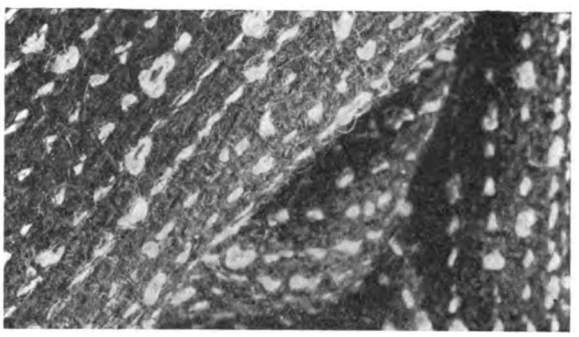
a soft and lustrous sheen. In the pink, green, blue and yellow samples the sheen is a silver white.

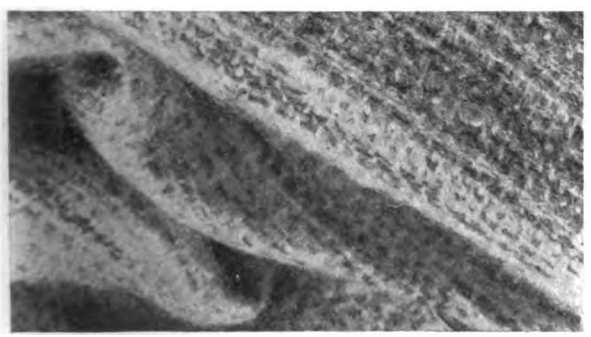
Como satins are shown in deep cream, ivory and chalk white and are particularly rich for wedding gowns and handsome fancy waists to be worn with white cloth skirts.

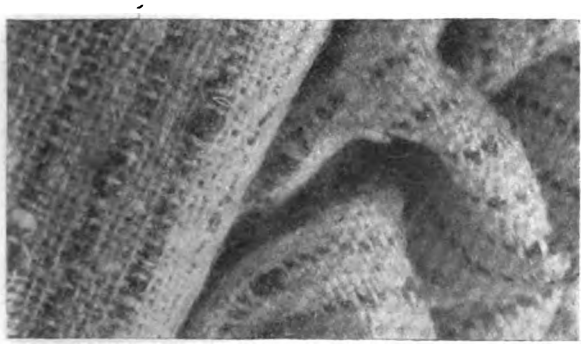
For lining the handsome evening wraps that are now included in the fashionable woman's wardrobe there are the most beautiful broché effects in satin in a variety of colors; the Pompadour designs and colorings are also in high favor for this purpose.

No Autumn outfit is complete without one or more light-weight cloth and cheviot or tweed costumes. The mixed Scotch and English effects are especially in favor, and in these, as in the silks, the blue, green and red combination is conspicuous. These practical dresses are usually made with a skirt just escaping the ground and with a jacket to match. A blouse of silk, light-weight cloth or velvet should accompany a costume of this sort, and the hat, shoes and gloves should harmonize. The black and white mixtures in cheviots are extremely smart; indeed, the more "mannish" the fabric the more stylish the costume is. There is a return to favor of the coverts and hair-line worsteds of the days when the severe tailor gown was an important item of fashionable attire, and these materials are well liked for walking suits. In the olive-green, tan and also Oxford shades covert or century cloth, as it is now known, is particulary modish, and the fact that it has been made rain-proof adds to it a distinct interest.











EFFECTS IN LIGHT AND MIDDLE-WEIGHT-CHEVIOTS.

That the foulard shirt-waist dress will be worn until late in the Autumn is an assured fact, and those of light, delicate shades may even be worn indoors during the Winter upon semi-formal occasions.

An all-white gown of some sort is quite as important an item in the early Autumn wardrobe as it was during the Summer, and has become a necessity as well as a luxury in fashionable dressing. The same filmy, soft weaves of veiling and canvas and the dainty wools remain popular for all-white gowns, which may be fashioned by either an elaborate or simple design. Indeed, to achieve smartness, the fashionable gown must either be extravagantly elaborate or else almost severely plain. A creamy white silk veiling made over white Louisine would provide a gown dainty enough for ceremonious wear, especially when adorned with hand embroidery. The soft woollens such as albatross, wool-batiste and challis, yield attractive effects in the hands of the clever modiste, and their cost is nominal.

A long loose coat of bright red light-weight lustrous cloth worn with a white wool gown would be charming for afternoon wear or driving and would provide an Autumn suggestion in its warm coloring. Indeed, a full or three-quarter-length wrap of some description is quite an essential item in every perfectly appointed wardrobe this season and the materials suitable for its construction are sufficiently varied to make it by no means the difficult matter to procure that it may at first seem. A becoming rather than an extremely novel style should be selected, and especially is this true with the woman who must make the one wrap answer for both street and evening wear. Black taffeta or peau de soie are perhaps the most generally liked materials for its development, though pongee will be worn until the weather is too cool. Lace or embroidered bands are particularly effective on these coats, though for a simple and stylish effect a broad collar of Irish lace or one of embroidered batiste would be attractive. A lining of white silk or some dainty color, with a thin interlining of flannel would give sufficient warmth to even permit the wearing of the coat quite late in the season. A coat made of rain-proof cloth is another necessity and some of these goods are so silky and light as to almost conceal their purpose.

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DRESS TRIMMINGS AND ACCESSORIES

WITH ILLUSTRATIONS OF THE NEWEST DESIGNS IN BOAS AND CAPES

THE keynote of the Autumn fashions is an essentially feminine touch in every mode, and even the tailor gown which originally was most severe in decoration as well as in material has come forth in glorified shape. There is no more suitable and at the same time more attractive decoration for gowns of this character than one of the rich braids which are shown in such variety, both as to design and price. Most of these dress braids are made of fibre and are adapted to any desired method of disposition; for instance, scrolls, Grecian effects and conventional patterns may be easily wrought out of them, while many have a serpentine edge that is equally attractive when applied in bandings or set designs. Both solid colors and harmonious mixtures are procurable in these ornamentations. In black-and-white effects there is a wide assortment, black predominating in some and in others white. A creamy-white braid has a coarse open centre suggesting drawn-work, while the edges, which are irregularly outlined, are more closely woven. Three widths are offered in nearly all of these braids and in many instances all are used on the one dress. A cord running through one edge of other fancy braids, in straight band style, makes it possible to pull the braid into any desired design, many pleasing ornamental effects being possible.

Buttons will form an important decoration on modified tailor costumes. There are all sorts to select from, gunmetal, dull silver and enamel being especially appropriate for cheviots, cloths and other rather heavy fabrics, while for the dainty delicate silks, woollens and even transparent goods there are the loveliest little jewelled affairs closely resembling the real gems.

Buckles, too, swell the list of ornamental conceits and will produce very charming results. On the loose coats of taffeta and pongee, and even on those of light-weight cloth, the tiniest of cut-steel or enameled buckles are disposed on the strap trimming which is an important feature of many of these garments, with a large buckle at the back through which a belt is slipped. Another buckle may be used in front, or long ends of ribbon or silk. Buckles and buttons to match may be purchased.

On gowns of soft, sheer fabrics intended for afternoon or evening wear some of the old-fashioned modes of decoration are conspicious, among them flounces from the waist to the hem on the skirts, with the bodice made in blouse fashion all around and distinguished by the quaint fichu draped across the shoulders and fastened in front with the ends falling below the waist. Cockle-shell trimming made of silk trims some of the smartest silk and veiling gowns, and another revived fancy consists in cutting the edges of each gore in front and the sides of the skirt into bands, leaving a slight interval between, and piping the edges. These bands are lapped over each other in braided effect with chiffon arranged underneath.

A feature of dress, which it is rumored will be conspicuous during the Autumn is the Louis XV. coat and, indeed, every other kind of jacket that may be dignified with coat tails or a basque. To the tall, slender woman this will be good news, for she will realize with what grace and dignity she can adopt this type of garment.

The rich laces, of which there is seemingly no limit, are strikingly effective used as trimming or even to form an entire garment made after the fashion just described. Irish crochet and Venetian point, also filet, are most fashionable and most suitable for combining with rich fabrics. Separable Venetian bandings in squares and floral patterns are effective used on the soft woollens and rich silks with the material either cut away from beneath or mounted on a strip of satin, silk or panne velvet in a harmonizing shade. Three widths can be secured in these laces.

The clever modiste will bring forth wonderful results in the Venetian ornaments which have open centres to be filled in with tucked or embroidered chiffon or batiste or with a hand-painted rose on silk or gauze. Both écru and cream-white are shown in these laces, which include appliqués, bandings, medallions and the all-over varieties. Laces will always remain a standard trimming, but care must be taken that they suit the fabric upon which they are to be used.

Entire lace blouses are still fashionable, though some models show a lustrous cloth or silk combined, this being noticeable when the blouse is to be worn with a skirt made of the same material as that used with the lace. Long basques or skirts of the lace, having the edges finished with the cloth or silk, are an innovation on some of these modes.

Box-plaits will continue to charaterize many of the skirts for Autumn wear, judging from some of the recent importations. The plaits are arranged to form a ruffled effect at the bottom of the skirt. A pretty idea is to trim the lower part of skirts made in this style, with taffeta bands, insertion or velvet ribbon, the effect being as if the trimming is threaded through underneath.

Almost every gown, whether intended for dressy or general wear, has as its distinguishing feature, a jacket of some sort, and the bolero and Eton form show increased variety with regard to trimming, while the sleeves may be made as fanciful as desired.

Embroidery of every kind reigns almost supreme in trimmings, and not to be the possessor of at least one gown or waist distinguished by this attractive ornamentation is to be behind the times. There are so many different varieties in this as in other decorative effects as to make it possible for every taste to be gratified and when a woman is sufficiently clever to do the work herself, a really elaborate creation may be made at nominal cost. The old-fashioned stitch done on canvas is among the late novelties. A design stamped on canvas is basted to the part to be decorated, and after the stitches are put in, the canvas threads are pulled out. Cross-stitch embroidery is also popular and with practice even an inexperienced person can accomplish it.

There is simply no limit to the changes which are rung on stitched and embroidered bands, and one is not likely to go amiss, no matter what arrangement of them is used. An odd effect is made by separating bands of embroidered canvas at intervals and joining the ends with two or three tiny bands of silk stitched on the edges.

Among the many dainty and becoming conceits for wear with the ever popular fancy bodice, is the lace collar with cuffs to match. The collar extends to the shoulders and rounds down to the waist-line in front. Other purely feminine little affairs which will be much affected are the pins to be worn in the front and at the back of the stock collar. Any sort of brooch, not too large, of which one has a pair, will be used in this manner, and to those whose jewel cases contain perhaps a pair of antique cameo earrings or sleeve buttons, this will be a happy thought, for by having pins attached they exactly fulfil the demand. Two fancy safety-pins may be worn at the back of a stock that requires no pin in front.

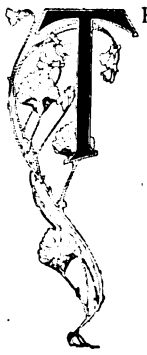
To be without a boa of some sort, means this season to be without one of the most important as well as most becoming accessories of dress. Never were they more alluring than now, and they are fashioned from seemingly every sort of material, from the most perishable laces and tulle to those of silk and coarse net. One of especial beauty was made of ostrich tips and delicately tinted silk, with ends falling almost to the bottom of the dress in front and in cape effect about the neck. Another was made of taffeta rose petals applied on taffeta ruffles, while black velvet ribbon faced with white was employed in the fashioning of a third; in fact, their variety easily provides for every degree of dressiness.

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THE HATS OF EARLY AUTUMN



THE EARLY importations are more graceful and less eccentric in shape and trimming than the past season's models, and their general becomingness adds appreciably to the interest they excite. The large picture hat having a broad brim sloping down at the back is promised a successful reign, and it will not only be made of velvet but of felt and long-haired beaver as well. While the sweeping ostrich plume is the trimming *par excellence* for this dressy style of headgear, flowers, soft draperies of chiffon, tulle and lace, and even breasts and handsome ribbons are employed.

A new shape suggestive of the marquise type, termed the "*tourelle*," is shown with three and sometimes four rounding corners—not pointed as the name would imply.

The "Dolores" is another of the season's novelties and is characterized by a sort of double brim effect, the upper one being raised to the same height of the crown, while the lower is flat and round. It is particularly pleasing in white felt, with the raised brim covered with black velvet. Three large feather pompons adjusted at the left side and a band of velvet around the crown trim these hats.

There are many varieties of the shepherdess and Trianon shapes, as well as the turban toque.

Light shades of gray and brown, and a pale blue, also pure white, are most fashionable for dressy hats, while black, dark green and cherry red are shown in felts and fancy braids for general wear. Blue and green is extremely stylish, and some of the smartest hats are made of a green and blue plaid fancy braid. As an accompaniment to a tailor gown showing this same mixture of colors, or even one of all-black or a black-and-white plaid, a hat of this description would be particularly pleasing. Little trimming is required on the plaid braid hats; a shaded quill thrust through the crown or brim at the left side and perhaps a cord finish on the brim and crown would be sufficient.

The elderly woman will find many attractive bonnet models from which to choose. The chief characteristics are a small, low crown and a brim that has either a narrow upturned rim or is perfectly flat and of the *béguine* type. Strings of velvet ribbon or tulle are to be tied under the chin.

The soft, graceful cascade of lace and the loops of velvet ribbon that have won such favor during the past season will continue a feature of many dressy models. A simple, yet charming use of wide black Chantilly lace marked a hat made of black velvet and black all-over lace. The wire frame was in modified shepherdess shape, and the top of the crown and wide brim were covered with the lace, while the velvet formed the sides of the crown and gave a finish to the edge of the brim. The Chantilly lace scarf was disposed lightly over the brim, the cascaded ends reaching to the shoulder. A small bunch of white rosebuds, with a bit of green leaves was placed on a bandeau at each side.

A marquise hat combining good style and attractiveness was made of white felt and had a rather wide band of black velvet around the bell crown, while the edge of the three-cornered brim was finished with the velvet. A white ostrich plume of medium length was the only trimming and was secured by a huge pearl cabochon against a corner of the brim in front, the end falling over on the hair at the back.

Hats made entirely of Autumn leaves are particularly appropriate to the season. A noteworthy model was of oak leaves in the various tints of brown and dull red. The wire frame, a large turban shape, was covered with tulle in a shade to match the red in the leaves, and the only trimming employed was a broad bow made of velvet ribbon in the two shades and disposed across the top of the hat at the back, the ends falling over on the hair. Such a hat will be equally suitable for wear with a dull red or a castor gown.

A sweeping black Paradise aigrette is the only ornamentation on a charming hat of the shepherdess order made of innumerable rows of plaited tulle in the emerald-green shade. The crown is very low, and the wide brim droops over the eyes and well down over the hair at the back. The aigrette is secured with a black jet cabochon at the centre of the front, the ends falling over the hat at the back.

A long emerald-green plume lends distinction to a hat of burnt-cream felt, which is shaped with an indented, medium-high crown and a wide brim that rolls slightly on the edge and flares at the left side. The edge of the brim is finished with a roll of rich dark-green velvet, and a chou of the velvet secures the plume against the crown at a little toward the right of the front, the plume sweeping gracefully over the brim at the left side. Soft loops and two ends of the velvet are arranged on a bandeau at the left side.

White plumes merging into green toward the end are used to adorn white, black and deep-écru hats.

The new sailor with its wide, straight brim and low, broad crown is especially attractive in white felt trimmed with a simple band of dark-green velvet around the crown, and having a green-and-white wing at each side of the front.

DESCRIPTIONS OF MILLINERY PLATES.

[FOR THE BENEFIT OF OUR AGENTS AND OUR READERS GENERALLY, WE WILL GLADLY INDICATE THE SOURCES FROM WHICH THE HATS PICTURED IN THE DELINEATOR PAGES ARE OBTAINED.]

No. 1.—This "baby" hat intended for misses and girls, is made of white Liberty silk with cream-white lace appliqué. A band of black velvet ribbon is adjusted around the crown, with a wreath of poppies as additional decoration: loops and ends of the velvet ribbon fall on the hair at the back.

No. 2.—The picture type is suggested in this hat of tan felt, with trimmings of emerald-green velvet. A bird of Paradise is placed in front, the plumage sweeping over the hat at the right side.

No. 3.—Fancy braid was used to make this turban. The brim is a succession of buckle-like effects formed of the braid. A wreath of velvet poppies is arranged around the low crown.

No. 4.—This large shepherdess hat made of black velvet, is faced with emerald-green plaited tulle. White roses are placed beneath the brim at each side. Loops of darker-green velvet ribbon, and white velvet leaves and white berries are used to trim the hat.

No. 5.—The double brim and crown of this hat are formed of black Liberty silk and cream-white appliqué. A long white ostrich plume sweeps the left side, while a smaller plume is beneath the brim at the left. Loops of black velvet ribbon fall over the brim at the back.

Nos. 6 AND 7.—Back and front views are here given of a shepherdess hat made of black fancy braid with white braid for the brim facing. A bow of black-and-white striped ribbon is on top of the hat.

Nos. 8 AND 9.—In this unique hat the crown is formed of a square plateau of tan fancy felt braid, with the four corners turned over on the brim facing, which is made of white braid. Jet cabochons and black Mercury wings are the only trimming.

Nos. 10 AND 11.—A scarf of blue Liberty silk with tucked ends is the only trimming used on this hat made of écru fancy braid with the brim facing of dark-blue braid.

Nos. 12 AND 13.—This hat is made of tulle rosettes with jet cabochon centres and is enriched by a plume and velvet ribbon. Plaited tulle edges the brim and also forms the brim facing.

No. 14.—A round hat of white felt braid is here shown. Black velvet binds the brim and is disposed around the low crown. Wings are arranged flat on the brim, and a bow of black velvet is placed on a bandeau at the back.

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Paris Hats for the Early Autumn

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HATS SHOWN FOR EARLY AUTUMN WEAR

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Lessons in Modern Millinery—No. 8

BY MLLE. MIRABELLA

A VERY SMART *DEMI-SAISON* HAT IS PRESENTED THIS MONTH, MADE OF BLACK LACE AND BLACK-AND-WHITE HORSE-HAIR BRAID, TRIMMED WITH BLACK-AND-WHITE STRIPED RIBBON AND A JET BALL PIN, AND SHOWING THE DIFFERENT STAGES OF CONSTRUCTION



FIGURE NO. 7.—In this illustration the hat is given as correctly worn, with the jet ball-pin thrust through the ribbon folds on the front of the brim and also the braid on brim edge.

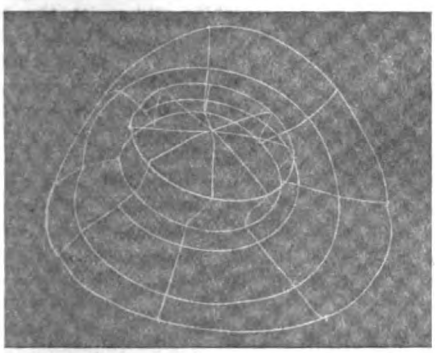


FIGURE NO. 1.—The first stage—the wire frame made and properly shaped and all ready for the lace covering is given in this illustration.

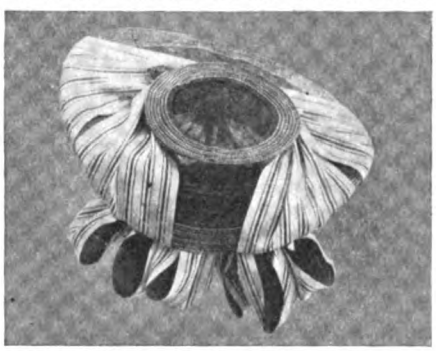


FIGURE NO. 4.—The top of the hat as viewed from the back is given here, with the shape of the crown and width of brim clearly discernable, also the novel arrangement of the ribbon over the sides of the brim and the horse-hair braid on the edge of both the crown and brim.



FIGURE NO. 2.—This shows the materials and trimmings required in making this fashionable hat—the Chantilly lace, ribbon, braid and pin.

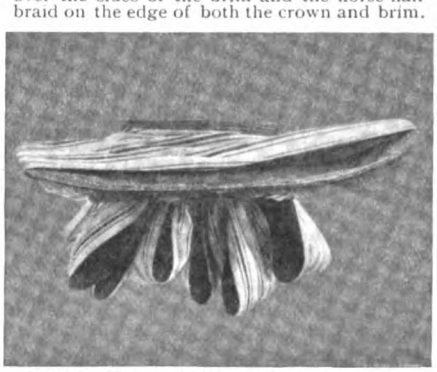


FIGURE NO. 5.—A directly front view is here illustrated, the ribbon being arranged in folds across the brim, with the ends brought over on each side and formed into loops which fall over on the hair at the back. The black facing of the ribbon is clearly shown in the loops.



FIGURE NO. 3.—In this illustration a clear idea is given of the brim facing with the ribbon softly twisted on a bandeau that must perfectly fit the head and the ribbon loops at the back.

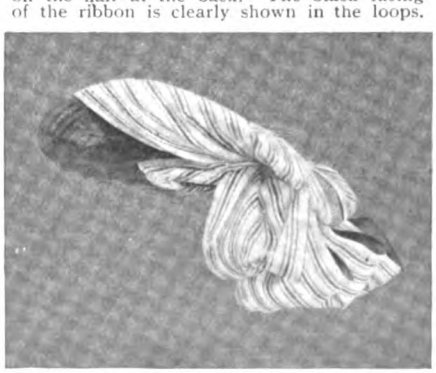


FIGURE NO. 6.—The left-side view of the hat is given here, with the ribbon brought over the brim and the arrangement of the loops at the back is also clearly illustrated. A becoming dip in the brim over the hair at the back is shown.

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The Fashions of London



By MRS. ARIA

THE most popular of all the dresses fit to grace the ordinary occasion has been the frock of foulard, the smallest designs being chosen for this, and white sharing with cream colour and black the patronage of the multitude, and invariably bearing the trimmings of cream lace with velvet ribbons. Were I asked to remark upon the most novel feature of the season's fashions I would say the hat with the pendant drapery over the hair at the back, this having been made either in chiffon, or in lace, or in ribbon, and striking without doubt an extremely picturesque note. Indeed the picturesque has been predominant alike on millinery and modes; and besides these hats with the loosely falling ends some beautiful examples have been produced with high crowns, made of tuscan encircled with glacé silk held with a diamond buckle, bearing a shaped brim as a resting place for black ostrich feathers. The black hat certainly has not occupied its usual place in our regard, maybe it has been paying the penalty this year for its ubiquity last.

For those who are wandering down to the sea to take their holiday the linen and piqué gowns are the most useful, and some very excellent specimens of ready made piqué dresses are purchasable in good shops at a moderate price, these being trimmed with embroidered spots and coloured machine-stitchings, and made with blouse bodices and fanciful collars and plain skirts with shaped flounces.

An excellent garment which has made its bow this year is a copy of the soldiers' coats, and made in dark blue lined with Guard's red, with a straight collarband faced with red velvet, and with military gold buttons as the sole decoration is extremely smart. I have also seen the same garment effectively achieved in Sutherland tweed in white irregularly streaked with black, the collar faced with black and the lining white satin, the gold buttons being repeated on this. Such a coat is really an invaluable possession for the holidays, and another no less indispensable is the serge or tweed dress made with a short skirt; and all short skirts should be lined flatly having no separate foundation and fastening down the side of the front; thus only do they make for comfort and lightness of weight. A capital specimen of a dark blue serge dress I have seen made of that quality of serge which we generally associate with masculine clothes, small of rib and quite smooth of surface and very dark in colour, and this was fashioned with a skirt such as I have described, and completed with a bolero coat overhanging a very narrow belt, and bearing a square shaped tail in the centre of the back, the front of the coat opening to display a facing of white linen bordered with a black and white striped drill outlined on either side with a small black braiding. An effective white serge may be arranged with a trimming of blue and white and red, the colours of the year, made into a galon outlining the triplet skirt and bordering the sac coat, which should fasten down the front with pendant tassels made of red, white and blue silk. This worn over a cream coloured lace shirt, and crowned with a white straw hat bound with red straw, trimmed at intervals with very small red straw rosettes and with a large coquillage of red and white ribbon at the back, looks extremely well.

Dress for the evening at the hotels abroad is a question very worthy of consideration at the moment, and white lace and black lace may be taken to represent the ideal materials, and since the quality of these may be varied it is easy to realize that the like may be made to suit the extent of any pocket. Capital dresses are made of black lace in combination with white lace, and the yoke or top portion of the bodice is invariably left transparent. Elbow sleeves, or sleeves to the wrist are alike popular, the former perhaps are more in evidence than they have been for some time. All lace dresses should be lined with soft satin covered with chiffon, the chiffon having a very gracious influence beneath the lace.

We have been welcoming novelties in gloves and in shoes, the former of white kid in mousquetaire shape with the gauntlet portion lined with coloured kid, undoubtedly chic, new, and, alas, most expensive. White kid shoes worn with stockings to match the colour of the dress have also been recognized as desirable by the owner of small feet, and the most elegant of all foot gear at present is undoubtedly the gray Suéde shoe which is worn with stockings in a shade of gray to match.

Petticoats are not so elaborate as formerly, the white cambric trimmed with embroidery has re-appeared, and the white silk petticoats are admirably trimmed with rows of black velvet ribbon. A pretty fashion is the insertion of lace bows with the black velvet ribbons to border the frills, and the fancy still obtains for pale coloured silk petticoats worn beneath white linen dresses, glacé silk being invariably the fabric chosen. Black and white checked taffeta is an economical selection for a petticoat, and rows of narrow black velvet ribbons may be recommended as the most appropriate trimming for this.

When, if ever, we quite exhaust the charms of the chiffon evening dresses there is no doubt but that we shall turn our attention to dresses of brocade, and these are much to be commended by reason of their durability, and the many uses to which they may be put after they have done their duty for evening wear. You can turn the old brocade dress into a petticoat, or you may allow it to make a teagown, and again it may make a tea-jacket; but with the chiffon gown when its first freshness has fled its last charm has departed. Of course the lace dresses do duty under different guises, and but recently I saw a lace train most cleverly arranged to form an evening coat, lined with chiffon with the borders ruffled with chiffon; this had much to commend it, though it engendered no warmth it was quite sufficient for a warm Summer night.

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Dress and Gossip of Paris

By Mrs. John Van Vorst



AS YET there is no change in the general form and outline of the dresses to which we have become accustomed during the Summer months. A continued narrowness at the hips, a fulness in the skirts at the hem, a sleeve wide and ample at the wrist and tight-fitting at the shoulder are still the points to be observed in planning a *demi-saison* costume. Details vary from one week to another, and if the dressmaker sighs because everything is being worn, she has reason to be satisfied at the luxury and extravagance which women agree are necessary to fashionable dressing nowadays.

Two colors, long disused, have become suddenly a fad; they are not becoming and have nothing but novelty to recommend them; they are yellow in all shades from the brightest to dark orange, and blue of the intense brilliant tone which is ever trying to most complexions.

Hats, which have been amazingly flat for some time, now turn boldly up at one side, leaving a wide brim-space upon which is bestowed a plume, a succession of wings, a small garden of fruit: peaches, apples, raspberries, strawberries, currants or cherries. The ostrich feathers used for this sort of trimming are of several shades, deepening from the palest to the deepest at the tip which falls over the hair, on to the shoulder, and sometimes even as far as the waist. Certain hats have a drapery of white lace in the back which looks like a wedding veil, and is *mal porté* except for those who do not leave their carriages in an afternoon promenade.

Since nothing is new under the sun, it is some former annals of fashion we must consult for the origin of a present whim among the *élégantes*. They have taken to wearing lace mitts with their elbow sleeve dresses, and for those who have pretty hands the effect is quaint and charming.

No woman can look well-dressed unless she be properly corseted, and quite as important as the corset itself, its shape and fit, is the way in which it is put on. It should be unlaced as far as possible, fastened, pulled well down, the garters should be clasped, and then the lacings should be drawn in beginning with the lowest eyelet, lacing to the waist and tying; then beginning again at the top and tying a second time at the waist. Nothing ruins the figure more rapidly than to imprison oneself by a corset already laced up.

Serge and the rough materials of the same family are being replaced for late Summer and early Autumn wear by light cloths, cashmeres in plaids and checks. A most useful dress is of navy blue material trimmed with very narrow bands of embroidery in Persian colors. These embroidered bands are set on between bias strips of taffetas, the whole not more than an inch wide. They follow the line of a flounce *en forme*, and encircle the collar and sleeves, bordering the revers and edge of the jacket. Nothing is more popular for dark dresses than this Persian embroidery. Etamine, fine and coarse, is very much worn. It is trimmed with taffetas of the same color, or sometimes has a series of bias bands on each flounce in black and white striped or chiné silk, which is very effective. Scarlet étamine dresses, gray, blue and brown, are also popular with guimpes of écru linen and guipure.

With the autumn skirt-and-coat suits it is to be the fashion to wear tight-fitting vests of linen or of guipure over a color. The collar accompanying is in white linen, the cravat of black satin.

But of all things to which the mutability of fashion seems to have directed itself this season, the first in importance are the coats, cloaks or *manteaux* as they are called. If it be true, as we hear it affirmed, that no woman is properly equipped without a manteau, it is equally true that a manteau serves for a great variety of purposes. It is suitable for coaching, for driving, for the theatre, for a short journey to some out-of-town or in-town lunch party, for an informal dinner, etc., etc. They are made in all colors, scarlet, mignonette, green, champagne, putty, brown bread which is one of the favorite tints, not Boston brown bread but the more delicate Graham. They are also made in white and in black. Cloth is the only material used for these enveloping garments. They fall below the knees, are collarless, have immense sleeves caught in at the wrists, and are held together in front by long twisted silk cords, which tie and have tasseled ends. In these respects they are uniform. In the matter of trimming they vary from the simplest, which are the most attractive, having only a broad band of fine guipure about the neck, to the most elaborate, which are encrusted in strips of real Irish lace. They have a white satin lining, and sometimes they are made with a cape which falls over the arms and dispenses with the necessity for sleeves.

There never was a greater display than at present of white lace dresses of every description for afternoon and evening wear. Irish lace, English embroidery, Chantilly mixed with Cluny are worn in abundance and in a profusion which sends us to hunt through the forgotten heirlooms lest there be a dozen odd bits of as many sorts with which we can make at least a bodice!

Golf has at last become the fashion in France among French people as well as Americans. A club has been opened in the charming neighborhood of Versailles. And if, as it is often said to-day, we resemble the women of long ago in our voluminous modern costumes it is safe to say that could the ladies of Louis XIV.'s court stroll by chance over the enchanting hillsides of the Seine et Oise, they would see nothing of themselves in the sisters who swing their golf sticks, free, unhampered in short skirts and cotton blouses, over the links at La Boulie. Golf costumes of a single color are the favorites, trimmed with bands of cloth in a lighter or darker tone of the same color. Unobtrusive as well as gay effects are in evidence, red predominating.

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SOCIAL OBSERVANCES



Conducted by MRS. FRANK LEARNED

GARDEN PARTIES

A GARDEN PARTY is a most attractive kind of entertainment. It may be given in a fine place, where there are beautiful lawns, grand old trees, well-kept grounds and flower gardens, or at a small unpretentious country place, with a pretty lawn and a few trees. It may be an elaborate and a costly function, with a large collation and a band of music, or it may be a very simple and an informal entertainment within the limits of the purse of any country hostess. It is, in reality, merely an afternoon reception, out-of-doors, and for this reason is especially enjoyable. It gives a hostess an opportunity of inviting a large number of guests. It gives the women guests the opportunity of wearing their smartest Summer gowns and hats.

Good weather is an essential part of a successful garden party, but that cannot be ordered for the occasion, and a hostess who plans such an affair must content herself with having the reception in-doors, if the weather proves unfavorable.

Cards are issued a week or two in advance, but a few days' notice may be sufficient. The card may be a formal At-Home card or merely the visiting card of the hostess, with date, hour and the words "Garden Party" in the lower left-hand corner. The hours may be from three to six or from four to seven.

The hostess receives out-of-doors, wearing a pretty Summer dress and hat.

The house is, of course, thrown open, and guests may, if they wish, leave wraps in rooms designated by servants.

A good supply of chairs and seats must be on the piazzas and lawn and about the grounds. Rugs are spread on the grass, and chairs placed on them for the convenience of guests.

The refreshments may be served out-of-doors, from a table under the trees, or under a marquee; or, if preferred, the table may be in the house, but it adds considerably to the informality, pleasure and variety of the occasion if everything is arranged to take place outside. Salads, cold salmon with mayonnaise sauce, sandwiches, jellies, ices, cakes, claret punch, grapes, peaches and other fruits may be offered, or there may be only such simple things as tea, coffee, cake and lemonade. Servants may pass trays of tea and cake among the guests, or some young girls may pour tea at the tables. A plentiful supply of cups and saucers, plates, spoons, forks, glasses, napkins, etc., should be in readiness. Nothing must be visible that is not neat and fresh. Servants must have trays or baskets to carry away promptly everything as soon as used.

Out-door sports, such as tennis, archery, etc., are enjoyed by the young people at garden parties. Guests are expected to amuse themselves, to play games, wander about the grounds and partake of refreshments when they wish.

REPLIES TO CORRESPONDENTS

Adeline and Others.—There seems to be confusion in the minds of many correspondents in regard to the terms "wedding invitation" and "marriage announcement." The two forms are very different in meaning. An invitation to a wedding is not an announcement. An invitation bids guests to the ceremony. An announcement is sent after a small or quiet wedding to the general list of friends and acquaintances who were not invited to the wedding. As the form indicates, the bride's parents announce that the marriage of their daughter and Mr. So-and-so has taken place.

Anna.—1. It would seem sensible for a church organist who has lost a near relative to resume her regular duties within a reasonable time—two or three weeks—after the funeral. 2. As a rule, persons in mourning do not receive calls. Their friends call and leave cards. Exceptions are made in the case of very intimate friends.

Ontario.—1. It is not correct to introduce people collectively; it should be done individually. The proper way to introduce is with some such informal speech as this: "Miss A., allow me to present Mr. B." When introducing two women, the younger is presented to the older. A hostess has the privilege of introducing a man to a lady without asking her permission, but in general society, the rule is that a lady's permission should first be asked. 2. If you are unable to make a call on a hostess after an evening party because you expect to leave town the following day, you should mention this fact to the hostess when taking leave of her at the party and express regret at your inability to call. If obliged to leave town unexpectedly, you may inclose your card by mail to the hostess on the day of your departure and write in the lower left-hand corner, P.P.C. These letters stand for the French words "Pour prendre congé"—"To take leave."

Priscilla.—The invitation to the country house should be sent to you by the hostess.

Mrs. A. D. F.—A man named for his father is, after his father's death, Andrew Dale Ford, not Andrew Dale Ford, Jr., although there are instances where the Jr. is retained. A widow's card has her husband's name, not her own name. In order to avoid confusion a widow may have her card, Mrs. Ford, and her son's wife would be Mrs. Andrew Dale Ford. A married woman's signature is her own name, Mary Ford.

Jennie.—The proper way to announce an engagement is for the young lady and her mother to write informal notes to their own relatives and intimate friends who may be interested in the event. A young man may not tell of his engagement until the young girl and her parents have made it known. He may write to his own friends announcing the news and post the notes at the same time that his fiancée's notes are posted, but not before.

Inquirer.—Glasses may be filled with iced water before guests take their seats at the table, but if a sparkling water is served, it must not be poured before guests are seated. A carafe or water pitcher for iced water may be on a side table, and the maid should replenish the glasses during dinner when necessary without being told to do so. If cake is served at dessert one takes it on the plate with the dessert, breaks off a small piece and takes it up in the fingers to eat.

Mrs. G.—The livery suitable for a boy, or "buttons," who attends to a door, is a short jacket with small metal buttons; trousers to match the cloth of jacket. Dark blue or dark green are preferred colors. A waistcoat of striped livery vesting in black and white or black and yellow may be worn.

Dilemma.—If a man is unavoidably prevented from keeping an engagement he should write immediately, offering an apology and explanation. A well-bred man would not intentionally disappoint anyone. The very beginning of good manners is to be courteous and considerate and to do nothing which would offend or hurt or slight another person. A man who fails in these points is ignorant of the first principles of social life, and would not seem to be a desirable acquaintance.

Lamartine.—You were right in not allowing your daughter to go to a party alone with a young man, and especially one who had not been introduced to her, and who had merely been "assigned" to her by the friend giving the entertainment.

Mrs. J. T.—When you go to your old home to visit your parents and your husband is not with you, it would still be proper to leave his cards when returning formal calls, to show that he exists.

Jay.—A business communication to a woman may begin, Mrs. John Wood, Dear Madam.

Mrs. G. H.—There will be ample time for you to receive a reply by letter if you send address and stamp.

Edith and Edith Smith.—1. While it is a mistake for a girl to fancy that idle compliments or flattery from a man have any other than a passing significance, it is undoubtedly wrong for a man to endeavor to imply by his words or letters any meaning which is insincere or misleading. Every girl, in her heart, likes a man who is honest, manly, straight-forward and to be trusted. The evasive sentences in the letters you mention show the character of the writer. It would be a decided lack of dignity on a girl's part to inquire the meaning of expressions in letters which are vague and indefinite. 2. It is not customary to ask for a return of letters except in the case of a broken engagement. If your friend has ceased to write, the most dignified course for you to pursue is to stop writing to him.

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When Love Came to Michael Angelo

By
Clara E. Laughlin

VITTORIA COLONNA.

MICHAEL ANGELO.

A LITTLE, beauty-loving boy, playing in the streets of Urbino, must have had many a thrill of delight in the golden Spring days of 1489, for then came Fabrizio Colonna, head of the greatest princely house in all Italy, to wed the young daughter of the Duke of Urbino. Pageant succeeded pageant, in honor of the event, until at last the bridegroom with his glittering retinue bore away the sweet young bride with her rich dower chest and her train of personal attendants, to one of his many, many castles, near Rome; and Urbino settled into quiet again and the reaction that follows on festivity. The great castle of the Duke began to look once more like the stronghold of a warrior, and the minds of his feudal subjects turned again to thoughts of arms. Only a little boy, called Raphael, stood and strained his beauty-loving eyes in the direction where the last glint of sun on steel and gold had marked the disappearance of the glittering cavalcade toward the Eternal City.

Arrived at his castle of Marino, crowning a hillcrest about twelve miles from Rome, Fabrizio Colonna and his bride prepared to pass there, in sweet peace and seclusion, so long a honeymoon as the shifting fortunes of war might allow the young husband, already on the highroad to that eminence in military command which he soon attained. And there, in 1490, while the honeymoon was not yet waned, came a tiny daughter to the great house of Colonna, a beautiful baby born to a wonderful inheritance of love and dignity and all the graces of person, mind and heart. This little Vittoria, coming of a race of great princes who were also great soldiers, and great ladies who were also great women, was nurtured from her cradle in a pride the greatest the world has ever known, the pride of race and acknowledged power which culminates in the spirit of *noblesse oblige*.

When Vittoria was a wee little lady of four, holding her own tiny court of beauty and love in the castle where she was born, one of the ever-recurring crises in the troubled affairs of poor Italy called Fabrizio Colonna from patriarchal scenes of peace in his own great halls to camp and battle at the head of his army. In those days poor Italy was but a bone of contention for hungry neighbors, and her Dukes and Princes took what side, now this, now that, best suited their own purposes. As between France and Spain, in 1494, Fabrizio Colonna took sides with Spain, placing himself under the command of the King of Naples, which then belonged to Spain. This king, Ferdinand, delighted with his powerful new adherent, made him Grand Constable of Naples, and further to cement the alliance, proposed a marriage between Vittoria Colonna and Francesco d' Avalos, son of that most powerful Neapolitan noble, Alphonso, Marchese di Pescara. The little boy was six, the little girl was five, when the fortunes of war joined their destinies and the custom of the times sent the little Colonna maiden to the family of her betrothed to be educated.

The father of Francesco having been murdered by one of his slaves shortly before the consummation of the betrothal plans, the position of head of the house devolved on Costanza, elder sister of Francesco, and Duchessa di Francavilla. Their home was on the island of Ischia, twenty miles from Naples and regarded, strategically, as the key to that important city. Here, in a magnificent palace, Costanza the wise and good, held her court, receiving great dignitaries of state and art and disseminating love of culture and reverence of valor, to the utmost of her power. She was a great *châtelaine*, this wise and good Costanza, whom poets and princes delighted to honor, and to her exquisite guardian-

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ship the two children committed to her care owed much of what made them, in future years, celebrated not for their gifts alone but for their graces, not for their power to command, only, but for their power to be.

When Vittoria was sixteen or thereabouts she returned to her father's house where, although her betrothal to Francesco was well understood, many great nobles and princes offered themselves for her hand, the fame of her beauty and brilliance having travelled far. But Vittoria would hear none who came to woo. As she herself expressed it, years later, in one of her exquisite sonnets:

> "Hardly had my spirit entered into life when my heart proscribed every other object! And nothing found favor in my eyes but the heavenly aspect of him in whose light I was always nourished."

In 1509, therefore, when the bridegroom was twenty and his bride nineteen, Vittoria set out from her father's house, for Ischia, in great state, attended by a great escort of Roman nobility and a small army of servants of high and low degree, bearing the more than princely dower portion and gifts of Vittoria to the ducal palace of d' Avalos, where, with all the pomp and splendor that only great nobles of those mediæval times could devise, these two fond, true young hearts were united in marriage, than which, it is safe to say, no marriage ever was a more perfect union.

At first, the young couple lent themselves to a very gay and splendid existence, taking up graciously the social duties demanded of their exalted station, and only occasionally slipping away from the magnificence and pageantries at Naples to a quiet country seat or home to their beloved Ischia, where, however, their life was anything but quiet, for the palace was ever the gathering place of distinguished companies, calling for distinguished hospitality.

So passed three golden years, without a shadow, much less a cloud, save only that no baby came, as the supreme gift of God to these lovers, to stay with Vittoria and comfort her, when finally, in 1512, Francesco, Marchese di Pescara, her husband, was called upon to serve the king of Naples in another war against France. What a knell this sounded in the heart of the lovely Vittoria only other women who have given up their beloved for their country can know. But she uttered no syllable of complaint, for she had learned early and well, this regal young princess with the dazzling, sun-crowned head and the heart of pure, pure gold, that whoso loveth his life or his beloved's shall lose it, for not by hoarding but by risking do great gains come.

So to the wars Pescara went, on his shield this motto:

"*With this or on this.*"

And "there is no doubt," saith one of his chroniclers, "that he was a brave man, a great soldier, and a chivalrous gentleman." And Vittoria kissed him, bravely, and watched him ride away. And that day the gate of earthly paradise closed on Vittoria d'Avalos; an idyllic youth, a halcyon maidenhood were passed; womanhood was come, and sorrow. Love had brought her its ecstasy; henceforth she must pay the price therefor, which is exceeding great pain, for much treasure causeth much apprehension, and no more uneasy lieth that head of the Lord's anointed crowned with the kingdom's crown than that head of the Lord's anointed crowned with the crown of Love.

Vittoria, however, when called upon to lend her treasure at Fortune's risk, turned neither hard nor craven, but was stood in good stead by the princely blood of the Colonna, by the teachings of the wise and good Costanza, by the herotales of brave men of war and the love-songs of the great troubadours; the pride of race was strong in her, and the pride of sex, and the pride of love. She had high honor in her keeping—her husband's honor, and that of his cause, brave womankind's honor, and the honor of Love. Therefore, although her heart was sore for her boy-husband, she set herself to noble tasks in study, to great exertions in social graciousness, nor faltered thereat when word came that Pescara, wounded in many places at the battle of Ravenna and left for dead on the battlefield, had been taken prisoner, together with her father, the Grand Constable. To Pescara, in a fortress prison at Milan, Vittoria addressed a wonderful lament in a poem of thirty-seven stanzas in which she tells him of the strong presentiment she had of his danger before ever the messenger arrived with the news of it, whereunto Pescara replied, from his durance, in a long "Dialogue of Love" fervent with affection for her and grief in their separation.

He was soon released, on payment of a large ransom, and at once hastened to his beloved Vittoria, but was e'er long again called from her side, nor ever thereafter was left long in the enjoyment of a quiet life on lovely Ischia, the camp becoming his home and his absences therefrom in the nature of furloughs.

Vittoria, left so much to herself, relaxed not at all in her rigorous classic studies nor in the chaste outpourings of her heart in elegant Italian verse. In 1515, the maternal yearning strong within her, she proposed to her husband to take his young cousin, the Marchese del Vasto, to educate and make their heir. The boy was wild and rude, a veritable young savage for lack of proper training, and the heart of Vittoria inclined toward him with great tenderness, whereunto the little lad responded nobly. Thereafter Vittoria had him to direct and exhort and inspire and to love, as well as her own labors of learning to pursue and many a social dignity to uphold, many a stately beneficence to foster.

So the years went on, marked now by horrible war, now by fête or journey of greatest magnificence, when emperors, popes, kings, princes, were part of Vittoria's world, and her dazzling, pure beauty was the talk of her day, her loveliness and her learning alike the theme of enraptured chronicles. Beautiful women were not rare in those days, when the most extravagant monarchs of modern times vied with one another no less in the splendor and gaiety of their courts than in the strength of their armies and the strategy of their generals. But beautiful women who were good, also, and learned were not many, although a great revival of learning was in progress, among the noble women of Italy in particular. The fame of Vittoria, however, shone bright and lovely beyond that of any woman of her day, and men of learning, in all kinds and degrees of power, sought her society, even as celebrants of royal feasts and pageants sought the honor of her distinguished presence, for her beauty and her great ladyship. But ever the heart of Vittoria remained bound in passionate devotion to Pescara, the comrade of her childish play, the sharer of her girlish dreams, the fair, brave knight of her young womanhood.

In 1520 Vittoria's father died, and the year following she was called upon to give up her young adopted son to the army. This latter parting Pescara would fain have spared her yet awhile, but she would not have it so, not even although del Vasto was the last of the d' Avalos, for she pleaded with her husband that it were better the family should become extinct than that it should be preserved at craven cost. So Vittoria sent her boy to war with her husband, presenting him with a superb tent for field use, and a little cabinet for his few luxuries, bearing the motto:

"*He is never less idle than when idle,*"

her exhortation to beware the temptations of leisure in a camp.

The following year Vittoria's mother, the gentle Agnese, died, and in 1525 Pescara fell at Pavia. Vittoria had not seen him since he came home to her for a flying three days' visit when her mother died, and absence from him, at all times hard, must have been excruciating agony in the months preceding Pavia, when a league of Italian nobles, in revolt against Charles V., was trying to seduce Pescara from allegiance by offering him the Neapolitan throne for himself if success crowned their efforts. Whatever temptation this offer might have had in it for Pescara, Vittoria, to whom he confided it, had no mind to be a queen at any such cost, and owing to her strenuous opposition Pescara declined to join the league and went once more into battle under Charles's banners—for the last time. In the battle of Pavia he was wounded three times. Lying ill of his wounds

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and of fever, he despatched a messenger for Vittoria, who hastened to him on the wings of anxiety, but was met in the way by another messenger bearing tidings of his death.

Vittoria's grief was so supreme that she declared she could not live after him, and it was feared she might take her life, but not even supreme grief can contradict the habits of a lifetime and Vittoria had been trained to a princely endurance.

At her brother's solicitation she repaired to the castle at Marino where her early childhood had been spent, and there, by the still waters of the little lake embosomed in the crater of an extinct volcano—lake and mountains 'round about the theater of the Aeneid, and loved by poets ever since—she poured out her heart in impassioned poetry which, after the first bitterness of loss wore off, took on a note of profound piety, ever thereafter the dominant quality of Vittoria's verse. After a time she left Marino and returned to Ischia, more dear to her than any other spot on earth because of its association with her beloved dead. There she lived in the greatest seclusion, employing herself with the writings of those sonnets of lamentation which raised to the memory of Pescara, as well as builded for herself an enduring monument of fame.

For seven years Vittoria mourned as in sackcloth and ashes; then, emerging a little from her conventual seclusion, she devoted herself actively to the society of those persons most earnestly interested in the higher life, becoming especially a great friend, advisor and encourager of many of the most eminent divines of that day when the beginning of the Reformation, sweeping over Europe, was waking it from its mediæval lethargy to a general renascence, spiritual, artistic and political.

In 1538 Vittoria was in the zenith of her fame and the early autumnal splendor of her beauty. She was forty-eight, but the wonderful, gold-crowned head, with its majestic poise, was unstreaked with silver; the great blue eyes were only the more beautiful when life's afternoon had begun to throw its long, lovely shadows into them than when they sparkled, undimmed, in youth's noonday, and all the exceeding dignity of great love and the repose of spiritual conquest was 'round about her like a mantle more splendid than any of brocade, 'broidered with jewels, in which in her gay young wifehood she had graced the fêtes of emperors. "All looks are turned upon her," wrote one of her contemporaries. "She is full of a sweet and amiable expression; and she leads all men to desire her good opinion by emulating each other in high and elegant works."

In that year Vittoria came to Rome, escorted by her adopted son, del Vasto. And in that year there was at work, in Rome, on the fresco in the Sistine Chapel, a sad old man of sixty-four years, the greatest man of all Italy, but the loneliest, for if ever genius isolated a man from his kind, in terrible grandeur, that man was Michael Angelo, whose supreme eminence in a multiplicity of gifts it makes one dizzy to contemplate, even from afar off. Just previous to that year, 1538, the year Providence had singled out for Michael Angelo's great blessing, he had buried his dear old father, aged ninety-two, and, nearly at the same time, his brother, who died of the plague in his arms. These deaths, that of his father in particular, left the mighty Angelo pathetically bereft; the storm of sorrow which shook him in this affliction he has voiced in his poems, calling himself "alone before Heaven," and wailing, plaintively, "I have no friends; I need none; I wish for none." At this juncture in his life Heaven sent him such a friend as not only befitted mighty Angelo, whom all the great of earth strove to claim friendship with, but such a friend as brought a tender glory to even his splendid supremacy.

All Rome at this time was intensely interested in "The Last Judgment," which he was executing for the Sistine Chapel. Everyone, from the Pope himself to the commonest of the art-worshipping Romans, came to view his progress and to wonder, and there, one day, as he labored, his heart sore with loneliness and unsatisfied loving, he turned from his gigantic work and beheld Vittoria Colonna. One longs, with a great longing, for a picture of that scene—the gaunt, grizzled artist, exalted as probably no other man has been in his own time, but not warmed or fed thereby; the grim, gray man, with the awful majesty of soul and brain and the pitiful hunger of heart, into whose life no ray of unfiltered brightness, such as daily blesses common men, had ever come; and the golden-haired and golden-hearted Vittoria, who had come out of great tribulation into great peace; the woman whom nigh on fifty years of pure living, on always the loftiest plane accessible, had prepared, as 'twere, for this hour, bringing her, in all her ripe beauty of soul and body, all her warmth and glow of fervent living, to light the remaining years of this man's life with a light which fadeth not, but is from everlasting to everlasting.

Predestined to greatness, and allowed at a very early age to make his calling and election sure (he was only fifteen when the great Lorenzo de Medici, the "Magnificent," took him into his own palace and almost into his own family circle, to foster, and benefit by, his marvellous gifts), Angelo had been all his life an incredibly hard worker; driven by the terrific impetus of his manifold genius, he had toiled and toiled, day and night, youth slipping by while he labored, then manhood's prime; and age came creeping on, before ever life became sweet to Michael Angelo, before ever he had turned from toiling at his Titans to find the very glory of God in a woman's eyes. Only think of the lonely giant! Had he not been the world's greatest sculptor he would still have been pre-eminent in all times as one of its supremely great painters, and, apart from either of these things, he is the most sublime architect of modern times at least, and a poet so great, so deep-delving in his vision, so mighty in his spiritual conceptions, so grand in his use of language that even Wordsworth confessed himself unable to grasp his sonnets sufficiently to render them in English rhyme. The force of any one of these powers would have been sufficient to drive the possessor remorselessly along the steep and thorny way of the greatly gifted, but the fourfold supremacy was too much for any one man; it crowded his life too full of awful majesty, and left it far too empty of blessed commonplaceness and healthful reaction; left it, too, without that just amount of leisure which the soul demands. Labor brings its own reward, but unrelenting labor ceases to have any reward. Michael Angelo's industry had come to be characterized, by his contemporaries, as "terrible," and for all that he had really a simple nature, almost childish in some of its leanings, he was not a man with whom any creature could claim intimacy; he stood too far off, austere and awful, for any to approach. Popes and emperors wriggled as uneasily in his presence as the meanest commoner; gaunt, and gray, and grim, the poor old Titan worked away at his creations which were overpoweringly grand, but never tender, lovely, winsome.

Athwart this personality, of whom at this time in his life his chief biographer says: "He was proud and passionate, sensitive, and suspicious; and had grown old in his ways," came Vittoria, whom sorrow had crowned, not stricken; whom Love had broadened, not confined; whom shade and shine and summer rains had made ripe, not weatherbeaten; whom power of place and beauty and grace and intellect had made tender, not tyrannical; and it became Indian Summer in the life of Michael Angelo! The harvest moon was past, the first frost had rimed his head, the best fruits of his busy life had been garnered, when suddenly Nature, settling to Winter sleep, was enveloped in the golden haze of August; there was balm again in the air's caress, and the sap that had begun to seek the roots, in earth, leaped in the veins of the grand old tree like Spring, the south-fleeing birds halted in their flight, and the earth, that the chill had blighted, was astir with life again, astir with a thousand soft voices whispering, "It is Summer! it is Summer! it is Summer!"

"I was born a rough model," he said to her, "and it was for thee to re-form and re-make me." "What a man," says Grimm, his leading biographer, "would Michael Angelo have become had fate led him to know Vittoria in his younger years! and had she met with him, then, when she was herself less wearied by years and experience! Such as they now found each other, she could give him nothing but that kindly gentleness with which she softened him, and

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he ventured to desire nothing but what she could bestow."

There is much recorded to tell us unmistakably what Michael Angelo thought of Vittoria, but little, except what we know of Vittoria herself, to tell us what she thought of him. We know that her heart never swerved for an instant from its complete devotion to her husband; that she regarded the great sculptor very highly, for his gifts and for his graces of soul, but that she wrote him begging him to write to her less often; and that if she ever wrote to him in any other than that of a great lady addressing a friend who was also an eminent artist, we have no record of such a letter or poem. We know that he came to see her, in her villa, on the outskirts of Rome; that they exchanged their poetical works for each other's delight and criticism; that they used to sit together of a Sunday afternoon, and listen to some celebrated divine expound the gospel for their private delectation and earnest discussion; and that not only the lady herself, to whom he addressed most exquisite sonnets avowing his love, but his friends and contemporaries knew that, as one of them says, "he deeply loved the Marchesana di Pescara, of whose divine mind he was enamored." If he ever hoped anything of this love beyond an exquisite quality of friendship, we do not know, although there is one of his sonnets in which he says:

"I believe that Nature is asking back thy charms and commanding them gradually to leave thee, that thy beauty may tarry upon earth, but in the possession of a woman more gracious and less severe, than thou art! With thy divine countenance she is adorning a lovely form in the sky, and the God of Love endeavors to give her a compassionate heart; and he receives all my sighs, and gathers up my tears, and gives them to him who will love her, as I love thee! And happier than I, he will touch her heart perhaps with my sorrows, and she will afford him the favor which is denied me."

He wrote her, too, we know, the following:

"Yes, hope may with my strong desire keep pace,
And I be undeluded, unbetrayed;
For if, of our affections none find grace
In sight of Heaven, then wherefore has God made
The world which we inhabit? Better plea
Love cannot have than that in loving thee."

Had he been a different type of man, love, coming to him so late in life—too late! some would say—might have been his undoing, might have embittered him and made him frightful in his Titanic despair. But true love ever works miracles, and always it turns water into wine—never the other way. And one of its supreme miracles is its strengthening of our feeble hold on immortality. If a man have a faint hope of immortality, Love makes that hope flame into passionate desire, for this little life is all too brief for Love. And if he has been without hope, perhaps because without particular desire, Love kindles that desire and keeps it burning, for Love's tenacity far, far outruns the grave; indeed, great Love can find the consummation of its hopes only There, where

"There is no sorrow, nor any sighing,
Nor any pain, there, nor any dying."

Michael Angelo had always a hope of the life everlasting, a grand, prophetic hope, of individual salvation, of forgiveness of sins and just reward of toil; perhaps a hope of rest from his heavy labors; possibly some anticipation of the glories of the New Jerusalem. Ah! but none of these things make *Heaven!*

When he came to know and love Vittoria, he had a new hope: he knew, then, what immortality is for; that it isn't just to perpetuate a poor personality of which we get all too tired here; that it isn't just to rest an aching head and weary limbs, for the grave would do that; that it isn't just the dispensation of rewards, for that wouldn't leave the best of us much to hope for. But that it's for Love, just for Love; unto every man according to his need!

That was what Vittoria came to teach him! It was Indian Summer with him while she stayed, but Indian Summer stays only a day or two; then Winter's chill comes on again, and Nature is stripped for Winter's tomb and "the requiem of the snows"—after which cometh the Resurrection: When he met Vittoria, too much of life was behind for her glory to reach back any considerable distance over the toilsome path, and ahead there was but a little way to go! Not for that brief stretch, surely, could she have come into his life! His hope must reach beyond, or he must despair. In this spirit we find him writing to Vittoria:

"No mortal object did these eyes behold
When first they met the placid light of thine,
And my soul felt her destiny divine,
And hope of endless peace in me grew bold.
Heaven-born the soul a heavenward course must hold.
Beyond the visible world she soars to seek
(For what delights the sense is false and weak)
Ideal form the universal mould.
The wise man, I affirm, can find no rest
In that which perishes; nor will he lend
His heart to aught which doth on time depend.
'Tis sense, unbridled will—and not true love,
That kills the soul. Love betters what is best
Even here below—but more in heaven above."

In 1547 Vittoria died. "We have seen her," writes one of her biographers, "as a child, hand in hand with her Francesco, climbing the hills of their beloved Ischia like their own mountain-goats. We have followed the pair in their happy studies under their accomplished sister. We have seen her as the beautiful youthful bride, admired and honored by all beholders; and as the prudent and virtuous wife, worthy of the respect of emperors, princes and popes. We have followed her through great affliction, as the angel of peace in her family, giving up all her own property during the losses of her house; meekly seeking shelter in those retreats which were always open to the poor and pious, yet never losing the prestige and influence due to her family and her talents; and dedicating her muse without affectation or self-conceit, according as her powers could direct, to the glory of God and the love of virtue; and at length, having passed through manifold sorrows, the last picture which she presents to us is that touching scene when her true and faithful friend Michael Angelo found himself beside her bed of death; and when she looked so meek and saint-like, there was such a nobility upon her head, that though he pressed his lips upon her dying hand, he felt for her such an intensity of respect, that he did not dare to kiss that cheek and brow for which he felt such a devoted adoration."

He hung over that death couch in so great an agony of grief that he almost lost his senses; only the majesty of the dying lady kept him calm, for her sake, so that when the last evening was come, and Vittoria whispered to him, "I die. Help me to repeat my last prayer. I cannot now remember the words," he was able to command himself, and to murmur with her:

"Grant, I beseech Thee, O Lord, that I may ever worship Thee with such humility of mind as becometh my lowliness, and with such elevation of mind as Thy loftiness demandeth; that I may continually dwell in that fear which Thy justice requireth, and in that hope also which Thy mercy affordeth. May I humble myself before Thee as the All Powerful, and yield myself to Thee as the All Wise, and be turned to Thee as the best and All Perfect One. I entreat, O most Holy Father, that Thy most living flame may so urge me forward that, not being hindered by any mortal imperfections, I may happily and safely again return to Thee."

Vittoria's voice which had started with a whisper, faded, e'er the prayer was done, but her lips kept moving to the last, as the sonorous murmur of the mighty Angelo soothed her into her last sleep. All at once, she turned to him, as he knelt, holding her cold hand, and a smile trembled on her lips while she murmured some words that he could not distinguish. So passed from earth the spirit of Vittoria Colonna.

He who loved her so well survived her nineteen years, during which her spirit was always with him, moving him "to gain a fourth crown," as one saith of him, "by the verses that he wrote to her." And always he had but one lament—that he had never kissed her, save on the hand. Then, at the hoary age of ninety-two, Death made way for the new beginning, and it was Spring again, with Michael Angelo, Eternal Spring!

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"CHILDREN OF CLAN ARGALL. . . . LISTEN TO ME."

Thyra Parrick

A Love Story

By Amelia E. Barr

CHAPTER FIRST

"The land of hills, and glens, and heroes."

THE HOUSE of MacArgall stood on the slope of a mountain overlooking the loneliest valley in the north of Scotland. A labyrinth of gigantic hills surrounded it, shutting out the world more and more at every step, until it seemed an impossibility either to go further or to go back. But the barrier once passed, the vista opened out into a deep valley and wild tracts of moorland; and then the great grey house standing on the side of Ben Argall was startlingly distinct. It was built of the rocks lying abundantly around; great blocks of granite mortared together so thoroughly that the storms of five centuries had left no trace on its solid masonry. Bare and firm as a rock, it stood; a look of defiance on its front, and an air of something sorrowful and implacable in its aspect.

The mountain rose steeply from the back of the house; first a stately belt of firs, terminating in juniper, and great boulders edged with heather; and then the bare crags where the ravens built; and still higher up, the tremendous peaks, where the eagles reared their young. Not far away from the house were many small stone huts, built into the clefts of the mountain, and attracting attention only by the aperture of the door, or by the smoke ascending from the opening in their roofs. These were the homes of the clansmen, and from them, at the sound of MacArgall's horn, they poured four hundred strong into the great court which sloped from the front of the house down to the strath or valley of Argall.

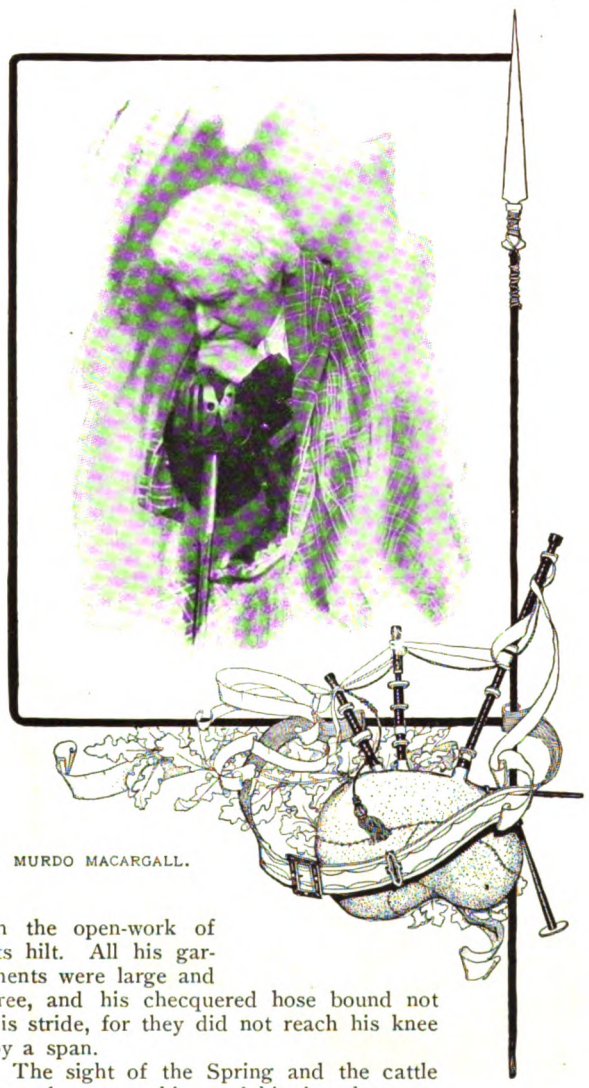
At the time this story opens, the head of Clan MacArgall was Chief Murdo Maximus MacArgall, the eighth of his name; a man of great age but full of the fire of youth; a ruddy, tall, wrinkled giant, with something Scythian and restless, drawing him to endless antagonism with the world around him—a fighter because he loved to fight, and full of

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that self-appreciation which could sincerely say, "I do not know a better man than myself."

He was walking about the large central hall of his house one afternoon in the Spring of 1745. The land was lonelier than ruin, but even so, the long strath wore a halo of dandelions, and on the young grass a thousand cattle were straying and feeding. So he rested at the open window watching them, wondering the while how soon his drovers could start southward with their lots of beasts. The sunshine fell on his mighty form, on his white hair and strong face, on the Jacobite tartan he wore; and glinting on his dirk showed on its handle the large silver "S," for Stuart,



MURDO MACARGALL.

in the open-work of its hilt. All his garments were large and free, and his checquered hose bound not his stride, for they did not reach his knee by a span.

The sight of the Spring and the cattle was pleasant to him, and his thoughts were vivid and hopeful, but his molesting temper could not let him be at rest. In a few minutes he turned impatiently and cast his eyes upon a young man and a young woman who were sitting at the upper end of the hall. The woman was threading a string of beads made of transparent golden-brown crystals of the Cairngorm mountains; the young man was reading a book. Their occupations were alike trivial and idle in the chief's estimation, and he spoke with an imperious sharpness as he turned:

"Revan, this is no reading time. Are you a clerk or a priest? You have five fingers on each hand, were they made to handle bits of paper?" and he lifted the claymore that lay upon the table, and let it fall again with an angry clang.

"Father of my father," answered the young man respectfully, "do not fret yourself. When it is the hour of the sword, my five fingers will quiver for the sword; then the book will fall from them. I am putting the time past with the tale of Conan."

"Humf-f-f! Then learn a lesson from Conan, and let your kindness to your enemies be like the kindness of Conan to the demons—cuff for cuff, and claw for claw."

"I am sunwise (ready) for everything."

"You are not sunwise. 'Twere better you were on the hills counting the herds, than sitting here reading of the Conan. I was a prince among the beasts at your age. Lachlan, and Clythe, and Tavis might teach you something, if you would only listen to them."

"Do you wish Revan to be a drover, grandfather?" asked the girl. "Let him alone. He is doing well"; and she put her elbows on the arm of her chair and swung the string of beads to and fro in the sunshine. As she did so she looked from them to the chief, and he caught her glance and smile and grew uncertain and uneasy, and turning to the open door again, took out his snuff-box and tapped on its golden lid, something he could not bring his tongue to utter. Then the girl let the beads fall to her lap, and with a glance of sympathetic intelligence said softly:

"Revan!" and Revan answered only:

"Sara!" The word was full of tenderness, and he put aside his book and sat smiling and looking at his sister.

She was conscious of his admiration and pleased to look lovely in his eyes. She began to thread her beads again, and he watched her movements with delight; for though some might have denied her beauty, none could ignore her charm. She was small, with an uncommonly slender waist, and upright carriage of the head, and her abundant hair was of that shimmering brown which has the effect of a halo, and her complexion was delicate and blooming as a rose. She had the beauty of opening flowers, their softness and sweetness, but withal a gravity and clear austerity of mind, that was akin to physical light. For Sara MacArgall had a spiritual nature of extreme sensibility, evidenced by eyes of that weird blue that can see visions. At times her whole face had this ultra-terrestrial charm, but usually the mystical aspiration of her nature was dominated by the passionate directness of a woman of the world, who regarded daily life and its duties as matters of imperative importance.

Her brother Revan resembled her in some respects; in others he differed widely. He had a towering form crowned with the same beautiful shining hair; great mental and physical vigor, blunt speech, and an icy cold expression, with every now and then a look of fire. His dress was simple, if compared with the splendor of the grandfather's; and was remarkable in that he wore the tartan of his clan, rather than the Jacobite one assumed by his Chief. But he was not insensible to fine clothing, for as he looked at Sara, he recognized a richness in her attire which had also the added charm of novelty.

"This is a beautiful gown, Sara;" he said, drawing his chair close to her, and touching gently the soft, rich silk. "Who could have thought that pale green would have become you so completely? It is like the tender green sheath of a rose."

"Aunt Athol brought me it; many other pretty gowns also—a box full of lovely things. But I did not open the lid until this morning, because Aunt was too weary to help me; and I could not deprive her of the pleasure of seeing my gratitude."

"That is like you. I wonder what brought our Aunt over the mountains at this time! It was a great journey to take."

"I have not been motive hunting. Say that she wanted to see our grandfather. He is her brother, and the last of her household—that is on the swordside; there are women, but there is no man left of her father's sons, save her brother Murdo."

"I know, but grandfather goes once every year to see her."

"I ask not *why* she came. She is ever welcome for herself, and she always brings with her a sough of the great, good world, beyond these mountains."

"Then you think the great world is a good world?"

"Yes. I shall never forget the four years I spent with Aunt Athol in Edinburgh. They were a romance, a tale better and stranger than any the clansmen tell of the olden time."

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As she spoke she was listening, and she added, with a smile, "I hear Aunt Athol coming; rise, Revan!"

Then the young man went to a door and opened it and, bowing and offering his hand, led Lady Atholia Gordon into the room. She was the youngest and only living sister of the Chief; a tall, stately woman, about sixty years old, with a fresh, handsome face full of good humor and shrewd common-sense. A coif of white lace covered her hair, her gown was of violet silk, and she carried a long ivory cane, though she had not the least real necessity for it.

"Children," she said cheerfully, "a good day to you! Brother, is it well with you?"

"When you are here, it is always well, Athol." Then he took her to the open door, and pointed out the drovers urging the cattle closer, and the quick-springing grass, which would make the southward journey for them near at hand. And as he said this, he looked into his sister's face with an intelligence she understood, for she asked softly:

"Coming from the North and West, will the roads now be passable?"

"Men who want to pass over them can find a way; men not sure of their hearts may have stumbling feet."

"You are still on the same side, Murdo?"

"There is only one side to me."

"Right or unright?"

"Right or unright, I am on the same side forever."

"You are a good man."

"There are worse than me—at times." Then he left her, and went striding down the strath, and she watched him a few moments, while a shadow of sadness passed over her face. The brooding power of the great hills, the murmur of running waters, the silence, and pastoral melancholy filled her soul with prayer.

"Bring my chair into the open, Revan," she said; "the wind streams out of the mountains like living water. And oh, children, the mountains themselves! They are like a great stairway going up to the skies. You lose sight of the ordinaries of life as you look at them. I wonder if they did reach as far as Heaven, how many of us would try to win over the heights and depths of such a fearsome road!"

"I would try it joyfully, even if I perished in the effort;" said Sara.

"That would be just impossible, my little lambie. No perishing on that road; for the good Shepherd would be everywhere; both down in the depths, and up on the heights. He is the 'Way.'"

There was no answer to this remark. Sara looked far off, and far upward to the mystical stairway of mountains; and Revan sat with his arms on his knees and his head dropped thoughtfully forward, putting his thumbs and forefingers together. The sensitive pause was broken by Lady Gordon, who asked in a tone of solicitude:

"When shall we have more news? I can see the anxiety of the Chief; he is very near the end of patience."

"Hector MacDonald should have been here five weeks ago. His delay means evil. Something has gone wrong, or this house and strath had now been full of fighting men;" said Revan. "The meeting at the sign of 'The Blue Bell' was trysted for the twenty-fourth of last month. The tryst is broken; we can only wait for the reason."

As he spoke there came down the strath a long, clear whistle, which they heard the Chief instantly answer.

"Hector has come at last;" said Sara joyously. She stood up and waved her scarf, and Lady Gordon also rose; but Revan hurried down the steep path to meet whatever news was coming.

It was not good news. That was plain enough to the two women before they heard a murmur of it. The Chief's passionate voice and carriage, and Revan's air of reserve or dejection, told some story of defeat and disappointment. But as the men came closer it was evident that the messenger was not himself much troubled. He said afterward, he had had his fit of despair, and that invincible hope had only grown stronger in it. Certainly at this hour, joy was the master emotion; he gazed at Sara with a lover's adoration, and was not then conscious of anything in life to make him miserable.

Travel stained and weary with his long tramp through the mountain passes, he was nevertheless singularly attractive. He wore the splendid scarlet and black tartan of the MacDonalds, and on his black hair the picturesque Glengary with the noble ensign of an eagle's feather in it. A soldier every inch of him, with all his good qualities in evidence: the handsome face, the cheerful temperament, the aristocratic manner of one born to command, the brightness of fiery youth, the black moustache soft as silk, shading lips



THEIR OCCUPATIONS WERE ALIKE TRIVIAL AND IDLE IN THE CHIEF'S ESTIMATION.
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full and tender. His faults were less obvious, for they were of that negative order held in abeyance, until circumstances develop them. He was never as great as he led people to imagine he would be. He was self-indulgent, and not able to practise any self-denial. Faithful unto death where his clan's traditions, or his political opinions were concerned; he was not faithful to his feelings; and after all has been said, it is feeling which lies at the foundation of every man and woman, and which makes them individual. Male and female friends alike called him fickle, and very likely with good reason.

But he came into the melancholy old hall like a shaft of sunshine. He brought movement and speech with him. Life that had seemed half dead was suddenly alert, noisy, busy. A score of men were running hither and thither, preparing his room, cleaning his clothing, hastening the meal, setting the table, bringing in wood for the fire. Somewhere near, the pipes began to play; and though the Clan quickly understood that young Hector had not brought good news, the music was the defiant march of MacDonald, "Gainsay Who Dare."

As the Chief took his place at the table, Dugald, the piper of MacArgall, proudly entered with the famous black chanter of his clan; a pipe whose strains were said to inspire all who heard them, with more than mortal courage. Round the table he marched three times, filling the room with wild, passionate music. Then Chief Murdo put into his hand a great silver beaker full of Farintosh, and, raising his own glass, he stood up and cried:

"God save King James! Gainsay who dare!"

The enchanted pipes reiterated in frenzied crescendos the dauntless challenge, until the room was in a delirious excitement. The Chief was snapping his fingers, as Highlanders do when under great emotion. Lady Gordon was weeping. Sara had risen to her feet, and every strand of her lovely hair seemed instinct with an individual life; it waved, it glowed, it appeared to have luminous emanations, to make a veritable glory round the fair oval face, that had grown white as a lily with feeling. On the contrary, Revan had utterly lost his cold appearance; his cheeks were like a flame, his eyes like living furnaces, and his radiant hair had the same characteristics as his sister's. Hector, quivering and noisy in his enthusiasm, urged on the piper with the untranslatable vehemence of the Highland battle cry—*"Sa! Sa! Sa! Sa! Sa! Sa!"*

A few moments of such vivid life is all the spirit will endure and be restrained in its clay tabernacle! and it was well for the aged Chief that the tumult of the gathering clan in the court brought a diversion of feeling. They made no call on him, but he knew they would wait until he appeared. Unbonneted he went to the open door, and stretched his hands out over them. A soft murmur, a perfect silence followed the action, and gathering his life forces together he said:—

"Children of Clan Argall. There is news, and some will be saying that it is not very good news. I tell you that it is very good news. Yes, indeed! the best news that has come yet. Listen to me. The French King, as you well know, swore to James the Seventh, as he lay dying, to stand by his son, and help him to his rights. Very well; a promise made to the dying must be kept, or great ill from the dead to the living, and King Louis was not caring to have the ill-will of the dead—who would? So to make good his word, he sent with our Prince Charles the great Mareschal Saxe, and fifteen thousand French troops. They were to land in Scotland, and we have been waiting for them, more than two months. They will never come. Things went black ill with them from the first. The devil was in the winds and waves, and between the devil and the deep sea, and the English navy, they went to wreck and carrion. So far, it seems to be bad news; now comes the good of it. One is here—young Hector MacDonald—who was with Prince Charles, and who escaped with him to Paris. And he brings word that Prince Charles will never again look for help from the stranger. He will get more gold and arms, and will *come here to his own* and trust to our love and valor, and to no others. Then he will come to the beginning of Fortune, for the Highland host will bear him on their claymores to Perth; they will crown him King of Scotland; they will seat him in old Edina. And then we will have no 'Union' with England; not we! We will have our own crown and sceptre, and our own royal line; and when I see that day, I will pray to depart in peace, for I shall have seen the salvation of Scotland."

A suppressed sob, which quickly grew to a prolonged shout, answered this speech, and the Chief turned away and went back to his delayed meal. There was obvious weariness of both flesh and spirit in all, and it was only fitfully and gradually that conversation was resumed. MacArgall eat his pea brose and butter in silence, while Sara and Lady Gordon drank their tea, and talked softly to each other, and to Hector, about the appearance of Prince Charles. But when the Chief had finished his bowl of brose, and was dipping his oatcake in his toddy, Lady Gordon said to him:—

"Murdo, you spoke well to-night, as well as you did fifty years ago—and how the Clan adore you! Who would be a King, if he could be Chief of his clan? If I was Prince Charles, I should come back as Chief of Clan Stuart. But do you really think he will try again next year?"

"If I did not think so, I had not said it. To Clan Argall I speak nothing but the truth—if I know it."

"Prince Charles will succeed where his father failed"; said Hector. "He has what his father notably lacked—conciliating and charming manners."

"His father is your King, Hector MacDonald. Speak no ill of the King even in your bedchamber. A man that was wiser than you said that."

"And yet Hector is right," answered Lady Gordon. "My lord thought a man must love the Stuarts well, to bear his presence; and I heard you say yourself, Murdo, that it was hard to fight for such a man."

"I will give you good-night. Blessing to you, one and all, but the talk suits me not. He is the King; King by grace of God—I do not put my opinion before the divine will."

Every eye was fixed on the positive old man, and Revan and Hector stood up, until he closed the door. After a few moments' silence they drew closer together, and began to talk with a freedom not possible in the Chief's presence.

"Children," said Lady Gordon, "it is not easy to make your grandfather listen to a dissenting word; and yet some one should speak to him. I came here for that purpose, and I hope my few words will bring certain things to his remembrance, that he ought not to forget."

"Concerning the King?" asked Revan.

"Concerning the King. The hatred and scorn King James inspired thirty years ago have not been forgotten. I am not a malicious body, but my disappointment and anger is as great to day as it was when my lord went into hiding after Sheriffmiur. From the first hour of his landing in Scotland, King James made men's hearts faint and sick. Lord Gordon was in the camp at Perth when he entered it on the 6th of January, 1716; and as soon as men looked on him, their enthusiasm for the Stewarts melted away. You must remember that Highlanders have no belief in the divine right of kings. They have always associated power with strength, wisdom and courage. Their legends are full of instances where weak chieftains have been replaced by some hardy, daring kinsman, who could effectively lead their clans to forage and victory. When King James showed himself to these little kings of the highland clans, his appearance filled them with the coldness of despair. They could hardly believe him to be a descendant of the heroic race of Stuart; and they asked each other if this apparition of a king could speak or move."

"You are very hard on King James the Eighth, Aunt Athol," said Revan; "was he indeed so physically wanting in all good qualities?"

"His body, always weak and shaffling, was shaken by his dissipations; he had dull, lazy eyes, sallow cheeks, an imbecile smile, slow, listless movements. He was as haughty

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THEN THE YOUNG MAN LED LADY ATHOLIA GORDON INTO THE ROOM.—Page 385.

and despotic as if he was an acknowledged king with unlimited power. He answered all men, and all bodies of men, in brief, chilling words, as if assured authority had made the adulation of obsequious subjects tiresome to him. He surrounded himself with the most particular etiquette and ceremony, and the number of his dinner courses created a hearty contempt for him among men, who when in arms found a little oatmeal and water sufficient."

"But I never heard his courage questioned, Lady Gordon," said Hector.

"You were not born, Hector, when men's hearts were burning with the shame and wrong King James wrought them. I was in the middle of the quarrel, for I was at Perth the whole of that fateful month. I remember the day this royal James was persuaded to attend a council of war; and Lord Gordon told me after it that the King's terror of any warlike preparation which would put him in danger, filled the hearts of the highland chiefs with disgust and despair."

"But had he no good qualities, Lady Gordon?" asked Hector.

"He had one positive quality—the bitterest, narrowest bigotry. For the rest," she said, with rising anger and disdain, "he was neither Cæsar nor Nullus; neither a man nor a mouse; neither soldier nor sailor; nor cardinal, without brains or bravery, made in the figure of a man, but just alive, and that's all. He was brought to Scotland to fight battles and lead good soldiers to victory, and he skulked and whined, and speeched, and cried, and having smelled gunpowder and dreamed of a fight, ran away at midnight. If this Prince Charles is anything like his father, we want none of him. I would travel from the Hebrides to the Shetlands to keep men from going out with him. I came resolved to hold back your grandfather, but I fear I shall utterly fail."

"But I assure you, Lady Gordon," said Hector, "that Prince Charles has the opposites of all his father's qualities. He is affable, courageous and capable of friendship. I have been much with him, and I assure you that his character has inspired me with an enthusiastic affection."

"Why can't we leave the Stuarts alone?" said Lady Gordon. "A plague on them all! To touch them is to catch calamity. The living force of Jacobitism is dead forever."

"Not so! Not so, Lady Gordon!" cried Hector hotly. "You will see in a few months that it is very much alive. I am now on a mission to all hopeful clans, and will proceed even to Orkney and Shetland, to raise men and money for the cause."

"Good Heavens, Hector! Has not one expedition with the King of France behind it just been blown to the land of Nowhere? Can you not see that you are fighting against Destiny?"

"Then we will conquer Destiny. She cannot always have her dice loaded. The youth of Scotland are Jacobites at heart. A few days ago I had a message from young MacLauchlan, and he speaks for the whole youth of the highlands, when he writes 'a stone lies near to the earth, but tell Prince Charles, nearer than that is our aid when called for.' Remember not an hour ago, not a man of Clan MacArgall would have hesitated, if called then and there to the battle field."

"You must remember also, Hector, that they were under the spell of Dugald's chanter. It beguiled even me. But reflection follows the music, and in this case, reflection does not step to the war shout."

"Nevertheless," said Sara, "God save Prince Charles! *Gainsay who dare!*" and as soon as she uttered the words the wild music went dirling through their ears and hearts; for Dugald began to play the clan to their homes, and the night silence was invaded and filled with the frenzy and fury of the warlike challenge. Tingling in every nerve they sat listening to the passionate strains, as they went up and down the mountain, and into the corries, and along the strath until they died away in a long drawn note that made everyone ready to cry out in sympathy.

"The devil is in Dugald's pipes," said Lady Gordon, "I'll not listen to them again; they would make me recant every word I have said. They're not canny. They make men wild. They call for the dirk and the broadsword!" And she wrung her hands, and her voice trembled like the voice of one overcome with emotion and on the point of weeping aloud.

"King Edward," said Revan, "was obliged to slay the Welsh harpers, ere he could bring the Wesh nation to submission. King George will have to get rid of the pipers, if he wants peace in the highlands. Music is the voice of Freedom, and those old bards and harpers, and our pipers also, are just to-day what a Gaelic poet described them a thousand years ago:

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"They can play tunes,
Trampling things, tightened strings,
Warriors, heroes, and ghosts on their feet;
Ghosts and spectres, illness and fever.
They could set in sound lasting sleep
The whole great world,
With the sweetness of the calming tunes,
That the pipers could play."

"'Warriors, heroes, and ghosts on their feet,' Revan," said Lady Gordon; "you have named ghosts, and now I shall see them in every corner of this haunted house. Sara, light the candle and we will go to bed ere the night grows dreadful with the coming of the bodiless."

She rose sighing and gave her hand to Revan. Hector lit the candle and walked with Sara to the foot of the stone stairs; and there the young men stood and watched the two women ascend the narrow, spiral road that wound round the central tower, until their forms and voices were lost in the void; and even the dull light of the candle was swallowed up in the darkness.

Then they went back to the hall, and Hector threw more wood on the fire, drew his chair before the blaze, and began to explain more particularly his mission and his hopes. Revan listened silently and without enthusiasm. His attitude was that of a man who faces a destiny which he accepts, rather than approves, and when Hector spoke of his proposed visit to Orkney, he interrupted him sharply with an adverse opinion:

"You need not carry a single hope to the Orkneys," he said; "you are only taking it into the mouth of disappointment. The memory of Earl Patrick Stewart, his brutalities and tyrannies, is as fresh as ever. One hundred and fifty years have passed over his crimes, and the Orcadians have neither forgiven nor forgotten them. I was in Lerwick with the Master of Nairn two Summers ago, and the islanders spit on his name with as hearty a hatred to-day as they ever did. They will neither give a man, nor a penny to a Stuart, and you need not ask them."

"There is no knowing that, Revan. I have a letter to a certain Captain Paul Varrick, who has a notably swift vessel. Did you happen to hear of him?"

"Yes."

Revan spoke with reluctance, and Hector looked inquiringly at him, keeping silence that Revan might add to his his simple affirmative. But Revan did not volunteer another word, so Hector asked:

"Is he a man to be—managed?"

"Not if you took the length of a day, or a year, to manage him." Then with a sudden flash of feeling—"he has a daughter worth going to Orkney to see. Oh, lovely, lovely, Thyra Varrick! If her eyes meet yours, you will be spirit bound, and your feet will not carry you away from Orkney, and your boat will rot and rock at its anchor. Lovely, lovely, Thyra!"

"Now you have settled the matter. I should like to see a woman that could come between me and Prince Charles! Oh, that is a thing that never can be!"

"Hector, I am weary of war, and the rumor of it. Let us go to rest. The day is over, and

"Night's doorway is open,
And all unrest
May take refuge,
In her pavilion of sleep."

He was lighting his candle as he murmured the words, and as he stood a moment holding Hector's hand, a watcher rose silently from the floor and covered up the fire. In a few minutes all was dark and silent in the house of MacArgall. Then came those shades of the bodiless who ask for no man's leave, but lift the latch unseen, and enter and sit down, peopling the dark and solitary space that girds every day of life around.

The most dangerous temptations nature is liable to are melancholy and impatience. The Chief was impatient, but far from melancholy. He had that dauntless mind that fears no mischance. The destruction of the French fleet did not dash his hopes, for the cause was in his heart, and it is the heart which creates faith. Therefore, he could not be sad beyond a certain measure, nor do his soul such great injury as to permit it to fall from its dignity and firmness.

In the morning he was very early on the hills with the drovers. If there was no fighting to be done, there was money to be made; and money would be very necessary when the time for fighting came. With Revan and Hector he went from drove to drove, directing which lots were to go to Falkirk and Crieff, and which were to travel as far southward as Barnet and Smithfield. It was a busy and animated scene, and the ladies watched the start from the terrace before the house. Before noon, at least a thousand beasts had begun their long journey, and the Chief was in excellent spirits.

"They will not lose hoof nor horn by the way," he said to Lady Gordon. "The good creatures are in excellent condition, and Tavish says he'll bring me back the price of every head of them."

"Can you trust Tavish?" she asked.

"Can I trust myself?" he answered. "Who ever heard tell of a dishonest drover? Oh! but the men were glad to get away. I wish I could have gone with them! They'll be having a grand time and be bringing back plenty of gold and silver. So, when the day comes, MacArgall can be making up with money what he lacks in men—and that's fair, you know, Athol. Hector," he cried, but Hector had disappeared, and Sara was also missing; and the Chief looked indignantly at his sister, and said:

"You should have kept your eye on the lassie."

"Hector is with her. He will take care of her."

"He'll be making love to her."

"He has made love to her all their lives."

"We are going to have war, and is war time a time for love making?"

"Men mostly make love then. As soon as they get a commission in arms, they look for a commission in matrimony. That is my observe, Murdo. And if two young hearts are to be one, you'll not keep them apart with a mouthful of words. That's a fact before divines."

"You should have gone with them."

"Up to Loch Argall? What way would I climb seven hundred feet? Is not Hector MacDonald to your liking?"

"He is, and he is not. Much good he has, but withal that he is like the magpies, and has a drop of devil's blood in his veins."

"Be discreet, Murdo, in any opposing of this matter. Sara has set her heart upon Hector, and what will you do with a woman who has made up her mind? You'll not move her an inch."

"It is an astonishing world, Athol; but I'll be away from it, ere long. Look, woman, at the grass; could anything be greener? And yet a few hot suns, and where will it be? He was a wise man that said, 'All flesh is as grass.'"

"Yes; for do you not see, Murdo, that in saying so, he likened us to the most living creature made by God? The feet of trouble pass over it, and trample it, the storm beats it, the wind bleaches it, the mower cuts it down, but it always springs again; never tarrying for man to sew it, or care for it." Then she went to him, and put her hand on his shoulder, and a mist came over his eyes, and he looked down the strath, and up to the jagged peak of Ben Argall, and asked softly:

"Do you see them?"

"I can see the glimmer of Sara's dress."

"They will be by the hart's well, no doubt."

The Chief judged rightly. Not very far up the mountain side there was a bubbling spring surrounded by trees, and knee deep in bracken; and there the lovers were resting. The murmur of water, the soft sough of the wind, and the brooding call of birds filled the cool air. They had talked restlessly, as they walked, of the coming struggle, of the loyal clans, and of Hector's mission; but a spell of silence fell over them as soon as they were seated in the green spot. Sara gazed into the crystal pool with dreamy, intent eyes, as if it was a divining glass in which she might read her future. Hector clasped her hand and was speechless awhile; and the air grew sensitive between them, and the ripple of the water touched their hearts—as fingers touch the strings of an instrument—until their souls rose from the depths of

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being, and came almost visibly to their faces; until they were both a little beyond themselves, handsomer than usual, more radiating, more sympathetic, more at one with each other. Quite unconsciously they drew closer together, and feeling, which neither sought to restrain, soon found speech to be an irresistible necessity.

"Sara," said Hector, in a tone low and passionate, "Sara, I have loved you all my life,"

She smiled and shyly turned her face a little toward him.

"And I love you far better now than ever before. May I speak to the Chief? Will you be my wife, Sara? You who are heart of my heart, and soul of my soul!"

"I will be your wife, Hector," she replied.

"You love me, Sara?"

"I know not when my love began; I have always loved you, dear one!"

This confession, though partly anticipated, was very sweet to the young man. It removed the last element of doubt; it gave him a right so strong and personal in the lovely woman at his side that he felt a kind of transformation in his whole nature. Life seemed grander, more to be desired, more full of obligation and purpose, and sweeter, ten thousand times sweeter, for the love that was his, and his only—love not to be shared with any mortal—love without doubt or reservation his own treasure entirely and forever.

They found now that every topic had a new interest; they lingered until the sun was low westering; they came home hand in hand in the gloaming, and there was little need of explanations. Indeed, the betrothal was an expected event; every man and woman in clan Argall regarded it as predestined and, therefore, satisfactory. Only the Chief had any sense of dissatisfaction; he would rather have seen Lord Nairn in Hector MacDonald's place. Nairn's estate was a large one lying just over the mountains, and stretching northward to the sea coast; and the nobleman was in every other respect a fitting mate for Sara MacArgall. The Chief was not certain in his heart that Hector MacDonald was so. But Sara having decided, there was nothing but acquiescence to be thought of.

A week of great happiness followed. Good wishes were flowing to the young couple from every heart near them; and even the fitful, unreasonable highland weather was wonderfully propitious. In its sunshine for six long sweet days they wandered about the hills, or rested under the firs, dreaming of their future and building fairy castles to pass it in. Hector had not a doubt of Prince Charles's success, and in that case he had been promised a lordship in Sutherland. But his inclinations were toward military and court life; and sitting in the bracken of Ben Argall, with Sara at his side, he talked of their house in Edinburgh; and even considered a dwelling place for the MacDonalds in London. Wherever the Prince might be placed, there Hector would be, and wherever Hector was, there also would Sara find her home. It was a beautiful dream—if Fortune would only turn it into reality.

The last day of this happy week was wet and stormy. A great gloom was over the ancient house and the lonely valley in which it stood. The lovers sat together silent and thoughtful, smiling occasionally into each other's faces, but manifestly under the influence of the gloom, and gust and pitiless rain. The long morning wore away a little wearily, and Hector began to think of his delayed journey; but when Sara came to him in the afternoon he forgot everything again, in her loveliness and charm. She was most becomingly dressed in a gown of rich satin, woven in the colors and check of her clan; and the dark green, with bars of gold and scarlet, falling away from her white shoulders and arms and hanging in long, broad folds to her feet, set off marvellously the fairness of her skin and the brilliancy of her hair. A girdle of Scotch agates linked and clasped with gold, defined her slender waist; and bracelets of the same clasped her arms above the elbows, confining there the short full sleeves of tartan satin.



REVAN SPOKE WITH RELUCTANCE.—Page 388.

"We are going to defy the weather, and have a happy evening," she said to Hector, as he clasped her in his arms, "we will put down all sorrowful thought, and take up pleasure and song," and releasing herself from Hector's embrace, she went to her harp, and began to touch the strings to that most enthralling of Jacobite yearnings—

"O send Lewie Gordon hame!"

and the Chief lifting his glass of Farintosh above his grey head, added the next three lines,

"And the lad we dare not name;
Though his back lie at the wa'
Here's to Him, that's far awa'!"

Then the song was chanted together, even Lady Gordon joining in the passionate faith of the chorus:

"Weel would I my true love ken
Among ten thousand Highlandmen."

Song followed song, and story followed story, till the gloaming brought the evening meal; then in the movement incidental to the spreading of the table, Hector lifted the harp, and standing beside it, amazed every one by the masterful manner in which he swept the music from the strings. Revan laid down his book and listened with delight, while the Chief leaped to his feet, and went towards him:—

"Whence do you take the music, Hector?" he said.

"From my heart, MacArgall. It comes from there, to my strong fingers."

"Make the strings speak for my pleasure."

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"I am the man who is willing," answered Hector. "Listen to the Song of Prince Charles."

"To daunten me, and me so young!
And good King Jamie's eldest son!
O that is the thing that never can be:
The man is not born that can daunten me!
But set my foot on Scottish land,
And put my broadsword in my hand,
And the man is not born who can daunten me."

At this point the door was hastily opened, and a Gael, storm-splashed and weather-worn, came forward rapidly, and falling on one knee before Hector, gave him a letter.

"It is from the Master of Nairn," he said, after reading it; "and he wishes to see me at once. He says that he has late orders, and trysts me at Cawdor Castle to-morrow night. So I must away at the dawning." He was evidently much annoyed, and the frown on his face filled the happy room with anxiety and gloom.

"The Good Being bless you, Hector! And may your return be in joy!"

There was a murmur of sympathy from all present at this prayer; and then a great solemnity took the place of music and song. They were to part, and who could tell how, or when they would meet again. They sat quietly, with soft words and many silences, and separated with tears, though also with words of trust and affection. For a few minutes Lady Gordon left the lovers alone, and they whispered fondly their abiding affection and certain faithfulness.

"At this moment, beloved," said Hector, "there are great masses of rain, and there is night, and there is darkness, but yet at this moment, the morning is on the way to us; and it will arrive with sunshine and many good hopes. So, too, our morning of love is even now coming swiftly towards us. Take courage, beautiful one! I shall be back very soon, and meanwhile, our own matters will grow to ripeness. Fear not!" and his loving look went further than words could reach.

He watched her join Lady Gordon, and go slowly up the winding stairs with her; and then he turned abruptly away. The letter of Nairn did not please him. He was offended at its authoritative tone, and he wondered why it had come at all. But he went back to the hall and talked with the Chief and Revan on events and probabilities, until the clock struck eleven. Then all stood up. They knew that the time for parting had come.

"Farewell!" said Hector. "I think that all things will go well with me." And the Chief answered solemnly:

"Thou has not thy own soul to keep; so then, all may go well with thee."

CHAPTER SECOND

"Regions consecrate to oldest time."

Do we attract events, or are they attracted by us? Who can tell? Certainly Hector knew, as he traversed the mountain passes between Argall and Nairn that he was on a road leading him to a change of some kind. The way was rough, and an unwonted depression lay heavy on his heart. It was late in the evening when he reached Nairn Castle, and passing through the solemn shades of the great woods surrounding it, found the dimly lit entrance hall. A servant readily took him to the presence of the Master, and they were soon joined by the Earl of Cawdor and Lord Lovat. Hector could hardly help a feeling of uneasiness. Cruel deeds were not unfrequently done in these lonely castles; and his soul divined at once that something unusual was to be demanded of him. And just then he felt too despondent and weary to struggle against decided things. He knew that he must submit to a majority so powerful and determined.

Nairn did not leave him long in suspense. He ordered food and wine, and as the young man ate, he said:

"MacDonald, I have a late letter from his Majesty King James; and in it he revokes the commission granted you by his son, Prince Charles. Without lessening the power, or prestige of the MacDonalds——"

"Which none living can do, or dare do," interrupted Hector.

"Which none wishes to do," corrected Nairn.

"His Majesty thinks that I have more years and experience, and possibly more influence among the clans, than you have; the reason being an evident one. I venture not only my head—you also do that—but I venture likewise the lands of my ancestors, and the patrimony of those who are to come after me."

At these words Hector took his commission from his breast and laid it on the table. "I can give his Majesty, at least, ready and swift obedience," he said, "and I acknowledge his wisdom, and therefore submit myself to your orders, Nairn."

Such ready compliance from a MacDonald was not expected; and was received with a relief that expressed itself in a sudden access of high spirits and hospitality. But Hector was on his guard every moment, and after he had been told that at present there was no special commission for him, he began to urge his speedy departure. "It was so long since he had seen his family," he said, "and he would fain go back to the Hebrides."

"That will be the best journey you can take," answered Nairn. "Then you can find out for me what force the MacDonald can put under arms, and what monies he will be able to send us for ammunition."

"I have now no authority to question the MacDonald," said Hector; "and he would not deign to answer such questions, unless authorized with all proper forms."

"I beg the MacDonald's pardon," replied Nairn; "I will send a messenger with the proper ceremony."

"It were well to do so."

Then Hector suddenly turned the conversation upon the MacArgall. He spoke warmly of the Chief's loyalty, and said: "It was his intention to lead his own clan, when the question came to Claymore."

Cawdor thought Revan would be a better leader, but Lovat said:

"No, no! The old men are the young men in this quarrel. They have some sense and they have mense, and they are nearer to King James than the lads." This opinion was warmly supported by Hector, who was sure, if Chief Murdo led the MacArgalls, they would fight round him till the last man was slain.

"I would not deny that," said Cawdor. "I saw Murdo MacArgall at Sheriffmuir; and he towered on that wretched field like some gigantic wraith of revenge. His big sword shone, as it smote right and left incessantly; it was more like a person than a blade of steel. He left three hundred of his clan dead there—that tells the story."

Lovat laughed as he added: "Any one can lead the MacArgalls in a fight. I remember when I was a youngster, that if any quarrel occurred in these parts, everyone asked: 'who beside the MacArgalls?' for no matter who were *second*, the MacArgalls behooved to be *first* in any fight. Chief Murdo has experience of sword ways and plenty of it."

Here Hector pleaded weariness and asked permission to retire. He had said things wisely so far, and something warned him to go away ere the moment of folly came. But just as he was at the door, Nairn spoke the words he had been longing to say, and which Hector had been trying to avoid:—

"The Lady Sara? Is she in Edinburgh with her Aunt Gordon?"

"She is at Argall House."

"Is she well?"

"She is well."

"And lovely as ever?"

"Lovely as ever—more so, I think."

The words appeared to be commonplace politeness, but they evoked a certainty that needed no words. Nairn saw in the sudden light leaping into Hector's eyes, and in the unconscious joyful poise of his head, a confirmation of the thing he feared; and in the instant of motiveless silence that fell between them, he understood that Hector had won,

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and that he had lost. No speech could have been as certain as this overwhelming influence of words unsaid.

Hector knew it as well as Nairn. He was angry at this betrayal of himself. Why had his soul not kept better guard over his voice and eyes—yea, and over his telltale silence? Alas! personal pride will never keep quiet; it must assert itself, even if it be folly and risk to do so. A deep chagrin swallowed up all his happiness; he could think of nothing comfortable; and the vast, gloomy space of his room soon grew terrifying. It was sometime after midnight before he fell asleep, and when he awoke it was morning.

With consciousness came an overpowering impulse to depart from Nairn Castle at once. He waited for no further interview, but leaving a courteous message for the three great lords, he made his way, as swiftly as possible, to the town of Nairn. On the journey he did not try to decide on any movement; he contented himself with the knowledge that he was getting away from something inimical. But after reaching the inn and refreshing himself, he began to seriously consider his position.

He had said that he wished to go to his home in the Hebrides, but in reality he had no such desire. His last letter to the MacDonald had been somewhat boastful; he could not follow it as the messenger of his own dismissal from the post of honor which had so much elated him. To return to MacArgall was out of the question. He knew that Sara would sympathize with his disappointment, and that without shadow of blame; but he knew also that he could not endure MacArgall's questions, Revan's silent glance and Lady Gordon's more evident suspicions. The Orkneys he hardly took into account, especially as the commission which would have taken him to a country so remote had been revoked. The journey most in accord with his feelings was to go to Paris and interview Prince Charles. He was burning not only to exonerate himself, but also to learn for what real reason he had been superseded by the Master of Nairn.

There was no shipping at Nairn but a fishing boat that was going to Wick, and in this boat he took passage. At Wick he wrote to his family and to the MacDonald, saying to the latter, "Put not the oak before the heather.* It will not be well for the MacDonalds in any way to do so; this I have learned through pain and unkindness." To his family he gave assurance of his well-being, but he left the future blank as to his attentions. For at Wick they changed. He found no ship there which would carry him to the Continent. He spent several anxious days in waiting for what did not come, and in them grew indifferent to his purpose, and ready for any change that Fate might send. In this mood he was accosted one day by the captain of a small vessel lying at anchor:



SARA MACARGALL.

"Sir," he said, "you seem to be waiting, or looking for something. No offence is meant, sir."

"And where none is meant, none need be taken," answered Hector. "I am looking for a vessel of some kind, that will carry me to the coast of France."

"Which you will hardly get here, sir. But go with me as far north as Thurso."

"I shall be more out of the way at Thurso than I am at Wick."

"But at Thurso you will find plenty of craft going to Kirkwall in the Orkneys, and at Kirkwall there is always Dutch shipping which would land you at The Hague, or at Amsterdam."

"I had not thought of that. When do you sail?"

"This hour, if you are ready," replied the captain.

So that evening Hector passed around Noss Head with its fateful chain of old castles, Wick and Ackergill, and the haunted Girnigo of evil fame and deeds, and on the second day out found shelter from an adverse wind at the ancient town of Thurso. But on the way he had caught sight of the Orkneys to the North, and had been enchanted by the magnificence of the view, and as they rounded Duncansbay Head a passing remark of the captain made a great impression on him. Pointing out the locality of John o' Groat's house, he said,

"The Marquis of Montrose landed near there one hundred years ago, with two thousand Orcadians. They were going to fight for King Charles the First, but they just melted away like snow before Cromwell's Roundheads."

At the moment the remark seemed only to pass in and out of his consciousness, but as he lingered in the old town of Thor, it began to take root. If Montrose could gather two thousand men in Orkney for the Stuarts, why could he not do likewise? The question recurred to him again and again, and always without any negative in the answer. So one day he came to a sudden resolution—he would go to Orkney and do wonders for the Stuarts there; then he would visit Prince Charles, and show him what he had accomplished on ground said, by every Highlander, to be hopeless. It is the difficult, yea the impossible, which attracts youth; and from the moment that Hector made this resolution he was anxious to reach Kirkwall.

(*Continued in the October Number.*)

*The oak the emblem of the Stuarts; the heather of the MacDonalds.

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The House that Jack and Jill Built

By

Grace Mac Gowan Cooke



THE BOWED END OF THE DINING-ROOM FIGURED AS A STONE BASTION

WITH ILLUSTRATIONS FROM PHOTOGRAPHS BY FANNIE ROGERS WHITE

SECTION II.—THE OLD-FASHIONED GARDEN

ADAM AND EVE began married life in a garden. There is something about love and the mating instinct which inevitably suggests a garden. No home is complete without a garden; and around this quaint, artistic cottage that Jack and Jill built, there could certainly be nothing planted but an old-fashioned garden.

It is not a large lot, and the front slopes steeply toward the river. The back yard, then, was the scene of their activities. Jill's most prominent characteristic is abandon; whatever proposition is before the household absorbs her entirely. There is no more a limit to her absorption, her delight, than to that of a young child—or an artist.

When the workmen, digging to prepare a cold pit for the Wintering over of Jill's plants struck water, she decided that there must be a well, with a well-sweep. It was useless for Jack to point out that the house had water laid on; it was weak for him to hint (conceding the well) that the well-sweep would never be used; heroic Jill insisted that she would use it if nobody else did.

She got Jack to let her accompany him on some of his excursions up into the mountains above the mines, where business takes him weekly, so that she might gather, from old ladies smoking corncob pipes upon the porches of mountain cabins, little packets of "saved seed."

She accumulated, along with the seed itself, folk names for the old-fashioned flowers—London Pride, Lad's Love, Bonny Dame, Youth and Old Age. How many people know that these are just zinnias, marigolds and the like, under their primitive designations?

A low wall of boulders like the stonework of the house was set about this garden; inside, against their rough, gray homeliness, sweet peas were trained. Tennessee is not the place for growing sweet peas, yet Jill's are always perfect. She plants them in the Autumn, down in the bottom of a six-inch trench, and covers them with mulch to protect them from freezing. Then, in the Spring, after the mulch has been taken off and the little green seed-leaves come up, she gradually heaps the mould about them, making them climb to the surface, so that when the last earth is spread, to level them with the soil about, they are beneath more than six inches of it. By this means they are rooted cool and deep, and yet the warmth of the first Spring sun has a chance to get to the seed and make it germinate. It is a plan which might, perhaps, be profitably followed in other localities; but it is absolutely necessary where the climate is hot and dry.



JILL AND CINDY.

All around the garden runs a gravelled walk, edged with prim little

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lines of box about a foot high. Jill had pleaded for a "pleached alley" till Jack bade her hunt it up in the dictionary, when she found the significance of the odd words quite beyond the scope of their city lot.

The gardening in this garden is all of the border variety—hardy perennials, old-fashioned annuals and some few flowering shrubs, each warranted to take care of itself, and no modern or exotic plants admitted. The well in the centre, with its stone curb and old-fashioned sweep, forms a picturesque adjunct, though one must admit that the vines have twined around Jill's well-sweep in a way which does not suggest daily usage.

The gate in this paradise is quite the most unique thing about it. Bob Hart named it the kissing gate because of the quaint little hood-like roof set above it, which might be expected to shelter a pair of lovers.



JEFFERSON.



THE THATCHED ROOFED SUMMER HOUSE.



SHE CLEANED THE KNIVES.

Jack built it all himself. The high buttresses on each side are of rough stone, the woodwork is stained a dull, dark green—Jill warmly advocated rough tree-trunks with the bark left on, but Jack, desiring to have his handiwork permanent, assured her that the bark would peel off in a few years and the wood decay.

The gate itself is square; the lower part is of wooden spindles taken from a superannuated bedstead, the upper section made of basket-woven strips of copper an inch wide, which have been oxidized to a most artistic shade of green, matching the dull, stained woodwork.

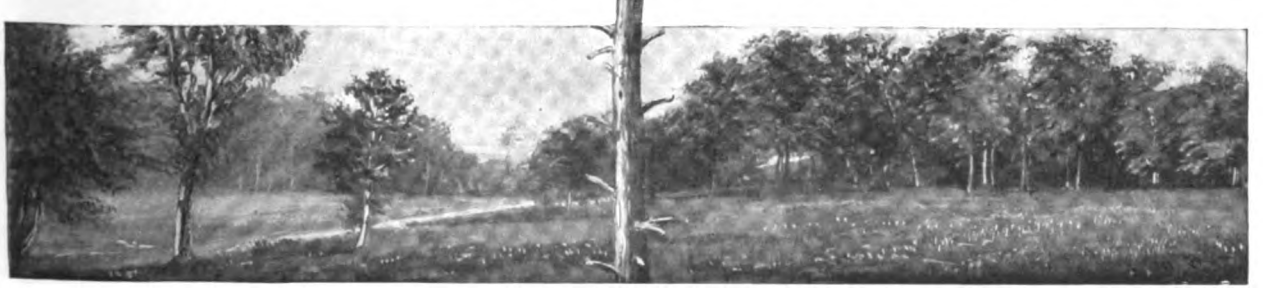
build in some other quarter of the garden a rustic Summer-house whose posts shall be of tree trunks and its roof a straw thatch, which she says she will put on for herself if she cannot find some one more competent to do it.

The most delightful addition to this old-fashioned garden is the sun-dial. Jack wanted one, but gave it up, believing it impossible to find any one who could make such a thing. Jill set her heart upon it, lay awake a few nights planning, and consulted Bob Hart, who gave her a book of old prints containing some half-dozen pictures of famous sun-dials. These she took to a man who makes artificial stone pavements.

Now, who but Jill would have gone to such a person for such a purpose, or, having gone, would have been successful? She coaxed in her own inimitable way, offered to assist in making the matrix or pattern for the work, and in the end has set up, just south of the well, a dial with the inscription in quaint old-English lettering,

"Only the Sunny Hours are Numbered Here."

The bowed end of the dining-room figured on the outside of the house as a stone bastion. In the side of this was a charming little shot window, toward



JACK SET UP A TINY BIRDS' HOUSE.

Jill sulks yet over the roof. It was to have been thatched, but they had difficulty in finding a thatcher, and Jack shingled it. Jill, having constructed the dining-room mantel, and thereby proved herself competent to construct whatever she might need or fancy, still asserts that she will

which Jill was most ambitious to train a white rose. The vines loved the great rough stone tower, and scaled it with their gay green feet at such a pace that one could almost see them mounting day by day.

There was a rude seat, too, over which Jack worked at

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odd times and evenings after he had come up from the office. It was built of shaggy elm twigs and had a bower-like trellis.

I beg you to remember that Eve was tempted in a garden. There came a time when Jill remembered this, and would have said that the serpent was a young man with an air of easy confidence. Bob Hart came up one evening and found Jill delving among her pansies. "Oh, Bob!" she cried, "I'm in such utter, abject misery."

"You look it," Bob retorted lazily, leaning on the wall under the shelter of the kissing gate and laughing down at Jill's flushed and earnest face.

"Indeed I am. I have found the most delightfully perfect"—she halted for a suitable word.

"Pious?" laughingly suggested Bob, quietly.

"Yes, pious," Jill accepted his amendment. "I've found a heavenly sideboard and grandfather clock, up there in the mountains above Garyville. I can get the sideboard for fifteen dollars and the clock for twenty dollars; and a pair of andirons that the parlor fireplace is just yawning for. I could get them for a dollar—only the boy who has them is threatening to sell them for old brass and I have to pay by weight. They're three feet high and must weigh tons. I think forty dollars would see me through. But forty dollars—and I spend every penny as fast as I can get it on house-furnishings—I haven't forty cents!"

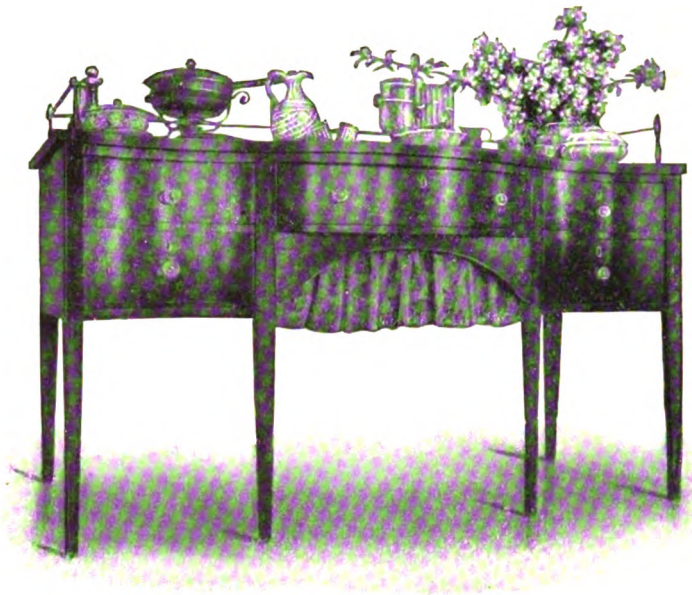
"I'll tell you, Jill, how you can make some money—but Jack would be objecting"—

"I sha'n't tell him," Eve hastened to assert.

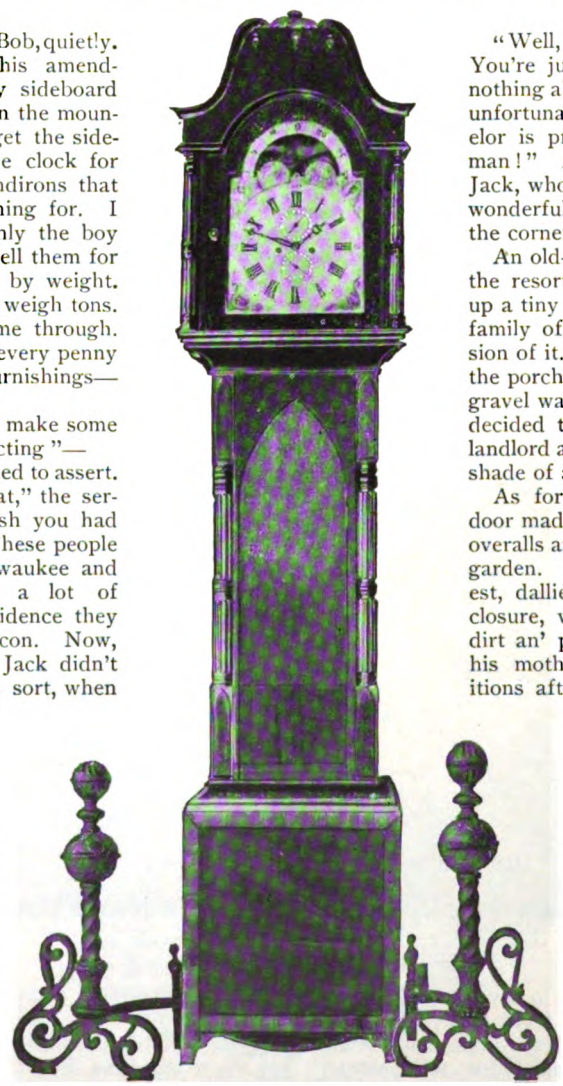
"Well, I don't know about that," the serpent debated, "maybe you'll wish you had before you get done with it. These people who have come here from Milwaukee and started a new brewery want a lot of decorating done in the big residence they are building over on Fort Macon. Now, I remember very distinctly that Jack didn't want you to do any work of this sort, when we talked it over a year ago."

"Ah, but we hadn't begun the house then, Bob! That makes all the difference."

"Does it?" inquired Bob. "Well, I wish the work was such as you could do at the studio—but it isn't. They want planning and decorating in the house itself—and that is just what Jack objects to your doing. It would pay you pretty well. I have the house on hand now, and I should think there was nearer a hundred and forty dollars than a mere forty in it for you—if you choose to take it."



"I CAN GET THE SIDEBOARD FOR FIFTEEN DOLLARS. . . . ."



"THE CLOCK FOR TWENTY DOLLARS; AND A PAIR OF ANDIRONS. ."

Jill was sitting flat on the ground now, looking up at him with an absorbed countenance. "I told you I shouldn't say anything to Jack about it," she half whispered. "It's just the very best time; he begins his mountain trips next week, and I can be away from home as much as I like without his knowing—oh, I'll tell him after it's all over, of course," she hurried on, "but I think men (and children) sometimes have to be deceived for their own good—don't you?"

Bob shook his head. "I leave it to you, Mrs. Lady," he said. "I've never been the husband of a wife yet, and I don't presume to advise them as is."

"But you want to say to me that I'd better tell Jack?"

"I do."

"Well, then, I shall do nothing of the sort. You're just a miserable bachelor and know nothing about such matters. 'Never take an unfortunate man's advice!'—I'm sure a bachelor is pre-supposed to be an unfortunate man!" And she rose laughingly to meet Jack, whose step she had heard, with those wonderful ears of love, the moment he turned the corner of their block.

An old-fashioned garden was bound to be the resort of birds and children. Jack set up a tiny bird's house for the birds, and a family of martins straightway took possession of it. Wrens nested under the eaves of the porch, pigeons strutted and cooed on the gravel walks, took stock of Jill at her work, decided that she would make an easy-going landlord and ensconced themselves under the shade of a little dormer.

As for the children, the little girl next door made it a daily practice to put on her overalls and come across to help Jill with her garden. Jefferson, the washerwoman's eldest, dallied so long in that seductive enclosure, watching the birds, helping "tote dirt an' pack water" for the flowers, that his mother was obliged to send requisitions after him. Luny, the small dusky assistant who sometimes scoured knives and turned the ice-cream freezer for Cindy, sat entranced before the myriad charms of such a place for hide-and-seek and building play-houses—oh, there were children (as there were birds) black, white and yellow, to whom Nature sent out her invitations to come and enjoy this garden which was after her own mind.

The dear little rough, gray-brown stone and shingle cottage was like a hen hovering her chickens. It had the most homelike and loving fashion of ex-

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tending its wings and uniting them with the garden, with the earth beneath, so that one felt the garden to be part of the home and the home to be an outgrowth of the garden.

One of the great stone pillars of the front porch swept off at its base into a big half circle of rough masonry, which framed a bit of ground that formed a sort of terrace and was clambered over by creepers, losing itself finally in the wall that surrounded the garden. On the other side Jill's vines ran up like mad things and stormed the second-story windows.

The portals of this house were like the doorways of no other. Great, broad arches of stone they were, whose very shape and expression seemed to say, "Enter." The back door had long strap hinges, of Jill's design and cutting—oh, Jill was not a plumber's boy for nothing. She followed the outlines of these strap hinges with a line of copper nails; the tile paving of the doorway showed a monogram; leaded windows looked out upon its semi-seclusion; and altogether it was as unlike most of the doors to which the grocer's boy and the butcher's boy come as could well be imagined.



ON THE OTHER SIDE JILL'S VINES RAN UP LIKE MAD THINGS.

Our first parents lost a blessing in the first garden, and ever since that time a blessing has been hidden in every garden—for those who work in it lovingly to find. The blessing the garden brought to these two energetic young people, who probably stood in some danger, at that time, of becoming too absorbed in their charming house, was to take them back to a closer relation with Nature and all her beautiful works.

There is a treasure buried in the earth, and whoso delves the soil shall bring it to light. Jill cultivated not only roses for her vases but roses for her cheeks; raised not only the dinner of herbs, but the contentment that goeth therewith.

The influence of this wholesome work began to show itself in her other enterprises. She was intensely interested in her decorative work for the brewery people, art-loving Germans, who appreciated her wildest flights in a way that was balm to the pride of one who had lived her life in a small provincial town, where the best part of her endowment was liable to be deemed "queer" or "foolish," if not downright discreditable.

THE GIRL NEXT DOOR.

Bob Hart, who, with his decorative studio, was an artist in many directions, described to her, about this time, the manner and method of making plaster casts from the living model or from still life.

After one experiment at making a life mask of Jack, in which she came near removing his eyebrows when she removed the plaster matrix, Jill settled down to still-life subjects—"Things which have inexhaustible patience and can't be hurt," she said.

"Things which are not so inconsiderate as to insist on breathing, and were never known to swear," Jack supplied.

Her method was simple. The object to be cast was placed just as it was desired to look when finished. All hollow undercut places were filled up with bits of greased cotton or even putty. Then a batter of plaster of Paris, colored blue with indigo, or green with powdered Paris green, was poured over, allowed to harden and the mould was made.

This was turned, after setting for several hours—over night, if the piece were a large one—and the greased articles worked gently out, the matrix inspected, greased, and then the batter of pure white plaster poured in. This, in its turn, was given plenty of time to become fully dry, and then the mould was broken away from it bit by bit, the difference in color assisting the operator to distinguish between cast and mould.



THE BACK DOOR.

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Jill's most ambitious venture in this work, which is a sort of "form" photography, stands now in the dining-room mantel of her German patron. It consists of a frieze and side panels cast from Indian corn and onions. The ears of corn have the husks stripped back and braided, as farmers prepare seed corn for drying. The onions are braided into garlands as Jill saw them hanging in many a little mountain cabin stored up for Winter use. These panels she has delicately colored—not with full natural colors, but with faint suggestions of the creamy yellow of the kernels of corn, the metallic green of corn blades, and the silvery green and white of the onions. The work is rich, massive and altogether decorative in effect.

Jill learned from Madame Nature not to use slow methods in her work—indeed, Nature's works are so mutable, so changeful, that one must work fast as well as accurately to fasten them. One of her favorite methods is the almost obsolete one of etching on fabrics. This, under the name of "etching on linen" was very popular a few years ago for decorating napkins, tray cloths and even centre-pieces. Jill's revival of it is an improvement upon the original plan. She began with common indelible ink, used in bold, dashing sketches. One of the most imposing undertakings of this sort was for the German's house—an etched portière. A big hemstitched sheet was the foundation for the work. Across it was carried a band of etching, six inches from the hem. Poppies set closely side by side, and with the ground behind them darkened with pen strokes, ran across at the top of this band, and at the bottom a conventional treatment of the beautiful poppy foliage made a similar finish. Between these two, the great poppies of Jill's garden furnished models for big sprays treated naturally as they grow.

From this black and white work—wonderfully permanent and made to last as long as the fabric—Jill branched out into color work. The ready prepared dyes for cotton, sold in all beautiful tints, were her medium. Her tools were first a skilful pen; later she added a red sable brush or two, and laid on washes of color. She worked on linen, on cambric, Swiss, drilling and fine unbleached domestic. She used one color alone at first, varying the shade by diluting or deepening her dyes. A wonderful bed set in her delft room is the first combination of colors. It is white drilling, with a scant flounce to fall on each side of the white iron bedstead. These flounces are edged with a wreath of pale-blue morning glories with their joyous green leaves. Across the spread proper riots a tangle of these same blossoms and buds, played about by pale-yellow butterflies.



A REQUISITION AFTER JEFFERSON.



THERE WERE CHILDREN TO ENJOY THIS GARDEN.



A LOW WALL OF BOULDERS WAS SET ABOUT IT.

Since these, Jill has done bed and bureau covers, table covers, sofa pillows and cushions, table centres and all sorts of things, with this clever pen of hers to take the place of the needle, and Nature herself, in the old-fashioned garden, to furnish the models.

The work done upon the big house on Fort Macon (which should have been good for her, taking her away from her own immediate concerns and giving her a sense of self-reliance) was beginning to tell on Jill. The feeling of secrecy grew fast into a feeling of guilt. It took more than one untruth to account for the extra expenditures which her earnings made possible. Jack noticed her flagging spirit and attributed it to failing interest in the home-building; in short, Eve began to reap a dolorous knowledge of good and evil from her single bite of apple.



THE WHITE LINEN CURTAIN ETCHED WITH INDELIBLE INK.

And still she clung to the fatal fruit and drew distress from its juices. For large-hearted Jill—an artist to her finger tips—was now almost as much interested in the big house as in her own little cottage, and one of her most poignant griefs was not to be able to consult Jack about her plans for it, nor show him her fine results.

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Athletics for Women

No. 8.—GOLF.—BY FRANCES C. GRISCOM, JR.

A SERIES OF ARTICLES ON EXERCISING FOR HEALTH AND THE PERFECTION OF PHYSICAL DEVELOPMENT, WITH ILLUSTRATIONS FROM LIFE.

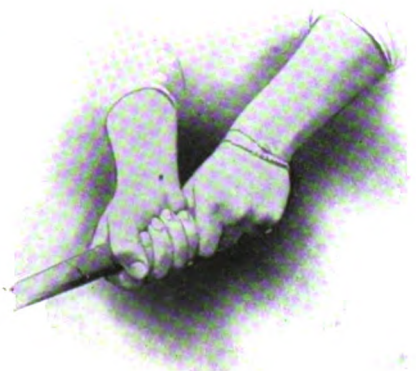
THE BEST GAME for women is golf. What other game can a woman play that keeps her in the open air for hours at a time without overtaxing her strength? None that I can think of. Tennis is a splendid game—in its season—but is too violent for many women; then, it is limited to a few months of the year. The same is true with hockey, basket-ball, cricket, and most other games which a woman undertakes. Golf is played in Spring, Summer, Autumn, and even during the Winter if one cares to defy the cold. It is only natural that the out-of-door life that a golfer leads should tend to make her physically strong; and how this is shown! Let an outsider go to one of our woman's tournaments and say if he or she has ever seen a more healthy and attractive looking lot of women. There is another thing beside health that golf develops, which can be appreciated only by the players themselves, and this is the player's character. I have seen women play cards, croquet and other games when they did not seem to think it absolutely necessary to—shall we say—adhere strictly to the rules? And in golf? I have played in almost all the large tournaments for seven years and have never yet seen a woman cheat. Not only does it make them more honorable, but it helps them in little ways. They learn to be cheerful losers, generous winners; and these things in themselves help to make them better women. There is no surer method of judging a person's character than to see the way he or she is affected by victory or defeat.

A great many golf enthusiasts say that golf can be played by any one. Perhaps this is so, but I do not think it is quite the case. In a recent address Miss Annie Russell said, in speaking of acting, "An actor is born, then made." So it is with a golfer; for although it must be acknowledged that some persons seem born with a knack of playing games, no one can start out at once and be a good golfer.

Everyone should start with a few lessons. To begin correctly is the most important thing of all. Golf's great fascination is that no one ever feels that she knows how to play. One is always trying to perfect herself, and never succeeding, for the simple reason that her ideals are always advancing. That is golf. There are two distinct types of golfers: the brilliant, dashing type and the slow, persevering kind. I think in the end the plodder will win three times out of five, but the brilliant player appeals to the gallery. There is a great deal in temperament. A tremendous advantage in golf is that strength is not necessarily an advantage. A young schoolboy, who has the knack of knowing "when and how" to hit the ball, can drive as far as the strongest man. In fact, some women can outdrive the average man. I have seen men over seventy years old play as well as the majority of the younger men. There is one case especially that I recall where in a tournament in the South one of the best western players was drawn against his father, a man nearly seventy years of age. Of course, the younger man had to give his father a handicap—six strokes—but he had great difficulty in defeating him. Do you



I.—AN INCORRECT GRIP.



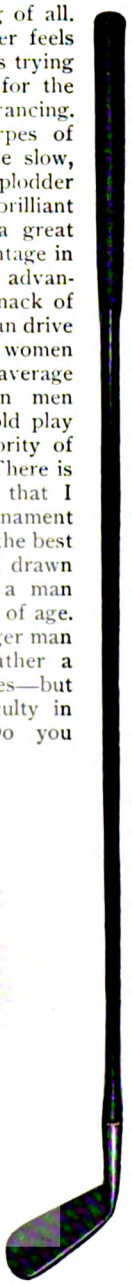
II.—A FIRM AND CORRECT GRIP FOR DRIVER.



III.—GRIP FOR APPROACHING.



DRIVER.



CLEEK.

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IV.—STANCE FOR DRIVE—SIDE VIEW.



V.—ADDRESS FOR DRIVE.



VI.—TOP OF SWING FOR DRIVE.



APPROACHING MASHIE.



VII.—FINISH OF DRIVE.

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MID-IRON.



VIII.—TOP OF SWING—CLEEK SHOT.

know any other game where father, mother, daughter and son can play together and all enjoy it?

When a woman starts to play golf she naturally thinks of what she shall wear. There is no distinct golfing costume, but I should advise a short skirt, a shirt-waist that does not bind, and a sensible pair of shoes, large enough to be absolutely comfortable and with very low heels. Some prefer tennis shoes with no heels at all. One must have either rubber or hobnails on the soles to keep from slipping. It is a great aid in playing not to slip.

The next thought will naturally be, What am I to play with? There are innumerable clubs, each one having its own particular use, but to start with I should recommend five—the driver, the brassie, the cleek, the mashie and putter. Perhaps some persons would advise replacing the brassie with a mid-iron, but at first I should suggest not using the latter. It must seem strange to a beginner to see so many clubs, but each one serves its purpose when properly used. The object of the driver is to gain the greatest distance possible; of the brassie, to gain the greatest distance out of a "lie" too bad to permit the use of the driver. The cleek is used when the distance is too short for a brassie, or when there is some obstacle in the way that necessitates a lofting shot. The mashie is used to get out of trouble, to play short shots and to approach the green from short distances. The putter is used when on or almost on the green, to put the ball into the hole. This at first appears the easiest part of the game, but it is in reality the most difficult. "The person who can put, can beat the world," as some Scotchman once remarked.

Like all games there is a right and wrong way of playing every shot, and how important it is to begin in the right way! I know this to my sorrow, for I began wrong myself and spent four years trying to unlearn (with only partial success) the faults I acquired in the first six months. No two persons play alike, but they all start with the same foundation. It reminds me of learning to write. All are given the same copy-book, and all peg away diligently until a little confidence is felt, and then each branches out with a style quite her own. So it is with golf. After the rudiments are learned it is a tremendous help to imitate some good player. Go out and watch a professional play and then see if that does not help you. But I am getting on too quickly.

When you have obtained your five clubs—which, by the way, I should suggest having some golfer select—you are quite ready to begin. Pick up your driver and see how you take hold of it naturally. As a rule, the instinct of a woman is to hold it as she would a broom, with the hands far apart (illustration I.). Anyone who has played base-ball or similar games will without thinking hold it correctly. The club should be gripped tightly with both hands and in such a position that the wrists are able to work freely and together. This is most important, for if the club is gripped tighter with one hand than with the other, it is impossible to play straight. After the grip is learned, (illustrations II. and III.), swing the club back and forth, with wrists only, until you do so easily.



IX.—FINISH OF SWING—CLEEK SHOT.



DRIVING MASHIE.

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X.—TOP OF SWING—MASHIE SHOT 60-80 YARDS.



XI.—FINISH OF SWING—MASHIE SHOT 60-80 YARDS.



XII.—TOP OF SWING—SHORT MASHIE APPROACH.



GOOSE-NECK PUTTER.



XIII.—FINISH OF SWING—SHORT MASHIE APPROACH.

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XIV.—TOP OF STROKE—PLAYING OUT OF BUNKER.



PUTTING CLEEK.



XV.—FINISH OF STROKE—PLAYING OUT OF BUNKER.

You are now ready for the next step, the "stance," or how to stand (illustration IV.). I think the most important part of the stance is to be absolutely comfortable. Stand with the feet apart, so that you feel steady, and have your ball teed up in front of you so that you can reach it easily with your club. For the drive the ball should be a little nearer in a line with the left foot than the right, as shown in illustration V. Now comes the difficult part of your "copy." In a full swing every part of your body does its share of work, though quite without your knowledge. The wrists are the first and most important thing to think of. You start and finish the swing with their aid. Take the club back along the ground with the wrists and arms (keeping the body still) until the club begins to rise; then bend the left knee slightly, and that in itself will finish the back swing for you. When you reach the top of the swing, as shown in illustration VI., pause a second and then, with the wrists again, hit hard. If you go back correctly and start the down swing with the wrists, the "follow through" (illustration VII.) will be irresistible. Most golfers say the follow through is the most essential part of the shot. So it is, but you could never follow through if you did not go back correctly.

This may sound complicated to a beginner, but after the first few times one does it all unconsciously. It is so much easier "to do than to say" that really you have the best of the bargain. Now, do not expect to hit the ball at first. That is never done; it



XVI.—FINISH OF FULL MID-IRON SHOT.

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would not be fair to the rest of us who have played for years. Just work away with the swing until it comes easily. You will never play while you feel awkward. When you begin to swing without much effort, then you may think of hitting the ball. When you have mastered the drive the other shots come to you. Among the best women players the usual drive is about 150 yards, but the average woman drives about 120 yards. Of course, there are some women who drive 190 or 200 yards, but they are few and far between.

The brassie you will play exactly as you did the driver, so there is nothing new to learn here.

The cleek is a club that American women, I am sorry to say, neglect, and yet it is most useful. The club is gripped in the same way as for the drive, but the stance is somewhat different. Stand with the ball in front of you and midway between the feet, as in illustration VIII. Most professionals will tell you to use a full swing in playing a cleek shot, but I think that as a woman is apt to over-swing and lose control of her club a three-quarter swing is better. By that I mean not taking the club back all the way, as in a drive. Never vary the length of your shot by your "follow through" (illustration IX.). That is always the same. If you wish to shorten your shot, do it on the back swing. An average woman should gain 100 yards with a cleek, but, again, I have seen women make a cleek shot of 130 yards.



XVII.—PUTTING STANCE.

Next comes the mashie, the golfer's faithful friend. This club is used for more purposes than any other. In the first place it lofts the ball more than any other. It picks it out of a lie where another club would be impossible, and with it one can make a ball drop almost still where it strikes. Some use a niblick or sand iron for getting out of trouble, but this is only an exaggerated mashie. I am afraid the beginner's first use for our friend the mashie, though I hope not, will be to get out of a bunker. This is one of its many uses. To use a mashie in a bunker, or to loft over some object directly in the way, stand with your right foot nearer the ball. Grip the club tightly in



XVIII.—PUTTING—SIDE VIEW AFTER BALL IS PLAYED.

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both hands, with the right thumb down the shaft as shown in illustrations XIV. and XV. Then lay your club well back, taking it up more directly, and bringing it straight down. This will give a loft to the ball. To play a full mashie shot, stand in the same way with the same grip but take your club back along the ground with a three-quarter swing.

For the short mashies—now we are coming to the part of the game where each shot tells—you stand in the same way, but grip differently. In playing these shots some put both thumbs down the shaft, but I should suggest only the right one at first. The short mashies are played with the wrists and arms, the body being bent as little as possible (illustrations X., XI., XII. and XIII.). There are two ways of playing these shots: a lofting shot, dropping the ball on the green if you can; or a running-up shot close to the ground. At first play the former way, as then you are not so likely to top your ball. To loft a short approach, again lay your club well back, taking it up more directly and bringing it straight down behind the ball. For the running-up shot, take your club back along the ground with the face turned in slightly; this will give a run to the ball after it strikes the ground. This shot can also be made with a cleek or mid-iron.

In putting the different styles are shown more clearly than in any other part of the game. Grip the putter tightly in both hands, put a "follow" on your ball, and never look up until you have played your shot. A ball hit with a follow runs close to the ground and keeps its direction. Keep the hands well in front of the ball and turn the face of the club down. When you have putted in the hole, your object is accomplished (illustrations XVII. and XVIII.).

Keep your eye on the ball always. I left this until now because I was afraid that if I mentioned it casually with the other instructions, a beginner might not realize its importance. Ninety-nine per cent. of a golfer's trouble comes from looking up to see where he is going. Ben Sayers, the professional at North Berwick, once told me that it was a physical impossibility not to hit the ball if you kept your eye on it. As an example he told me the following:

Mr. M., a scratch player, came to him one day in utter despair saying,

"Sayers, I don't know what I am doing, but I topped every shot this morning, and I can't find out why."

Sayers looked at him for a moment, smiled and said,

"Is that so, Mr. M.? Well, come out here for a moment."

He put a ball down, saying, "Mr. M., I will give you a box of balls if you can top that ball."

Mr. M. took his driver and, because he tried to top, kept his eye on the ball and made a beautiful shot.

After you have played enough golf to catch the fever and love it you will become inspired with an ambition to know it all. Now is your time to attempt the mid-iron. This club, as to distance, should come between the cleek and mashie. It is used principally for long approaches, although, as said before, it is often employed for running up short ones. A full iron shot (illustration XVI.) is one of the prettiest, but is very difficult. The grip and the stance are the same as for the long mashie, and here again a three-quarter swing should be used. I have noticed that almost invariably men play their long iron shots with much more accuracy than women. You will find that a woman if she possibly can will substitute a brassie for a cleek. The reason for this is that with a wooden club one does not have to hit the ball absolutely clean to make the shot. You can shlaff a ball—*i. e.*, hit the ground behind it—with a wooden club and if your swing is well started the shot will come off with partial success. Now if a woman does not hit her ball absolutely clean with an iron club her shot is ruined. A man's wrists are so strong that he can purposely hit two inches back of the ball and take turf with it without impairing the shot.

In concluding I will give a few Don'ts that are always useful. Don't press (try too hard); don't hurry; don't get discouraged; don't lose your temper; don't be too ambitious at first, and don't, above all things, take your eye off the ball.



A SONG OF DOUBT

Do I better love the links
In the crisping afternoon
When the red sun droops and sinks
—Lag-a-bed! an hour too soon;
When the scarlet jackets burn
Bright against a turfy mound,
And the hazard brambles turn,
And the trees are golden-crowned?
In the vigorous Autumn-time
Sure the links are in their prime!

Do I better love the links
Greening in the pulsing Spring,
Dandelions in the chinks
Of the hazard?—birds-a-wing?
There's a thrill along my arm
As my white ball climbs the blue,
And the sweet air holds a charm
That the Autumn never knew.
Surely this is the loveliest,
Yet I know not which is best!

JEANNIE PENDLETON EWING.

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THE WAY OF A WOMAN

BY WILLIAM McLEOD RAINE

WITH PICTURES BY W. D. STEVENS

IT WAS their last evening together, and in point of time, at least, he had made the most of it. Looked at from another view, he was dubious and dissatisfied with the results. What he had meant to say had not been said, and for no other reason than that his courage had failed him for the twentieth time at the critical moment. It was now at the heel of the evening, somewhere about the small hours, and he was making his good-bys in the hall. Since he was in the puppy age, and since the Philippines were a long way from Omaha, it need hardly be said that he was full of boyish, inarticulate sentiment.



"When you are quite finished with it," she murmured.

"Oh —er— I don't quite understand, Jennie."

"I intimated that I would like to borrow my hand when you are quite done with it. Don't let me hurry you."

He flushed and dropped it like a hot coal. Her cool, amused eyes raked him. One of the unanswerable problems of the universe is the immense superiority which the Jennies, aged nineteen and mothered in the home nest all their lives, have over the Walters, several years their seniors, in matters relating to the eternal battle between the sexes.



"This time to-morrow I'll be half way to 'Frisco," he sighed.

"You must be going by wireless telegraphy," she answered, rippling with laughter.

He smiled ruefully at her joke. "I'll be started, anyway."

"I hope so."

"You might hide your pleasure for another five minutes at least. I'll be gone then," he said rather savagely.

"Of course, I wouldn't want you to miss your train," she returned soothingly.

"Of course not."

"Don't be silly, Walter. It's not my fault you've been offered a splendid business opportunity at Manila. You shouldn't have made yourself so indispensable to the firm. We're all proud of you and are going down to the train to see you off."



"To make sure I go."

"That's an old joke, and a very poor one. If you're going to turn cynic, goodness knows, the sooner you go to the Philippines the better."

"Don't walk into me to-night, Jin. I'm down in the mouth enough as it is."

"I know you are. Don't think I don't understand, Walt. I'll probably sit down and cry as soon as you've gone, but in the meantime one might as well laugh as cry. You see it can't be helped."

"No. It can't be helped," he echoed gloomily.

"And so we must make the best of it."

"It's easy for you to talk. You don't happen to be leaving everything that's worth while."

"No, I suppose not."

He seemed to find a difficulty in finding the proper words.

"Just as a fellow—begins to find out — all he is going to miss."

Her eyes twinkled. "That's right. The fag end of the theatrical season always is the best out here," she nodded emphatically.

"Hang the theatres. You know I don't mean them, Jin."

"Then there is the fruit season just coming on—but I suppose there will be plenty of fruit over there."

"Jin, you can be the most aggravating girl ——"

"It's not very nice of you to say so. You might keep it to yourself for another five minutes. You'll be gone then, as you say, and you can revile me in comfort," she quoted.

"You're very anxious to have me go," he said, moodily.

"If I were, it wouldn't be polite of me to show it. Have I really shown it?" she asked, apparently alarmed at a possible lapse of hospitality.

His politeness deserted him incontinently.

"Oh, hang it, Jin, you make me tired," he blurted.

"It's a good time of night to be tired," she retorted.

Conversationally speaking, they appeared to have come to a "No thoroughfare." He was anathemizing himself for his lack of courage in making the plunge, and she was watching him with a smiling appreciation of the situation.

"I say, Jin," he began at last.

"Yes?" Demure expectation was her attitude.

"Ah —er—I thought ——"

"Well?"

"It seemed to me that ——"

Again he came to a period before it was due.

"Don't you think a fellow ——?" Once more he stuck.

"You're very lucid," she commented.

"It's ever so many thousand miles to the Philippines." This indubitable fact did not appear to startle her.

"Isn't it rather late to begin the class in geography?" she asked.

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"And ever so many things may happen before a fellow comes home."

"Yes, indeed. The evolutionary progress of the human race——"

"As likely as not a fellow may not come home at all."

"I have heard that the Spanish maidens are very attractive."

Her charming smile was eloquent of mirth.

"Haven't you any heart at all?" he demanded roughly.

"Really, Walter, while I have never submitted to an examination of the X-rays, I have every reason to believe so."

"I don't suppose you care for—a fellow—a bit."

"My dear Walter, it depends on the fellow," she responded blithely. "I think a good deal of my brother Dick, for instance."

With masculine infelicity, he now blundered by putting the cart before the horse. There is one fence the average wooer will not take without the spur—at the word "love" he balks, as some young thoroughbred at water.

"Are you going to let me kiss you before I leave, Jin?" he asked desperately, one flush of flame to the tips of his ears.

Her affronted eyes chilled him. Miss Jennie knew well enough it was a mere verbal blunder; that his request carried with it much more than it seemed to imply. She had known what he wanted to say long before he had boggled out his unfortunate rendition of it, but her counterfeit presentation of surprised resentment might have deceived a more experienced judge of human nature than her lover.

"How dare you, sir? What have I ever done to encourage such presumption?" she demanded haughtily.

To her wretched lover she seemed starch to the finger tips. He supposed himself somehow to have committed the unpardonable sin, nor had he any way of divining how tender her heart was toward him.

"Oh, Miss Jennie, you—you—don't understand," he stammered.

She gave him the well-worn answer that, no doubt, Eve gave Adam. "If you had respected me you never would have——"

"Oh, but I do—I do. It's because I think so much of you that I—Can't you see, Jennie? I'd like to believe that you—like me a little bit. I wanted to have something to take away with me to remember you by."

With the instinct of her sex, she took the side issue.

"Are you expecting to find it so hard to remember me?"

"Oh, no; I didn't mean it that way——"

"Because," she interrupted pleasantly, "it will be as easy to remember me by not getting what you wanted as by getting it."

"Your're laughing at me," he said reproachfully.

"Am I? How did you discover it?"

"I'm not so thick—"









"—as you look?" she queried, amused.

"As you think me," he finished sulkily.

"As you think I think you," she corrected.

He harked back to the order of the day.

"I'm going away for two years, Jin. If you cared the least bit for me——"

She twisted at one of the buttons on her father's overcoat, which hung conveniently near on the rack.

"What good would it do you? It's so silly, you know."

"I don't think it's silly at all," he protested sturdily. "It would do me lots of good. For one thing it would show me that—well, that you like me well enough to—more than you do most fellows."

"I see. I'm to flatter your vanity," she said dryly.

"No, that is not it at all. Don't you see, dear, it would be something to look back on—a sort of high-water mark to our friendship. If a girl would—would do as much as that for a man, it would show that she cared for him a bit. They would be on a sort of special footing toward each other—that sort of thing."

"I shall have to take your word for it, without experimenting," she said; adding cheerfully, "But you seem to know all about it. I guess you're quite an authority on 'special footings.'"

His eyes reproached her dumbly for her cruelty.

She flashed a smile at him. Her chin was tilted in the air, and her eyes sparkled. Some instinct in him flared into rebellion.

"You know all the time that I love you, and yet you laugh at me," he cried; then whirled to the halltree for his hat.

He was fumbling with the door when he felt a hand on his arm. He turned doggedly. The girl's eyes fluttered to the floor, and there were both tears and laughter in her voice.

"You haven't said good-by yet, Walter."

He knew from experience her little wiles and lay in wait for a trick. "Good-by," he said stiffly.

Somehow she was between him and the door.

"You haven't forgotten anything, have you?" she asked.

"No, I think not."

"And there isn't anything—you would like—to say again?"

"I can't think of it," he answered, grimly on his guard.

"I thought you said—that you——"

His eyes lit up.

"Do you want me to say again that I love you?"

"Do you want to say it again, or have you repented?"

"Jin, do you really care for me?"

She nodded, then looked at him and said shyly with a little laugh, "I was afraid I'd never land my fish."

It was at this stage of the proceedings that Miss Jennie's affairs went into the hands of a receiver.

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THE BLUE PLATE

By

LYNN ROBY MEEKINS

WITH ILLUSTRATIONS BY J. BERNARD ROSENMEYER



"—AND SHE SAVED THE LAD."

HOW MUCH should courage control the heart? Why should a girl love a man because he is a hero and not love another of better qualities because he has simply borne his modest part in a great world?

Robert Hammore and Ruth Morley discussed this on the edge of the Mohegan Bluffs. She, who had arrived that very morning, sat on a steamer rug, and he sprawled at her feet like a good-natured watch-dog. She—the daughter of the army, with heroes on both sides of her family and with heroism as deeply ingrained as an appetite for breakfast—held that man should do something brave and great before expecting a woman to really love him. He, a young lawyer of a family of lawyers, argued that the kind of vocation and the lack of opportunities accounted for many undramatic careers—and he was arguing for himself.

A peculiar figure, bent and shrunk, shambled toward them. With his crooked form one would associate wrinkles and sorrow, but as he drew near, the girl was struck by the sweetness and cheerfulness of his countenance, and when he spoke his voice was low and musical. "Ye're wanted at the camp," he said. On the way Hammore explained: "Chris manages us. He is a native, and he will tell you that a native disgraces his family if he dies before eighty and that as he is only seventy-six he is one of the youngsters. But the remarkable thing is his smile—we believe he sleeps in it."

Block Island, called by the Indians Manisses—which means "Little God's Island"—is a group of hills rolling from shore to shore like tremendous waves of rock-strewn earth caught and held by some cataclysm of nature. On the north side the steamboats land and the stores and hotels and cottages are thick, but on the southern coast is a different life, a different scene. Almost to the edge of the bold bluffs and for a half mile back are Summer homes and tents and wooden camps. Each group of campers came from friendships largely made in colleges.

Camp Manisses was a box of a building with a flap for a porch, and the front part of it was the general living room with a fireplace.

Miss Morley and Hammore found more than twenty young people assembled, and Dr. Harrison, mounted upon a soap box, was making a speech. He had attended professionally one of the natives and had seen in the home a beautiful old plate. He had accepted it for his fee, and was presenting it to the camp, "to be kept for a year and then to be given to the person who had performed the most heroic deed upon Block Island."

Thus it came about that high over all above the mantel piece of Camp Manisses the plate of deep and delightful blue was securely hung.

Chris was mightily interested and in his quiet, genial way cracked his jokes. "Ye've come to the right place for trouble if ye want it," he said. "There were thirty wrecks around this little Island in seventeen years, and likely as not there'll be more of 'em in the next storm, although the lighthouse and foghorn keep 'em away better'n they used to. But it's my observation in sich cases that the heroes want something on the plate." And as Chris came around morning after morning he had a way of asking, "Caught yer hero yit?"

Bathing on that coast has its perils. The surf is a tumult, and it rolls boulders up the beach so that their recession is thunderous. The bathers went in groups in order to minimize the dangers. Try as the mothers would, they could not always restrain the children. One day a child of ten ventured too far. The other campers were a little distance away, and just beyond the breakers was only Ruth Morley. She heard an agonized cry and turned and saw the boy being swept beyond his depths and with a few strong strokes was at his side. It was a dramatic moment, but she was equal to the task—and she saved the lad.

"A candidate for the plate," cried the crowds, but she shook her head and blushed.

Off in the ocean opposite the Mohegan Bluffs is the best blue fishing around the Island. A week after Miss Morley's rescue of the boy one of the quick squalls which afflict the last days of August came tearing from the south, and before the little boats with their big sails could run to cover it was upon them. The campers were on the bluffs watching with fear and trembling. A boat not a half mile out had in it four guests from one of the hotels. The blow put them in panic, and in spite of the commands of the captain, one arose from her seat. Just then the second force of the wind caught the craft and almost toppled it over. The woman lost her balance and fell into the water. Without hesitation one of the men jumped after her. The next few minutes were thrilling. Prayers went up from those on shore. The captain never lost his head but dexterously maneuvred the boat. A few minutes' fight with the waves and the man held the woman.

"Another candidate for the blue plate," was the comment that day.

In another week the camp was to be broken for the year. September had come, colleges were about to open and the duties of medicine, law and the pulpit were calling. Ruth Morley and Robert Hammore were again sitting along that part of the bluffs where the precipice is almost sheer—the same part over which centuries before the invading Mohegans were driven to their death. A little farther away there

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was a gully that cut into the land and led to the long, steep grade below.

A child from one of the cottages came running along and, seeing a piece of golden-rod in the gully, stretched out her hand to pull it. The earth gave way and down she rolled. Miss Morley screamed, and Hammore leaped to the place. In another instant he had disappeared.

She leaned over the bank and saw that a growth of bushes had caught the child and Hammore was holding the little girl. Miss Morley called to him.

"Run for a rope," he shouted.

There was only the clothes-line, but she got that quickly. Others joined her. They let it down, and a great sigh of relief went up when Hammore called out, "All right. Pull away," and very soon a frightened bit of humanity was safe an solid ground.

Suddenly those above heard a creaking below; then a scraping and the noise of rocks falling. The little bushes had given way and Hammore was booked for the bottom of the bluff.

They found him later. As Dr. Harrison was making an examination he opened his eyes and asked, "Is the little girl all right?"

"Perfectly safe," said the doctor. "But Great Scott! Hammore, you're a sight. Tried to pull the bluffs with you, eh? Well, it's a nice path of cuticle you left in your wake." Turning to the little crowd he said, "It's a miracle. No bones are broken."

"Candidate number three. It's getting interesting," they all said.

The next Summer found about the same crowd at Camp Manisses. The year of the blue plate ended, and there was a general round-up of the settlements and cottages at the Camp. The hour was sunset. Dr. Harrison stood on the same soap-box to place the facts before the assemblage.

He dealt out praise bountifully but in faithful measure. Miss Morley's rescue of the boy was capitally told, and she could not repress her blushes. Mr. Swanson, the husband who jumped overboard and rescued his wife, was not present, but his merits did not suffer by his absence. Then Hammore's name was reached, and he, too, blushed.

"Now," said the chairman, "are there any other candidates?"

Hammore stepped forward and asked to be allowed to say a few words. Assent being granted, he called Chris.

Chris came in with his usual smile.

"Chris, I want you to tell us about the wreck in January."

Some of those around then remembered that they had read the brief dispatch in the papers but had forgotten all about it.

"It was during the big fog," said the old man simply. "The schooner 'Marie Josie' with a load of lumber was bound from Charleston to Boston. She got off her course and lost herself in the fog. The captain's wife was with him, and he had a crew of four—six on the boat. A big storm came up and lifted the fog so the folks on shore could see her. The life-saving fellers got there as soon as they could, but it was blazing cold and the snow had drifted, and when they reached the place there was some hitch in the machines. Everybody saw that she was going to pieces and if them people were saved it must be done in a jiffy. Then Jim Reeder—Jim's one of the strongest men on the Island; never sick a day in his life—took the rope, went into the water and swum out to the boat—and every one of them was saved. It about killed Jim, but he's up and around now."

"Candidate number four," was the comment.

"Chris, how long have you been married?" asked Hammore.

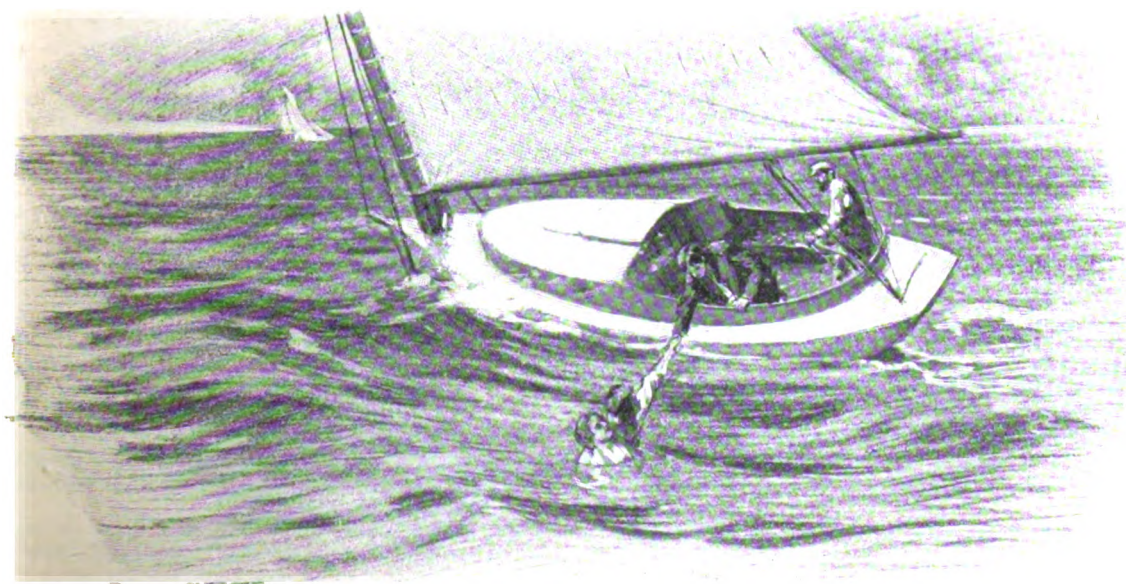
"Fifty years this blessed day," was the reply, and the smile had something of triumph in it.

"You look as if you had enjoyed it, Chris?" said the doctor.

"Every blessed day of it," exclaimed the old man fervently.

"Thank you, Chris; that is all," said Hammore, who remained standing until Chris passed out.

"I would like to say a few words," said Hammore. "We now have five names before us, counting the one I may propose. First a young lady by prompt action, cool nerve and splendid skill saves the life of a child—a fine performance which all must admire. Second, a husband risks himself to rescue his wife—an act worthy of all praise. Third, a very much frightened young man slides down a hill, a difficult and picturesque form of exercise. Fourth, a life saver, with superb health and strength, buffets the Winter seas and thus six lives are brought from the jaws of death—a truly heroic incident. We may say that each of these cases showed courage of the instant sort—in each case something was to be done and those who did it were nearest at hand, and if they had not done as they did they would have been—well, cowards is a harsh word. Another fact we must bear in mind—in each case the act was on impulse and was soon over. There was no lasting and lingering problem of moral or mental or physical peril or endurance."



A FEW MINUTES FIGHT WITH THE WAVES AND THE MAN HELD THE WOMAN.—Page 406.

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"Hammore, what are you driving at?" interrupted Doctor Harrison. "Hammer yourself all you please, but we'll see you over the bluff again before we'll allow you to traduce the others. Moreover, you don't even tell the truth about what you did. Remember what Emerson said: 'For the hero that thing he does is the highest deed.'"

"Gently, doctor, gently. I am not traducing the others, and as for myself I will simply ask if anybody ever heard of a person being decorated as a hero for sliding down a hill on his stomach?" at which there was laughter.

"The plate belongs to none of the four, who without their consent have been called candidates. It belongs to one of the noblest characters I ever knew, and he lives on Block Island."

All got a bit closer, drawn by curiosity.

"Many years ago," he continued, "one of the strongest and handsomest of the Island natives married a girl he loved very dearly. She was frail but possessed good health. It was before there were public shools here, and they had little education. But happiness was with them. A week after they had moved into their humble home the wife stumbled and fell down the deep stairway. She lay at the bottom until the young husband returned at night from his work. He took her in his big arms and placed her in bed and ran two miles for a doctor. From that day to this she has never risen. Some peculiar injury to the spine made her an invalid for life. The husband had to work, but as early as he could every evening he was with her, and together they learned to read. The years passed, but the happiness remained. He went to his tasks with a thankful heart and a cheerful smile, and during all the time there has never been a tear, never a complaint, but a grateful acceptance of duty and Providence. I hold that the blue plate belongs to that lovely old hero who has never struck his colors or found fault with his fate. It belongs to Chris."



"ALL RIGHT—PULL AWAY."—Page 407.

Hammore's climax was effective—just as if it had been prepared for the customary jury—but while it carried the women it did not sweep the men.

"Very good, Hammore," said Dr. Harrison; "but the same logic you applied to the husband who jumped overboard to save his wife applies to Chris and even more to those who had no family duty to urge them."

"I repeat, my point is that there is a higher heroism than the right impulse of the critical instant—higher because it reaches the sublimest philosophy of life and persists through time and circumstance in spite of the difficulties, the burdens and the sorrows that beset it. I make no quarrel with the person who is brave for five minutes, but I hold that the greater credit is due to him who has been a hero for fifty years."

Dr. Harrison asked, "What do you think of it, Miss Morley?"

"I think that the plate belongs to Chris," she answered promptly.

All opposition ceased.

Hammore, flushed wifh satisfaction, stood on the bench. "One thing more," he said. "Chris has told us that heroes on this Island generally want something on the plate."

Chris had gone home, but as soon as they made their collections they followed him there.

"Chris," said Hammore, "we are here to see you and your wife and to wish you all happiness on your golden wedding day."

"The wedding day is here all right," said Chris, "but the gold part of it got lost on the road, I guess."

"Perhaps not," said Hammore. "Of course, if it is not convenient for us to see your wife——"

"Course it is. Course it is. Just wait a minute 'till I go in and tell her." The house had only two rooms on the first floor, and Chris went in the other one and closed the door, but he soon reappeared and invited the visitors to enter. "Here, dear," he said, "are the people I work for come to wish us good luck."

In a soft, sweet voice she said, "I thank you all for coming."

The campers felt a bit uncomfortable at first, but when they saw Hammore go to the bedside and take the thin hand in his they formed in line and did the same, saying pleasant things as they passed.

"Chris," said Hammore after the greetings were over, "we are here for two purposes: first to bring you and your good wife our congratulations and good wishes; and second, to tell you we have found the person we were looking for. He is about your size and he has been a good husband to a loving wife for a great many years and he has done his duty like a lover and a hero. Since a year ago several have been mentioned for some things which they did, but after going over the whole list we have decided that the chief honor belongs to one who has been faithful longer than anybody else around and who has carried a cheerful heart in a willing body. And this is what we have brought to you."

Miss Morley advanced, placed the plate upon the little table near the bed, and then removed the napkin which hid its contents.

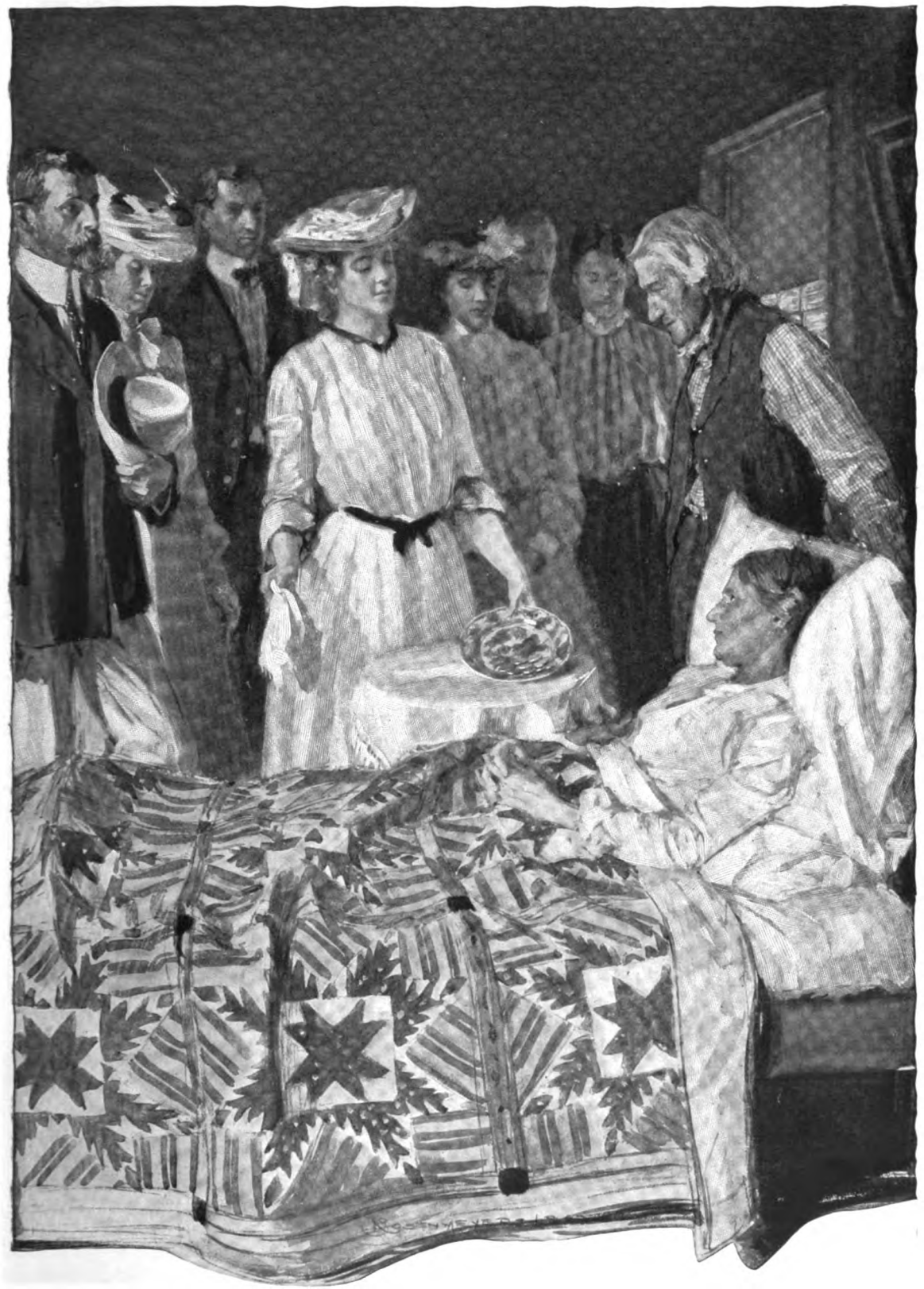
Chris passed his hand over his forehead as if dazed. His smile became vague and uncertain. The cheerful lines about his lips began to quiver and draw. He knew he must say something, but for a few minutes the words would not come. Chris, cheerful, genial old Chris was helpless. Suddenly two big tears rolled down the old fellow's cheeks and almost drowned the struggling smile, but not quite. He got a firmer hold on himself and, looking up and then glancing at the bed, said with a laugh:

"I swan; it's the first time I've cried in fifty years," and looking at the bed again he added, "and in all my born days it's the first time I ever saw her cry."

There was another pause, during which Chris scratched his head in a final effort to make his brain work. In this he was successful and said simply:

"Thank ye, ladies and gentlemen, thank ye greatly, but ye've not give it to the one that deserves it. She's the one ye want"—pointing to the bed. "She's stood it for fifty years without complaining, good times and bad times, plenty days and hungry days, and if ye want to leave it here ye'll have to give it to her."

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MISS MORLEY PLACED THE PLATE UPON THE LITTLE TABLE NEAR THE BED.—Page 408.

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"—AND EVERY ONE OF THEM WAS SAVED."—Page 408.

She gently shook her head in dissent, but Hammore quickly took the plate and placed it on the bed.

The finest feeling in the world is the consciousness of having added something, be it ever so little, to the sum total of human happiness. So while the march back to Camp Manisses began quietly, like a procession out of church or the return from a funeral, it became jubilant when the first hill shut Chris's light from view.

The next morning Miss Morley and Hammore started for a stroll along the bluffs. As they walked away the doctor appeared on the porch, and just then Chris hove in sight with a bundle that looked like a pound cake wonderfully wrapped.

"I was afeered I'd break it," Chris said, as he began to undo the package, "and that's why I wrapped it up so much. Every time neighbors used to send things over to her I got skeered, for I had to wash 'em, and they would slip and slide; and then wipe 'em off and they would try to git out of my hand, and then take 'em back, and if ever I stumbled it was when I was carrying something that would smash. But this is all right, and here it is," and he handed the blue plate to the doctor.

"Why, Chris," exclaimed the doctor, "we thought you'd want to keep this."

"No, sirree. That plate reminds me of one of my old neighbors when a frog swallowed a greenback—he didn't care much for the frog except for the contents."

What should be done with the plate? The doctor assembled the crowd, and cut the knot. "Let the hero and heroine of the camp draw lots for it," and all agreed.

Hammore and Miss Morley were called from the bluffs. The matter was placed before them and Hammore asked for a moment's delay. He and Miss Morley withdrew, and he whispered something to which she replied, "I suppose we'd just as well, but you must do it." Turning and advancing and blushing they confronted their friends.

"We have drawn the lots," said Hammore deliberately, "and if Chris doesn't want it, we'll take care of the plate together."

WHERE NAIADS SLEEP

BY GEORGIA B. TITUS

I know a spot where violets blue
Dashed with the clearest Summer dew,
Tremble upon the waters edge,
And nestle in the softest sedge.
And sunbeams creep
Down in the deep,
Where white souled Naiads
Dream and sleep.

And softly flecked with Summer sun,
Or flanked with shade, when day is done.
Where lilies open white and cool
And nodding daisys star the pool,
The constant winds
A vigil keep
Above the deep
Where Naiads sleep.

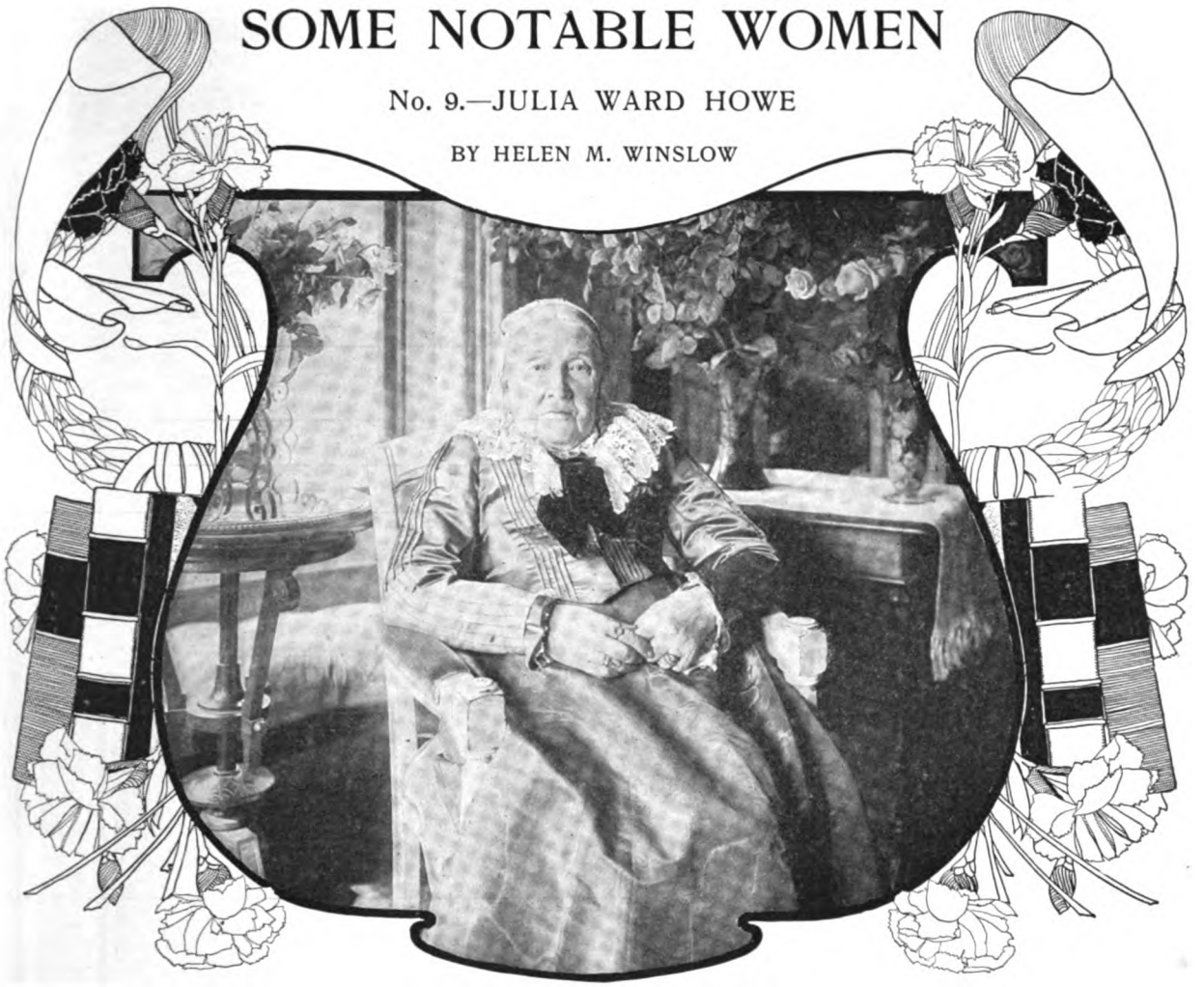
And always, with their silvery drip
The drops between the ledges slip,
Where willows always bend and sway
Above the narrow waterway.
And pebbles gleam
Down in the stream
Where Naiads always
Sleep and dream.

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SOME NOTABLE WOMEN

No. 9.—JULIA WARD HOWE

BY HELEN M. WINSLOW



"EIGHTY-THREE years young" is a description so hackneyed in its use by admirers of Mrs. Julia Ward Howe that one hesitates long before applying it; yet, looking at the central figure of the recent luncheon given in her honor by the New England Woman's Club to celebrate the birthday of their president, according to time-honored custom, there is no other phrase that fits her so well. College professors and presidents, famous foreigners, poets, clergymen and even ex-members of the national Cabinet gathered on the 24th of May to pay court to one who is known the world around as America's uncrowned queen. There were good music and fine speeches by men and women whose names stand for everything fine in modern literature and education; yet the centre of all interest was a small, gentle, dainty woman, gowned in delicate sea-green moiré, with exquisite laces and rare old emeralds and a soft white chiffon bonnet, appropriate to her eighty-three years, but how different from the black bombazine bonnets women of eighty-three wore when our great-grandmothers were alive!

A whole essay on the status of modern woman is provoked by that dainty white chiffon head-covering for hair whitened by eighty-three Summers and Winters of intellectual, and philanthropic and sociological effort; but this article is to tell of Julia Ward Howe of to-day, the woman who wrote the "Battle Hymn," and who even now journeys half across the country alone to meet a lecture engagement, or presides over a great meeting in Boston with the same ease and grace that raised her so immeasurably above the ordinary woman forty years ago. And the ready wit and repartee for which she is justly famous were never more in evidence than at her recent birthday luncheon. Among the speakers who paid her homage were ex-Secretary-of-the-Navy Long, Professor Todd, of Amherst College; President Agnes Irwin, of Radcliffe; Mrs. Louise Chandler Moulton, and others almost equally as well known; but not one was readier in wit, or said the happy thing in a more spontaneous way than did she who has queened it over the old New England Woman's Club for thirty-odd years.

Mrs. Howe's wit is of such a ready, evasive kind that it is scarcely possible to remember it after a meeting where she presides. As one woman has aptly said, "One needs to keep a note-book constantly in hand when one is in Mrs. Howe's company; and then half the bright things escape." For instance, when she presided over the dinner of the Boston Author's Club, last Winter, of which she is president, she introduced as the first speaker, Colonel Thomas Wentworth Higginson.

"I will now call upon my much-respected and highly valued vice," said she. Whereupon Colonel Higginson rose and began, "Mrs. Howe's virtues speak for themselves; it is only on rare occasions that she parades a vice."

Later she had to introduce Professor Bliss Perry, the editor of the *Atlantic Monthly*, which she did in a charming verse composed on the moment as an impromptu. Gilbert Parker, who had promised to be present, failed to put in his appearance, and in apologizing for his failure to respond to the toast assigned him, Mr. Perry said, "If he were here we would gladly accord him a place among the *Seats of the Mighty*." Whereupon Mrs. Howe put in, "Yes, and give him the *Right of Way*."

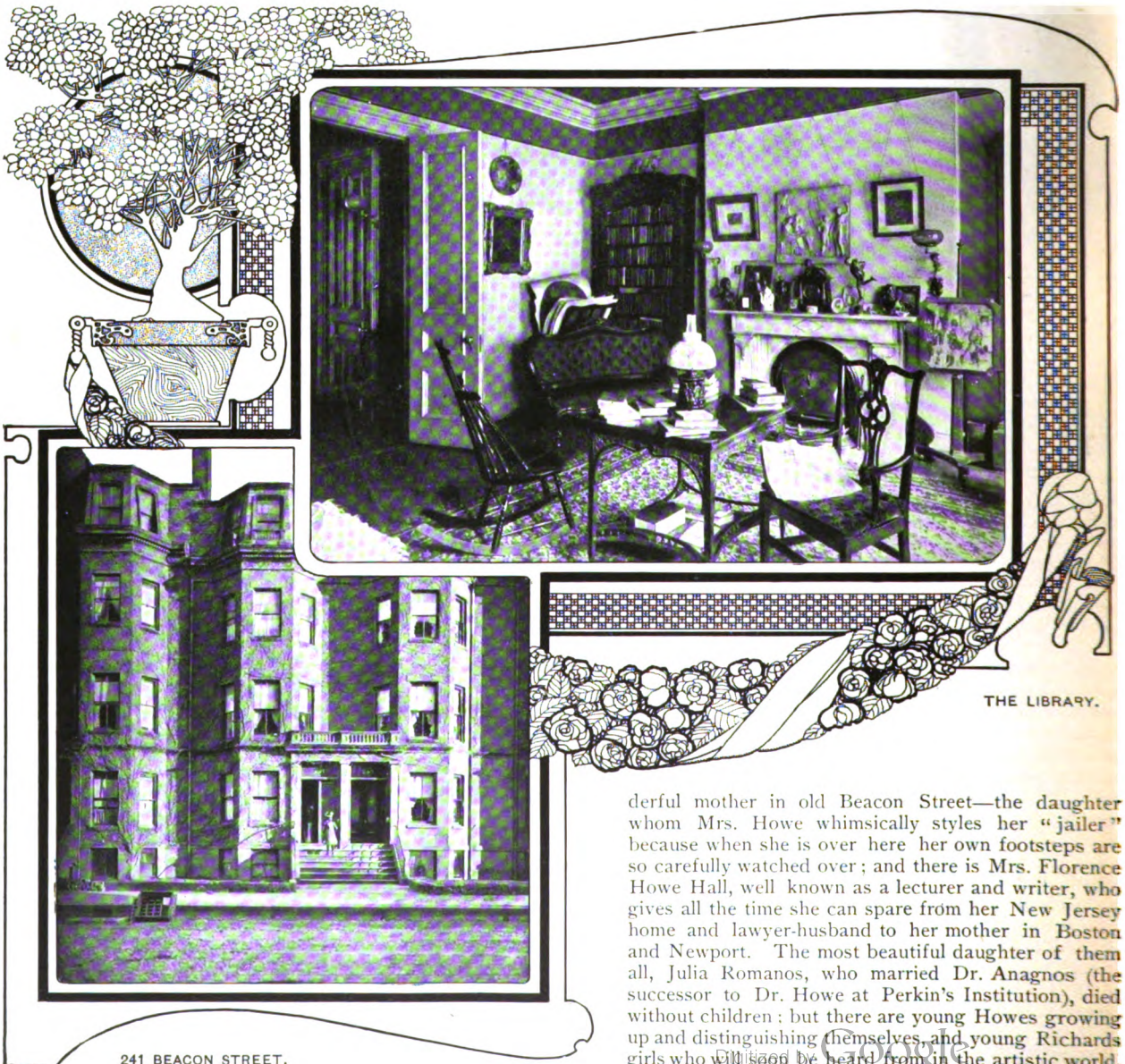
Mrs. Howe is never dull or prosy as a presiding officer,

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and in the Woman's Club, where she has reigned supreme for so many years and where she feels most at home among women, there is a constant coruscation of brilliant sayings from "the chair." Yet it is to her intimates that she shows the full, unchecked reign of her sparkling humor. At her home on Beacon Street she is the wittiest of her large family of children and grandchildren, and those who are privileged to know her there will always cherish her spirit of raillery, her habit of giving her friends a characteristic pet name, her flashes of frequent and genuine wit. She cannot be commonplace, either in looks or word, and no woman has ever been more plentifully endowed with a sense of the ridiculous. But with it all she is always kindly and serene. No word of unkind criticism for another woman ever passes her lips; rather she deprecates gently any seeming lapse from morals or good taste. On one occasion, I remember, when another woman was referred to in conversation—and she, too, was a famous woman along different lines—Mrs. Howe's genuine, hearty approval was lacking. On being boldly questioned why—she was surrounded by intimates, remember—she said:

"Well, I may be a silly old woman; at any rate I am an old-fashioned one. But the only reason I have for disapproving of Mrs. C. is that years ago when her children were small, a maid came to me from her house; and when I learned what physical pain she would suffer and the things she would endure rather than to nurse her own babies, I felt that she was lacking in the essential qualities of the higher womanhood, and I am still old-fashioned enough to feel the same."

That Mrs. Howe has been a good mother is, after all, the best work of her life. She feels to-day, as she has always, that her five children are the best stories and poems she ever did. They are equally proud of their mother and, famous as they all are, every one gladly and voluntarily steps aside to give the highest place, in literature, in society, in intellect, to their mother. It is fame to be the child of Mrs. Howe; but these persons have all won names for themselves. There is Henry Marion Howe, her only son, a professor in Columbia University and a writer of note on scientific subjects. No son has ever taken greater pleasure in doing homage to a talented mother. There is Laura E. Richards, the author of *Captain January* and many more books that have become household favorites; she cannot do enough to prove her devotion, and so each Winter she sends down one of her promising young daughters from their home in Gardiner, Maine, to live with "Grandma." There is beautiful Maud Howe Elliott, the wife of the artist John Elliott and the author of several successful novels, who will not give all her time to Rome so long as she has this wonderful mother in old Beacon Street—the daughter whom Mrs. Howe whimsically styles her "jailer" because when she is over here her own footsteps are so carefully watched over; and there is Mrs. Florence Howe Hall, well known as a lecturer and writer, who gives all the time she can spare from her New Jersey home and lawyer-husband to her mother in Boston and Newport. The most beautiful daughter of them all, Julia Romanos, who married Dr. Anagnos (the successor to Dr. Howe at Perkin's Institution), died without children; but there are young Howes growing up and distinguishing themselves, and young Richards girls who will soon be heard from in the artistic world,



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241 BEACON STREET.

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THE DRAWING ROOM.

and young Halls who have already won academic honors. So that the saying that children of distinguished people never amount to much is being disproved in the Howe family, even to the children's children.

The house at 241 Beacon Street has an individuality of its own, or perhaps it has been lived in so long by charming people and been the meeting ground for the best of Boston culture that it radiates that atmosphere naturally. The house was a gift to Mrs. Howe, after the death of her husband, from her brother, "Sam" Ward, the noted wit of New York. Outside, it looks exactly like its neighbors in the block between Dartmouth and Clarendon Streets. Henry James once described these streets as "resembling nothing so much as a sheet of corrugated iron." But he was at a safe vantage point in London! But as soon as the vestibule door opens and the visitor is ushered through the mahogany-finished hall into the little reception-room at the right he recognizes the fact that he is in one of Boston's most delightful homes. Evidence abounds that its inmates have travelled with discriminating judgment. There are fine etchings and rare bric-à-brac that set one to wondering what history attaches to the various articles, and some fine old furniture that dates back of the last century. Back of this room is the spacious dining-room with massive old sideboards and rare old paintings and a flood of sunshine pouring in at its windows—a room to live in, to enjoy, to remember. Or if the visitor climbs the solid old staircase and finds the music-room above, there are more rare objects of the sort that money does not buy in America. The great grand piano is not the only valuable piece of furniture, precious as it is to her who frequently sits down to play merry dancing-tunes for her grandchildren or to accompany herself while she sings in a soft, sweet voice some well-loved melody. There is a fine bust of Dr. Howe, who is still worshipped by his widow with all the ardor that inspired her heart as a bride; and there is a magnificent painting by Ben Porter of Maud Howe at eighteen, a glorious beauty. A recent addition is a wonderful black and white picture of Mrs. Howe herself done by her son-in-law, John Elliott, the finest likeness ever seen.

In the front is the drawing-room, furnished with nothing modern, nothing garish, but full of old-time dignity. The house is familiar ground to hundreds of men and women who have been identified with public affairs during the last half-century (and nowhere is Mrs. Howe more charming than at a committee meeting). The most noted men and women from European capitals as well as from all parts of America have been entertained here; this parlor has been the rallying point of literary, artistic and social Boston for many decades; and, better than all, the house has sheltered one of the noblest souls and been a model home.

There is another home at Portsmouth, Rhode Island, two miles from Newport, where Mrs. Howe lives from June to October or November of each year, a Summer home distinguished by the same elegant simplicity that characterizes the Beacon Street house. Here Mrs. Howe lives in peace and quiet, surrounded by her children and grandchildren, and is again "in society but not of it," for the best of the Newport set delight in paying her court. Many years ago she founded the Town and Country Club, which numbers the best people who make up Newport's Summer residents and has long been president of it. Meetings are held every week through the Summer and give almost the only tinge of literary flavor to the life at that fashionable resort.

Mrs. Howe was born May 27, 1819, in New York City, the daughter of Samuel Ward and his wife, Julia Rusk

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Cutler. She was carefully educated according to the best lights of the time and was distinguished at a very early age for her proficiency in the French language. Although a society favorite from her first coming out, she began to take an interest in humanitarian and philanthropic movements while still very young, and her poems and essays appeared in New York papers and reviews while she was still in her 'teens. She has always been "in society while not of it."

She married Dr. Samuel Gridley Howe at the age of twenty-four and came to Boston to live in April, 1843. Dr. Howe was even then famous as the head of the Massachusetts School for the Blind and had already begun the education of Laura Bridgman. His work had aroused a deep interest in European centres, so that when the newly married couple went abroad that first year of their wedded life, they were received in the best circles of London and Paris. Their first child, Julia Romanos, was born in Rome the following Spring and grew into a singularly sweet and capable young woman. She grew to be a helper in her father's school and later married the young Greek, Michael Anagnos, who came to America to work under Dr. Howe and succeeded him at his death as the superintendent of the institution to which he had given his life. Mrs. Anagnos died nearly twenty years ago, but the four other children, who were born at South Boston in the years immediately following the return of Dr. and Mrs. Howe from Europe, still remain to make up a brilliant family circle. The romantic story of Dr. Howe's connection wirh the Greek revolution, together with that of his life work for the blind, will be published some day by his daughters, who are carefully preparing it from an enormous mass of material. They, too, can write the complete biography of their mother, when the time comes for such a book to be written, as no one else could do.

As a club woman Mrs. Howe has been foremost for thirty years. She was among the founders of the first club of women formed in New England, and one of the first in the country. She was elected its president many years ago and will hold the position as long as she lives. She has been president of the Massachusetts State Federation of Women's Clubs, of the American Association for the Advancement of Women, the Boston Authors' Club, of the Massachusetts Suffrage Association and of several educational societies and other organizations. She was not afraid to be a club woman when there was no honor in the title and was a leader among the suffrage people when calumny was their only reward. She has held every office in the power of modern woman to give and is still better calculated to wield the gavel than half the club presidents in the land.

As a literary worker she has a fine record also. Her *Reminiscences* tells the story much more delightfully than it can be condensed here. Her "Battle Hymn," which has inspired the courage of many a soldier and cheered and strengthened many a patriot, was written like an inspiration. Everyone knows the story; how the lines came to her in the darkest hour before dawn, one morning during the Civil War, and how she was inspired to arise and put them on paper at once; how the stanzas seemed to come with no volition of her own and almost faster than she could write them, and how she has often declared that some power over and greater than herself wrote them through the medium of her pen; and again how they were sent to the press and were soon ringing all over the land like a trumpet call. But not everyone has heard the story from her own lips, nor heard her repeat the hymn in that peculiar, flute-like voice of hers.

She has written several volumes of poetry and several more of essays and she is still writing for the press, at eighty-three. A life of Margaret Fuller, whose friend she was, and several books of travel bring the list of her published volumes up to a baker's dozen. She has been licensed to preach the Gospel and has occupied the pulpit many times, in Boston and in other cities. And there is no woman living who takes a keener interest in the events of to-day or a broader outlook on the humanitarian and literary movements of the day.

We can all agree with *ex*-Secretary Long at the last "Howe breakfast"—where she introduced him as "the Honorable ex-Secretary of the Navy, and the Honorable Etcetera"—when he said:

"It is a good thing for a man to be here. There are a good many of you, and not much of him; but wise men rush in where angels love to sit. Who can speak the charm—it is difficult to say these things to people's faces—of being here, and looking at the face of Mrs. Howe, who is enjoying to-day immortality while yet alive, the immortality of her exquisite personality, the immortality of her verse! What a span her life covers, from the beautiful youth that is not yet over!"

What are the qualities that have most entitled her to greatness? Her ability as poet, essayist, lecturer, preacher, thinker and active worker? Her tact, womanliness, wit, high-mindedness? Her qualities as wife and mother? Her wonderful presence in that modern throne of woman familiarly known as "the chair?" Or her simple, pure, sympathetic, helpful everyday life? Who shall say?

SEPTEMBER

BY ALICE E. ALLEN

Such days deep hid in woodland ways—
Each morn a lover's story;
Such silvery maze of white moon-rays—
Each night a lingering glory.

Such days with asters all ablaze—
Such splendid purple weather;
Such pomp of praise from maple sprays—
And Love and I together.

Such days half veiled in violet haze—
Who pauses to remember
The winning ways of vanished Mays
When he has you, September?

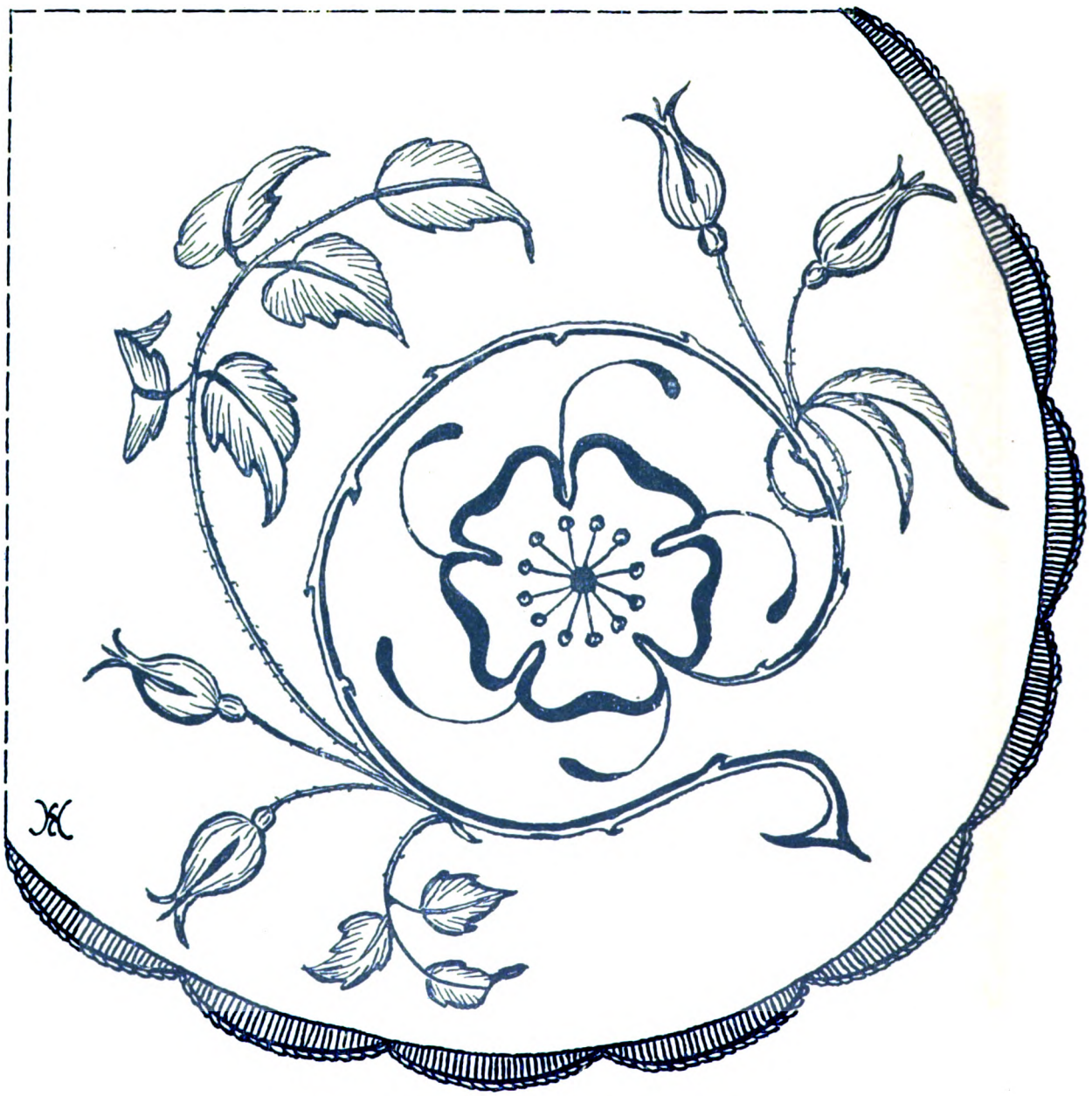
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DECORATIVE DESIGNS FOR TEA-TABLE CLOTH.
DESCRIBED IN "FANCY STITCHES AND EMBROIDERIES."

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SECTION OF MAT FOR URN AND TEA-POT HOLDER.
DESCRIBED IN FANCY "STITCHES AND EMBROIDERIES."

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Fancy Stitches and Embroideries

BY EMMA HAYWOOD

[MRS. HAYWOOD WILL WILLINGLY FURNISH ANY FURTHER INFORMATION OR DESIGNS DESIRED. LETTERS TO HER MAY BE ADDRESSED CARE OF THE EDITOR OF THE DELINEATOR.]

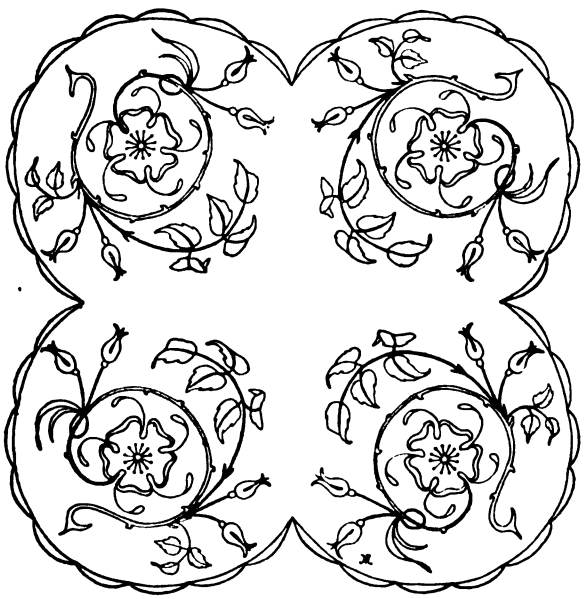
THE subject matter of the needlework illustrations for this month will appeal to the dispenser of afternoon teas—not so much for the regular social function as for the every-day cosey meetings with callers or the usual weekly at home when only a few guests may be expected to drop in and the hostess herself presides over the tea-table, which she takes an especial pride in making as dainty as possible in all its details. The materials at command to ensure success are dainty china and artistic accessories in the way of up-to-date embroideries. Now, these embroideries may be beautiful without being necessarily very elaborate. Our three illustrations are on this order. The designs are effective, dainty, sufficiently elaborate for any occasion, not at all tedious in the working and above all quite novel in construction and scheme of color.

To use a colored linen for a tea-table cloth is somewhat of an innovation, but the result is very pleasing, and since the linen is fast dyed it can be laundered when necessary, without fear of injury, if the ordinary precautions for washing colored embroideries on white linen are observed. The freshness of the colored linen is lost somewhat in the reproduction, but it can be plainly seen, nevertheless, that the apricot shades used in the work form a very charming contrast to the ground.

Other pale shades, such as buff, pink, blue and mauve, can be substituted for the green ground to suit individual taste, but care must be taken in selecting the particular tone of silk for embroidering. Only two or at most three shades are needed of one color. On the buff salmon pink looks well; on the blue and mauve yellow not too strong will be found effective; on the pink ground red might be put in, although white would be much more delicate with pale-yellow French knots for the stamens of the roses. It may be noted that white may be substituted for a color on any of the above-mentioned linens and also that a white linen can be selected, with white embroidery on it or any color the worker may choose to select, whether according to Nature or not; since the designs are of a semi-conventional character, the decorator's license permits even blue roses if called for to accord with the color scheme in any particular room.

The colored plate gives a section of the square cover for the tea-table. This may be of any given size, since the design lends itself to indefinite repetition between the corners. There is one thing to be noted in arranging the design on the square of linen. In order to equallize the distance on each side of the corner spray, a group of five leaves instead of three springs from the stem of one of the repeat sprays, elongating it over the stem somewhat. This occurs at each corner on one side only of the corner spray, bringing the corner into proper shape. The extra leaves are shown where the design is cut. If the complete spray on the other side be traced, the leaflet being omitted that forms the point, and the tracing be then reversed in placing over the leaflets cut by the line, it will be found that the spray of five leaves is perfect except a part of one that it should not be difficult to supply—if not free hand then by tracing over another leaflet in a similar position. By treating the corners in this manner the repeat will follow with the stems turned in the same direction the whole way round. This is much better than facing them between the corners.

The method of working is extremely simple. Take a double strand of filo floss and outline the leaves with long-and-short stitch, as shown in the illustration of the original work. The solid parts, namely, the turn-overs of the Tudor rose, the calyx and the centre, are worked in satin stitch. The turn-overs are slightly padded, and the stitches are taken in a slanting direction. Care must be taken that every turn-over slants in the same way. The stamens are represented by French knots. The cloth is to be finished with a hem either hemstitched or decorated with a row of feather or other fancy stitching. The hem should be about an inch and a half deep and must be turned over quite close to the design, so that the fancy stitching just escapes it.



MAT FOR URN

The designs back of the colored plate show a section of the mat for the urn or kettle with a stand and spirit lamp and a dainty little teapot holder. The sketch on this page gives the complete design for the mat, so that it will be quite easy to trace off the section of the design given in working size and put it together as shown in the complete sketch. In order to ensure accuracy a perfect square should be ruled on tracing paper of the exact size of the mat when finished; then it should be divided into quarters. Next place one quarter over the section working size; see that the end of the scallop on each side touches the dividing lines and the centre of the third scallop from the ends of the outside lines, and you will have the design correctly traced after filling on the four quarters as described above.

The teapot holder is also working size. Just a little more than half of it is shown, with a suggestion of the design to be repeated on the other side, the exact centre being between the two stems. Sometimes only one side is embroidered, but it is undoubtedly prettier to cover both sides. The holder must be well padded in making up, lined with silk and finished with a fine cord all around the edge. If the table will hold the urn as well as the tea tray, then it would be better to work the mat on white linen. Take the same apricot shades for the sprays but buttonhole the edge in white.

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DRAWN-WORK

A HANDSOME TEA-CLOTH.

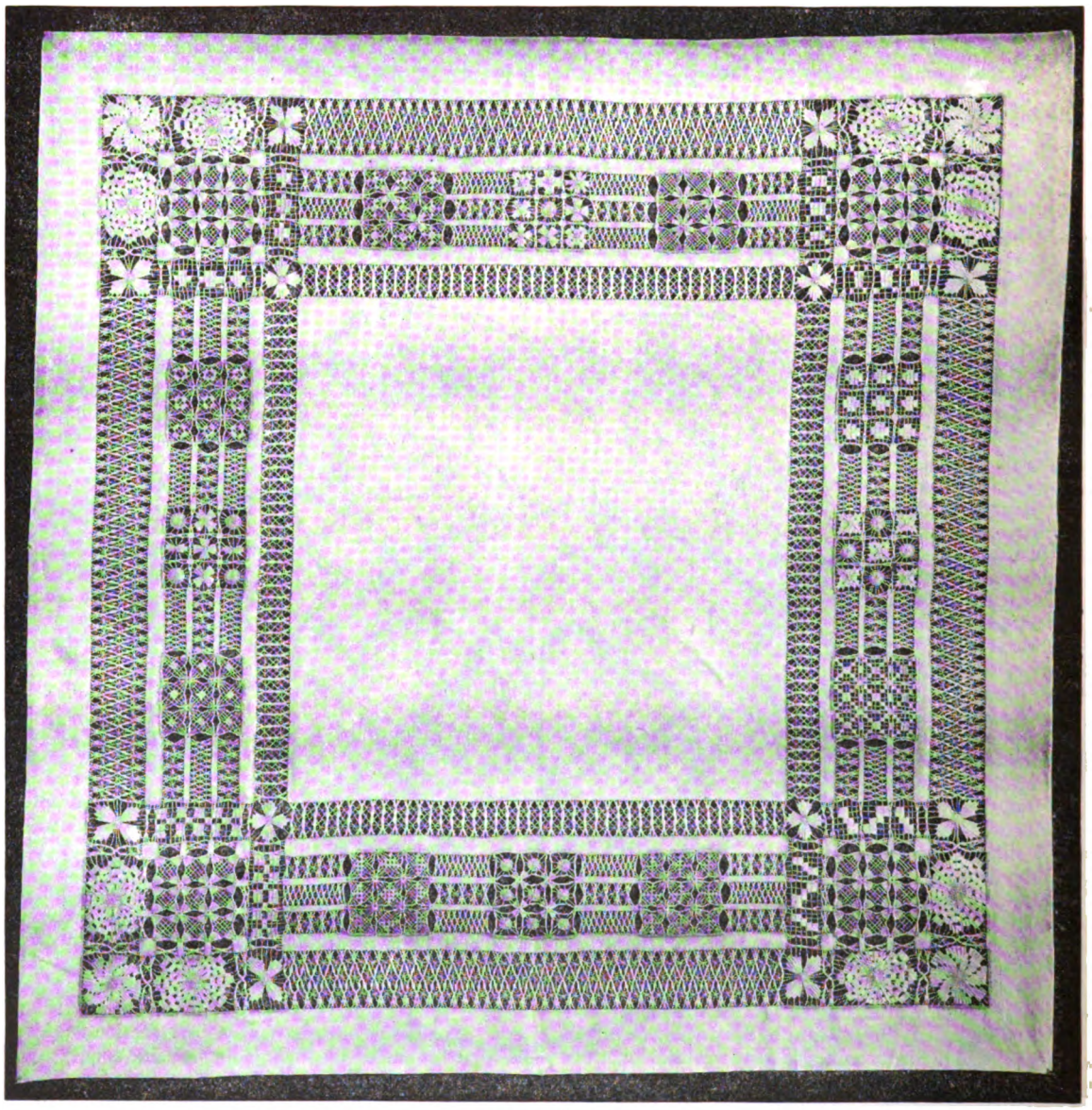
This drawn-work tea-cloth is made of best quality round thread linen, twenty-four inches square. It is ornamented at the centre of the drawn-work with the triple stripe, which is composed of three distinct stripes separated by a narrow strip of linen. The triple stripe is divided into sections by the introduction of square medallions of widely different designs. The centre sections have the stripe designs reversed. This makes a very effective insertion and one which is subject to endless variation, as any one of the stripes may be of a width or style to suit the worker. In this piece the outside and the inside stripes are of the triple diamond with star centre, each one inch and a quarter wide. The central stripe is the hourglass pattern, and is one inch and a half wide.

The medallions are numerous and beautiful, though not very intricate. The threads are laid and the designs darned under and over the foundation threads, as shown in the illustration. Grecian crosses, windmills and other designs are pictured, including the all-over patterns.

The only portion of this piece likely to give trouble to the novice is the preparatory work. Having drawn the marginal and outline threads all around, cut at the ends of the central stripes and draw these first. Then fasten the work firmly in a frame, or with embroidery hoops and run a knot stitch on each edge of these stripes. Then draw the other stripes and proceed to buttonhole and hemstitch.

This tea-cloth may truly be called a study, as there are enough different designs to supply stitches for a number of tea-cloths, table-centres or doilies. The medallions in all-over effects may be copied for tumbler and sherbet doilies by simply adding a hemstitched border.

One single design from one of these corners may be reproduced, serving for the entire corner of a plate doily or small centre-piece. Thus, this tea-cloth alone contributes sufficient material for working a complete set of doilies for a dinner service to be used upon a highly polished table.



A HANDSOME TEA-CLOTH.

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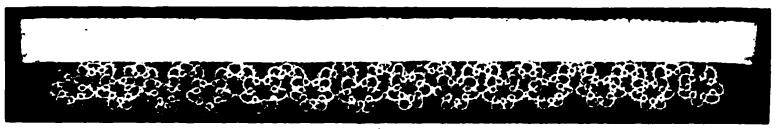
Tatting

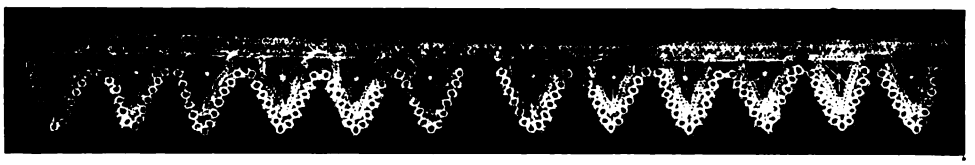
ABBREVIATIONS USED IN MAKING TATTING.

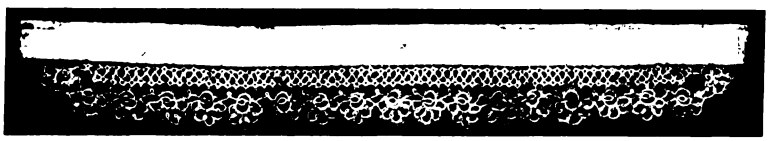
d. s.—Double-stitch or the two-halves forming one stitch. p.—Picot. l. p.—Long picot. ch.—Chain, or a succession of double stitches. *—Indicates a repetition as directed wherever a * is seen.

THREE PROTECTION COLLARS OF TATTING.

Since the protection or turn-over collars remain among the favorite accessories in neckwear and none exceed in daintiness those of tatting, three of the prettiest designs are here presented for those who are adepts in this art. The first is composed of double scrolls, two threads being employed in the making; one from the shuttle, the other from the spool. To begin, make a ring consisting of 3 d. s., 5 p. with 3 d. s. between, 3 d. s. close. Make a chain of 3 d. s., 5 p. with 3 d. s. between, 3 d. s. Make a second ring, like first; joining 2nd p. to 4th p. of preceding ring. Repeat until there are 6 rings and 6 chains. Make the 7th ring like the others, joining the 4th p. to 2nd p. of first ring made. Turn; make a chain as before. Make a ring, joining 2nd p. to 4th p. of 6th chain. Make chain. Make a ring, joining to previous ring made. Make a chain.







THREE PROTECTION COLLARS OF TATTING.

Turn and make the first of the next 7 rings; join the next chain to ring outside of circle. Make 2nd of 7 rings joining to first. Join next chain to 5th chain of preceding circle. Continue with rings and chains until there are 6 of each; make the 7th ring and close the circle as before. Then repeat directions for the turn. This collar may be readily worked from the illustration. Make the length desired and sew neatly to a white lawn band.

The second or centre design is quite distinctive, being fashioned differently from the other two numbers. Though elaborate in effect this turn-over collar is very simple of design, being a combination of tatting and lace braid filled in with plain lace stitches. The foundation for the tatted edge is made first with fine needle and lace thread. The points are formed and attached to a strip of braid which serves for a heading.

After shaping the points, the tatted edge is made as follows: Miss 2 picots of the braid, tie thread securely in the 3rd and leave a short length. Work 7 d. s. 1 picot, 5 d. s. 1 picot, 2 d. s. 1 picot, 2 d. s. 1 picot, 5 d. s. 1 picot, 7 d. s. Leave same length of thread, fasten in 3rd picot of braid, and repeat to the point, making 6 rings joined at 1st and last picots. After making the 6th ring make 2 more, joining up closely to form a trefoil. Join 8th ring to braid and repeat; joining the points as made, at 2nd picot of 1st and last ring. The two strips of braid for the heading are connected by herringbone stitch and the open spaces in the points are filled in with spider webs.

The third design consists of connected medallions above which is a narrow conventional border. This design is also worked with two threads, using one from the spool for convenience.

In all cases rings are made from the shuttle thread alone, while chains are always made with 2 threads.

Make a ring consisting of 5 d. s., 1 p., 5 d. s. close; chain 6 d. s., turn; make 1 p., turn; 1 d. s., 9 p. with 1 d. s. between. Turn, make 1 p., turn; 1 d. s., 10 p. with 1 d. s. between, 2 d. s.

Make a ring of 10 d. s., 1 p., 10 d. s., joining p. of ring to 2nd reversed p. of chain; close ring and join to 1st reversed p. This makes one ring inside another and the centre of the scollop.

Chain 7 d. s., *1 small p*, 7 d. s., turn. *Make a ring of 5 d. s., 1 p., 5 d. s., joining to 9th p. in chain. Chain 3 d. s., 3 p. with 1 d. s. between, 3 d. s. *; make ring as before, joining to 7th p.; chain 3 d. s., 5 p. with 1 d. s. between, 3 d. s. Repeat from * to * joining ring to 5th p.; make the 4th small ring and join to 3d p.

Chain 6 d. s. 1 small p, 6 d. s.; join to 1st of 10 p. Chain 7 d. s. Repeat directions from the beginning. Join second scollop to first at the point indicated by italics, and continue the length desired.

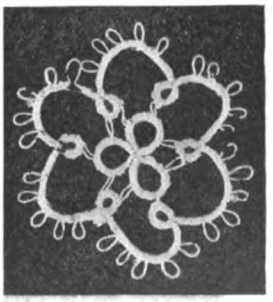
The method of working the heading and the joining to the collar is clearly shown in the illustration. The rings are made of 3 d. s., 3 p. with 3 d. s. between, 3 d. s.; turn each time and make the chains of 7 d. s.

TATTED MEDALLION.

For centre trefoil, work with one thread * 4 d. s., 1 p., 4 d. s., 1 p., 4 d. s., 1 p., 4 d. s, close. Repeat from * twice, tie and break the thread.

The outside scollops: * With one thread make 2 d. s., fasten in p. of ring, 2 d. s., fasten in last p. of next ring, 2 d. s., close. Fasten on second thread and make a chain of 3 d. s., 1 p., 2 d. s., 1 p., 2 d. s., 1 p., 2 d. s., 1 p., 3 d. s.

With one thread, work a small ring of 3 d. s., fasten in centre p. of same centre ring, 3 d. s., close.



TATTED MEDALLION.

With two threads work a chain of 3 d. s., 1 p., 2 d. s., 1 p., 2 d. s., 1 p., 2 d. s., 1p., 2 d. s., 1 p., 3 d. s. Repeat from * twice.

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Modern Lace Making

SKIRT YOKE OF BRUGES LACE

FIGURE 1.—Modern lace is used in profusion not only on silk gowns, but those of wool and all light Summer materials. While some of the laces are characteristic and particularly adapted to certain styles of gowns, others seem to lend themselves gracefully to almost all kinds of materials.

Skirt yokes of lace are among the newest conceits and a most charming design is illustrated at figure 1. This is evolved of one of the fancy Bruges braids of recent design. It is one of the sort which lends itself readily to almost any style of material although those of the lighter weight woollens, pongee, foulard or India silk are perhaps the most desirable.

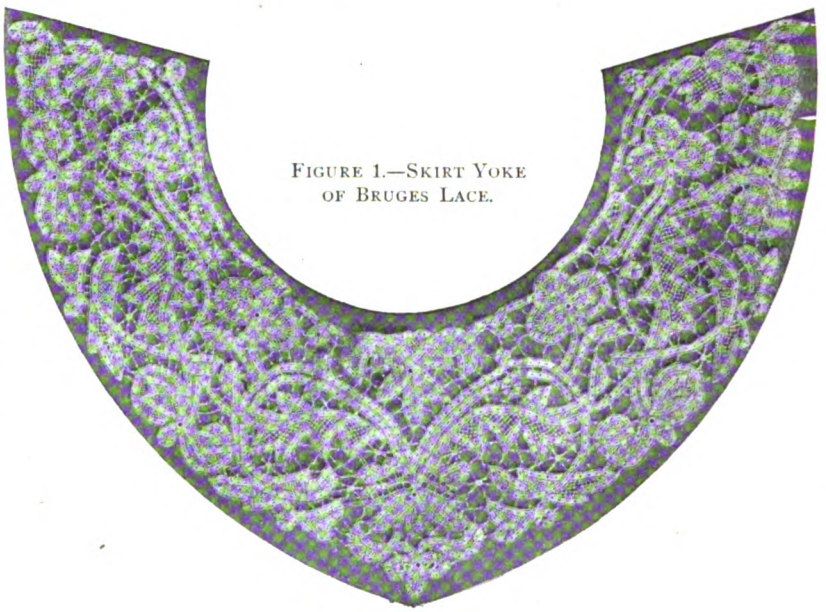


FIGURE 1.—SKIRT YOKE OF BRUGES LACE.

The design is most artistic, the outer edge being firmly caught to the skirt material, thus accentuating the undulations of the outline. The filling in stitches are the Bruxelles point stitch in single and double form and the Angleterre rosettes in lattice pattern. The trefoils are mostly filled in with the Russian stitch. For the connecting stitches Sorrento bars are employed, also the Bruges stitch both in single form and in spider webs.

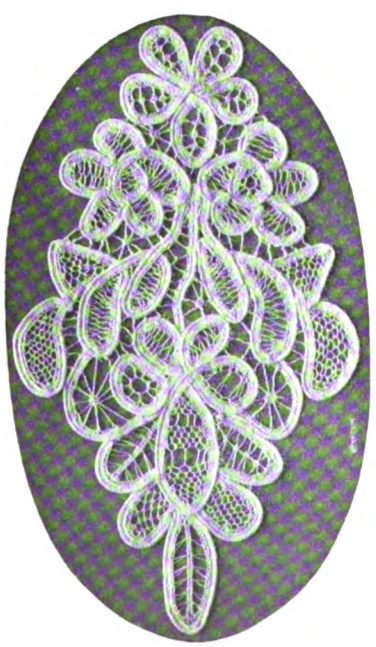


FIGURE 2.—MODERN LACE APPLIQUÉ MEDALLION.

MODERN LACE MEDALLION.

FIGURE 2.—So great has been the demand for lace of all kinds and in all forms for trimming, that novel effects are constantly being designed. Where it is not desired to trim a gown very elaborately with lace, appliqué medallions are arranged at intervals, any number being allowable providing they are artistically disposed.

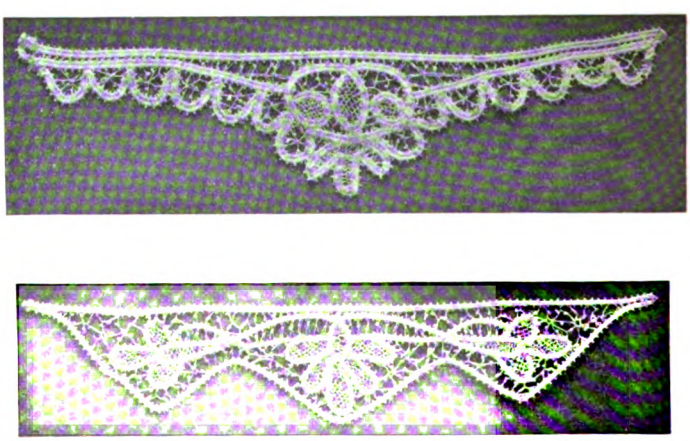
This medallion is made of one of the new braids having a heavy cord on one edge. The stitches are all simple, many being exactly the same as those worked in the Bruges yoke here illustrated.

IRISH POINT PROTECTION COLLARS.

FIGURES 3 AND 4.—Dame Fashion is loudly clamoring for Irish point lace. For some months past we have seen, it would seem, plenty of it; but the shops are still having exhibitions of it and all the handsome gowns are adorned with it. These two protection collars are decidedly different designs of this one style of lace. The first is developed from the wider sort of picot braid, and is mainly small scollops with a medallion forming the centre.

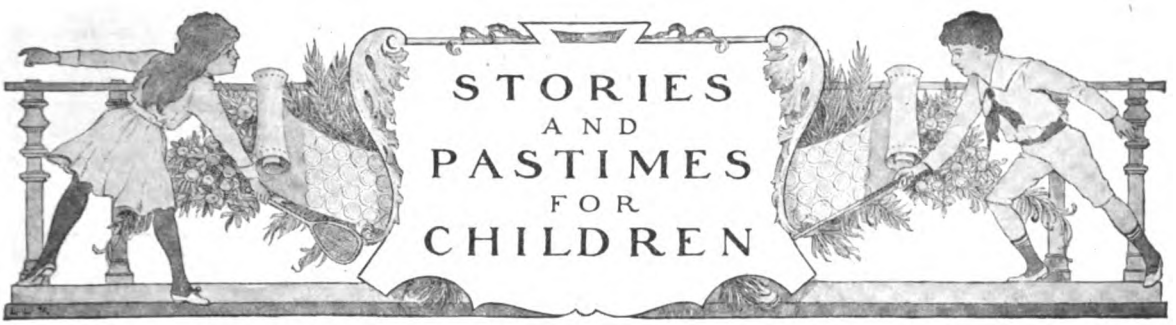
Three connected medallions form the second collar which is filled in entirely with the Irish point stitch, a strip of narrow braid completely enclosing this net-work at the same time forming the outline for the collar. Both of these collars may be completed with a narrow band of lawn or ribbons attached to the upper outline braid.

We are indebted to Sara Hadley, professional lace-maker, for the designs contained in this article. Patterns and materials for making the lace shown in this and previous numbers of THE DELINEATOR can be obtained at her art rooms, 34 West 22nd Street, N. Y.



FIGURES 3 AND 4.—IRISH POINT PROTECTION COLLARS.

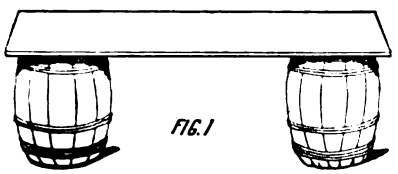
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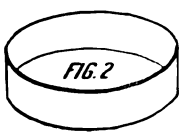


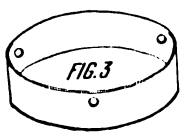
No. 27.—KEEPING STORE

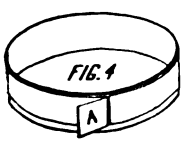
By LINA BEARD, One of the Authors of "The American Girl's Handy Book"

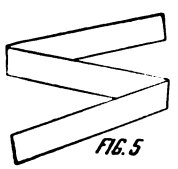
THE BEST PLACE for keeping store is out-of-doors where there will be plenty of room and no fear of disturbing the grown people. Select a shady spot by the side of a house, fence or tree, bring your supplies there and set up the store. Build the counter by placing a board across from one empty barrel to another (Fig. 1). Turn the barrels upside down, bringing the covered side uppermost that there may be no possibility of losing articles down through the open barrel heads. Empty wooden boxes or two chairs may serve to support the ends of the counter if barrels are not at hand.


FIG. 1

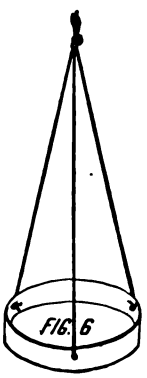

FIG. 2

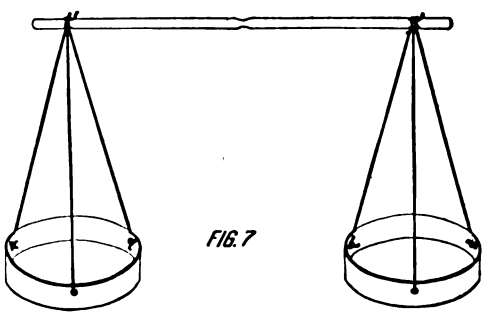

FIG. 3

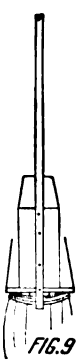

FIG. 4


FIG. 5

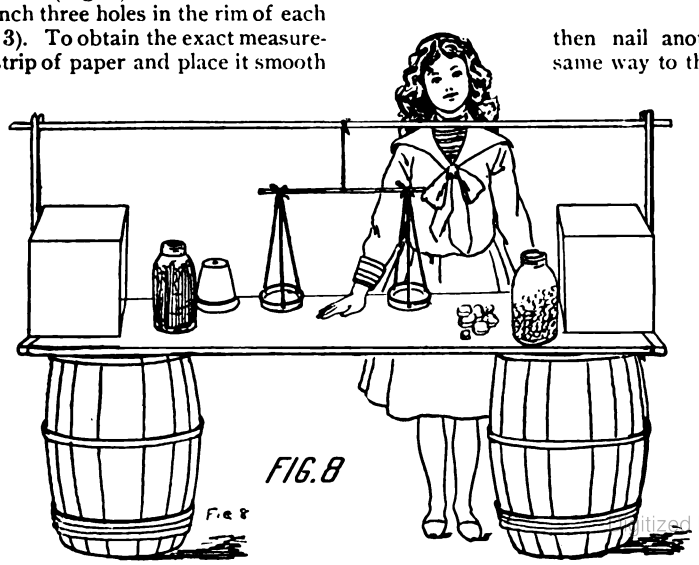
On each end of the counter nail an empty wooden box. Stand the box on one end and let the open part face backward; put your hand inside the box and drive a few nails through box and counter to fasten the box securely in place. Do the same with the second box and your counter will be ready for the scales. These are very necessary in weighing different articles. They can be made of the round covers of two large-sized baking-powder or cracker cans (Fig. 2). Have the covers exactly the same size and punch three holes in the rim of each at equal distance apart (Fig. 3). To obtain the exact measurements for the holes, take a strip of paper and place it smooth and tight around the outside of the rim of the cover. Be sure to fold over the long end exactly where it meets the first end (Fig. 4 A). Remove the paper, cut off the fold and again try the strip on the cover. See that the measurement is perfectly correct, then take the paper off and fold it into three equal sections, making two folds and two ends (Fig. 5). Let the paper be narrower than the rim of the lid, allowing the tin to stand out on one side of the paper (Fig. 4) and for the third time wrap the strip of paper around the cover rim. Mark the tin at the point where the ends meet and where the two creases in the paper strike the tin; this will give three marks on the rim equally distant from each other. Drive a wire nail through the tin rim at the three marked places to make the necessary holes (Fig. 3), then tie knots in the ends of six pieces of string of equal length and thread one string through each of the three holes in each of the lids. Fasten the three strings on each lid together at the top (Fig. 6). Cut a notch at each end of a stick and tie the scales in place (Fig. 7). Make two notches in the centre of the stick, one on the top, the other on the bottom, and tie a string around the stick at the centre notches by which to suspend the scales. This centre string may be fastened to an overhanging tree branch, or you can make a support for it. Nail an upright stick to the end of the counter and box, allowing it to come a little below the board before fastening in place;


FIG. 6


FIG. 7


FIG. 9

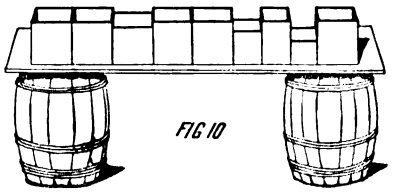
then nail another upright stick in the same way to the other end of the counter. Notch the tops of the uprights, lay a long, slender stick across from one to the other and tie the centre string of the scales on the cross-sticks (Fig. 8). Fig. 9 gives a side view and shows exactly how to nail the upright on the box and end of board. Use different-sized stones as weights, a small one for a quarter of a pound, one twice as large for a half pound and another twice the size of the last for a whole pound.


FIG. 8

Find a number of empty boxes in which to

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keep your supplies and stand them in a row on another counter back of the first (Fig. 10). Fill each box a little more than half full of sand or earth, which you must pretend is flour, sugar, coffee, tea or other things, according to the box in which it is placed. Find a large shell, a piece of shingle, or anything else that will answer the purpose for a scoop to use in handling many of the groceries. Label each box with the name of the article you intend it to contain; then look up your vegetables and nuts.


FIG 10

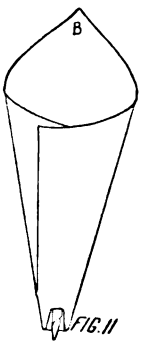
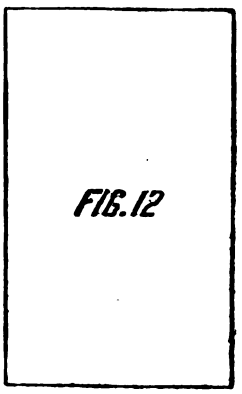
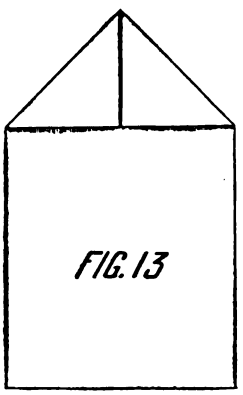


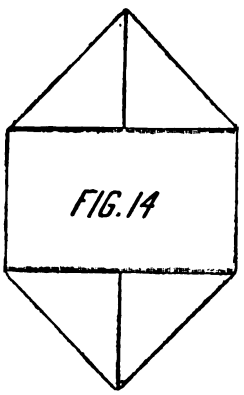
FIG.11

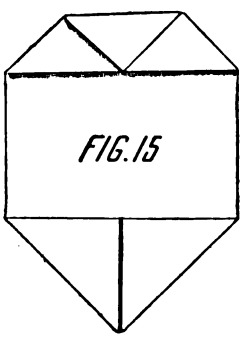
Acorns make fine nuts. Gather a quantity of them, and for cabbage tie a number of cornhusks together, or grapevine or hollyhock leaves; any kind of leaves that answer the purpose. Take a small, short stick and with a string wind the end of one leaf at a time on the stick, folding the first leaf opposite to and inside the second, the second in the third and so on, always allowing each succeeding leaf to overlap the last until the cabbage head is large enough; the resemblance to the real cabbage will be remarkable. Spinach may be made of small leaves most convenient. For asparagus pick a number of long, slender seed stems of the plantain. Short slender sticks placed in a glass jar may serve as sticks of candy licorice or licorice root. You can utilize various grasses, leaves, roots and seeds in many ways.

When selling groceries you will need wrapping paper in which the customers may carry away their goods. Cut newspaper into uniform sheets of two or three sizes and lay them

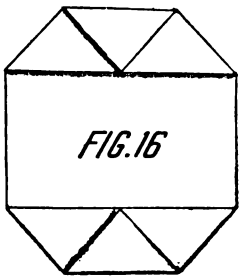

FIG.12

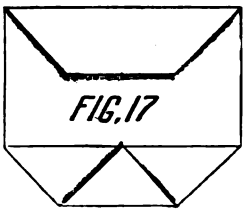

FIG.13

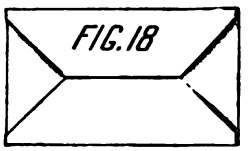

FIG.14

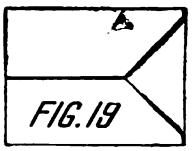

FIG.15

conveniently near for use. String will not be necessary if you twist the paper into cornucopias. Hold one corner of a sheet of paper with your right hand and the other corner on the same edge with your left hand; pull the corner in your right hand forward, continue to bring it toward you until it stretches out and up from the corner in your left hand and covers well within the upper corner diagonally from it. Hold these two corners together with the right hand while with the left you roll the bottom corner held in that hand outside, forming the lower point of the cornucopia. Fold up the bottom point to keep the cornucopia from unrolling (Fig. 11),


FIG.16


FIG.17


FIG.18


FIG.19

and the paper bag will be ready for whatever it is to hold. The top point B can be turned down as a cover.

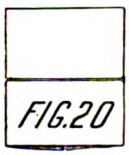
Flower pots or tin cans, large and small, may serve for pint and quart measures. Always give generous measure and full weight when selling your supplies. This item is very important; remember it every time you make a sale, for the act will help to build up true ideas of justice and honesty.

Now make the money necessary to use in the store. Take ordinary paper not too heavy and lay it over a coin; hold the paper down securely with the thumb and first finger of your left hand while you rub an old spoon or smooth metal of some kind over and over the paper-covered coin. The metal end of the handle of a penknife is convenient to use for this purpose. After one or two rubs you will see indications of the print of the coin; a few more rubs will bring out the lines distinctly. Make as many coins as you will need, of different denominations. Money of any country may be coined in this manner.

After printing all money necessary, cut it out ready for use and put the change into paper pocketbooks. It requires only a few moments to make them. Cut a piece of smooth paper eleven and one-half inches long and seven wide (Fig. 12). Fold down diagonally the two top corners until they meet (Fig. 13); fold the other two corners in the same way (Fig. 14). Fold the top point down to meet centre of folded edge (Fig. 15); do likewise with the bottom point (Fig. 16). Turn the top over and fold at centre (Fig. 17); bring the bottom up to meet the edge of the folded top (Fig. 18). Now fold back and under one of the sides (Fig. 19), fold under the other side (Fig. 20) and bend backward lengthwise through the centre until top and bottom meet (Fig. 21). Lay the pocketbook down on one side and the lower part will resemble Fig. 22. The lower portion of the sides O and P (Fig. 22) must be fastened together that the bottom may be tight and secure. Cut a strip of paper a trifle shorter than the length of Fig. 21 and insert it at the bottom by first folding the strip through the centre lengthwise, then sliding one edge in at O and the other in at P. Push the two sides of the strip well up in the pocketbook, and the bottom will be tightly bound (Fig. 23). Turn the pocketbook right side up, and you will find two nice, firm little pockets. Slip your finger in one pocket and pull out the point to serve as a cover (Fig. 24). Cut a short slip through one layer of the front of the pocketbook for securing the point of the cover when the pocketbook is closed (Fig. 25).

Divide the money among those taking part in the sport; then take your place behind the counter and let the others call and purchase whatever they choose from your supplies.

Be careful in making change that there are no mistakes, and insist that each girl and boy customer count the money received in change before leaving the store. If you wish to be very business-like keep account of all goods sold. Write down the articles with the measure or weight and the price received, as nearly as possible like accounts are kept in real stores. Should customers keep you too busy to put down the items yourself, let a friend act as bookkeeper and cashier, and when you make a sale call out to your assistant the item with amount sold and money received; for instance, should a boy purchase a pound of sugar, call to the bookkeeper, "One pound of sugar, ten cents"; then turn your attention to the next customer while your comrade writes down the account. If the weather continues fine, you can leave your store undisturbed for several days in succession and conduct it after school hours.


FIG. 20

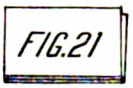

FIG. 21



FIG. 22

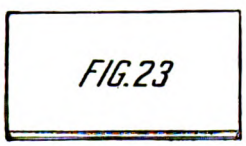
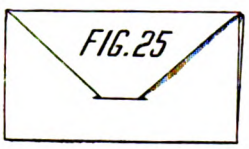

FIG. 23


FIG. 24


FIG. 25

Should you need more and a greater variety of candy, manufacture it of strips of bright colored paper rolled into the form of paper lighters about the length and thickness of ordinary stick candy, these mingled together in a separate glass jar or piled upon the counter add to the attractiveness of the store. Hard lump candy of various sized pebbles will probably sell well, but if upon trial the demand is not as great as desired, you might wrap each pebble in a bit of bright paper to enhance its appearance; then the customers will doubtless invest more liberally in the gay colored sweetmeats. Small candy balls, red and white, may be made of the red and white clover heads picked close to the blossom, leaving no sign of the green stem visible. Keep the different colors separate, placing all of the red clover candy flat down in one layer on the inside of a box-lid, where the candy will look bright and pretty. The upturned edges of the lid prevent the clover from rolling out. White clover candy will appear to better advantage if you place a piece of colored tissue paper in a box-lid, allowing the edges of the paper to stand up a trifle beyond the sides before arranging the white clover in the lid. Gather a variety of grasses, roots and leaves, tie them up in little bunches with strings formed of several pieces of long grass twisted or braided together, and sell them as soup seasoning herbs. Large bouquets of white clover blossoms with long stems and no leaves when bunched together forming a white mass on the top and then surrounded by large green leaves tied in place with braided grass make excellent imitations of cauliflowers. Use the round flat hollyhock seed for crackers; peel off the outside green cover and the crackers will be white. You can pretend large sized poppy seed vessels are green tomatoes which your customers will be glad to buy for making pickles. Have everything connected with your store neat and orderly.



HIGH TIDE

By AMOS R. WELLS

Scarlet frock and golden curl—
Such a very little girl—
Bessie wanders up and down
Where the seaweed lines are brown,
Something plainly on her mind,
Something she would like to find.
Now, whatever can it be
Bessie's seeking in the sea?
So I ask the little maid,
And she answers, half afraid:
"Sir, high tide has come and gone;
Where were all the strings tied on?"

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NATURAL HISTORY SKETCHES

BY CHARLES McILVAINE.

No. 2.—AN HOUR WITH A HOUSE-FLY

"WE cannot go to the woods this morning, Hal; it is raining too hard," said Detty Rupert, as she looked out of the window of Owen's and Rupert's room. "And we wanted to find a box turtle so badly to ask Prof"—

—"Fairies about," quickly interrupted Hal Owen.

"Well, fairies, then. But I stick to it that it was the Prof"—

—"Fairies. I stick to fairies," again interrupted Hal. "You know I asked Professor Weston at dinner if he pretended he was inside that cocoon in the corner and talked chrysalis to us. He looked surprised and said he was several miles from here yesterday; besides, he did not think he could possibly get in the cocoon."



FIG. 1.

"I WAS IN ONE OF THOSE EGGS."



FIG. 2.

"IN EIGHT HOURS I BECAME A LARVA."

"Yes," retorted Detty, "but he did not say at what time yesterday he was several miles from here. He asked us what we heard, and we got so interested telling him that we forgot to try to corner him."

"Well," said Hal, "I believe in fairies and brownies and nixies; there would not be so many pretty stories about them if there had not been real fairies some time. I don't believe they are all dead. Let us find out whether the chrysalis has kept its promise to have a fairy at the underground end of the speaking-tube to hear and answer our questions."

"We have not anything to ask about, unless we ask when it is going to stop raining," said Detty.

"I have," exclaimed Hal, after making a quick sweep with his hand close to the table at which he sat. "I have always wanted to know what flies are made for; they seem only a nuisance."

"Maybe they are, Hal, when they run over our noses and tickle our ears, and commit suicide in the milk and go wading in the butter; but when I see a poor fly struggling, pulling, buzzing on sticky fly-paper, I wonder that somebody does not get up a society for the prevention of cruelty to flies. I suppose it is because they are only little flying insects and are not as big as horses and things; so the *cruel* is not so big."



FIG. 3.

"I WENT INTO A BROWN STUDY."

"There are horse-flies," said Hal, laughing. "But listen. Detty! Listen to the buzzing inside my hand. It is just eleven o'clock, the time the fairy is to hear us. Come here, near the speaking-tube. The fairy will talk to us. Now, listen!"

Bizz, bizz, went the fly in Hal Owen's hand as he held it near the tube. Louder and louder it grew. Then a bizzing-like voice said, "Oh, let me loose, please. Do let me loose, or at least do not hold me so tight. My wings are so delicate and transparent. For all you know they are made of glass, with a crooked sash, such as church windows have, holding them together. Look at them with your magnifying glass and see how skilfully they are made. Then my poor eight thousand eyes, without lids over one of them. Think of your rubbing so many eyes at once, and my having to try to protect them. And think, too, of my six legs that are getting cramps in them; three times two cramps, six cramps—think how they hurt. But most of all, you are bending my proboscis, which feels just the same as a 'tweaking' of your nose, or as if someone stepped on it. Besides, I was taking luncheon off some crumbs of cake you left on the table. It is part of my duty to clean up after people. If it were not for us flies, you would very soon see many things that would not be agreeable to neat persons like yourselves. These crumbs would soon have become mouldy. The fungi would have devoured them. I thought I had as good a right to them as fungi. Besides, I got at them first. We attend to a great many spots on the table-cloth, and we help keep the door-knobs from getting sticky. Really, if you watch flies you will find they are very clean. Have you not seen them, right before your eyes, rub their fore-legs together, as if they were whetting them on each other? And have you not seen flies bob their heads and rake down their eyes? Have you not seen them comb down their wings with their hind legs? Is not that enough? But, really, while we do so much rubbing of ourselves with our legs and feet, it is largely for the purpose of cleaning our feet, by rubbing them on the fine hairs or bristles which cover our bodies, so that the minute hairs on the bottom of our feet (Fig. 6) shall be free from dust. They secrete an oily fluid (Fig. 7), which, by what is called capillary attraction,—the kind that makes water run up a string, or two wet panes of glass stick together—enables us to run upside down.



FIG. 2a.

"THE MICROSCOPE MAN COULD SEE THROUGH ME."



FIG. 4.

"I WAS IN THE PUPA OR CHRYSALIS STATE."

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"Please loosen your hand a little. I can talk plainer if you do. Not too much—thank you! or I will fly away. Flies cannot help it. They will trick you if they can. Two or three days ago you thought you had me, but I slipped out of your hand while you were looking for me. Ha! Ha! We flies are full of fun. Have you never seen us play and tease one another? Watch us! And how we do love to tease people when they are napping, or busy, or have something in both hands that keeps them from scratching when we tickle. It is such fun to see a great big woman, with her hands in the dough, twist her nose to one side to shake one of us off. Do you think we go back to the same spot on her face time and time again for anything but the fun in it? Not a bit of it! Think of it—a little bit of a fly making a great big woman mad!

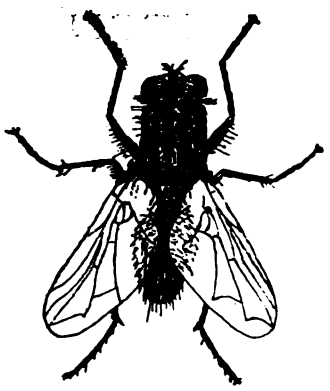


FIG. 5.

"I CAME OUT A FULL GROWN FLY."

"If you would like me to do so, I will tell you a great deal about myself and the House-Fly family. Really, I think we have a right to feel hurt. We try to be sociable, you know, and you will not allow it. However, we, when we are flies, live a great deal of our lives with you, whether you will or no. And we hear lots of your secrets. I know that you, Hal Owen, and you, Detty Rupert, are very sensibly learning all you can about the things you see almost every day. I am going to tell you all about myself. Look on your table to-morrow morning; you will find some pictures of me as I looked in different shapes, before I became a fly, and after I became one. I cannot give you a picture taken when I was a baby fly, or a half-grown fly, because I was just as big when I was born a fly as I am now. There are little flies and big flies, but flies do not grow. My pictures were taken by a man with a microscope.

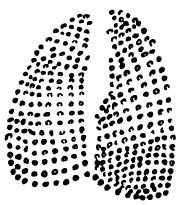


FIG. 7.

THEY SECRETE AN OILY FLUID.

"My mother, whom I never saw (flies never know their parents, and do not take care of their children), was one of the few flies that lived over the Winter. When warm weather came she laid about one hundred and twenty eggs in a pile of cleanings from a horse stable—the favorite hatching place of flies. I was in one of those eggs. (Fig. 1.) My natural diameter was about the thickness of a capital I.

"In eight hours I became a larva, or grub, or maggot as usually called. (Fig. 2.) I was then a little larger. The microscope man could see through me. His picture of me (Fig. 2a) makes me confess that he knows more about what was in me than I did myself. He had a big lot of curiosity. It looks to me as if I had swallowed a piece of old lace. I ate so much and grew so fast that I had to change my skin twice; the first time at the end of twenty-four hours; the second, just a day later. Having eaten all the food near at hand, I went into a brown study for three days. Perhaps I am wrong—I changed to a brown color; my skin dried; a strange transformation was going on under it—I was changing from a maggot to a fly (Fig. 3). I was in the pupa or chrysalis state for five days (Fig. 4). Then I burst my casing and came out a full-grown fly—ten days old from the time I was laid (Fig. 5). We flies do not live many days over two weeks, and we have lots of enemies. The very worst is a fine fungus which actually has the impertinence to live upon us, and then kill us for keeping it. You will often find us stuck on the window panes by it—a white, cobwebby looking stuff. Ha! Ha! Good-by. I told you I would slip through your fingers."



FIG. 6.

THE BOTTOM OF A FLY'S FOOT.

Hal looked after the fly as it buzzed about, and made two or three dabs at it. He concluded it had been a pretty good fly, on the whole, so let it alone.

"Oh, Hal!" exclaimed Detty. "How dreadfully impolite we have been. We have not thought to ask the fairy if she was at the other end of the speaking-tube, and now the hour is up!"

"Detty," said Hal, soberly, "we must apologize to-morrow."

A MISUNDERSTANDING

BY M. B. DE WITT

Such a dainty little girlie
All ready for her ride!
"Now, be very good, my darling,"
Said Mama at her side.

"Hold nursie's hand across the way,
And when you're in the car
Be gentle and don't speak too loud;
Remember where you are.

"And when you reach dear Grandmama's
Give her a kiss for me,
And recollect you're not to ask
For any thing you see!"

'Twas some time later in the day
That Mama, from the door,
Espied her girlie coming home,
But what a load she bore!

A jumping-jack, a squeaking pig,
A dolly and her clothes,
A string of beads, and tiny fan:
All these had Baby Rose.

The little girl came smiling in,
"Just look! these all for me,
'Cause I told Grandma I would like
The things I didn't see!"

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A DAY IN THE WOODS WITH A BASKET LUNCH

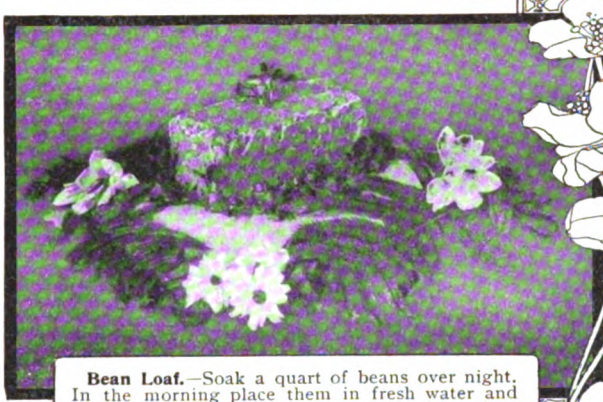
BY ANNA W. MORRISON



The Table.—Over the board table spread a pretty damask table-cloth; arrange a centre-piece of ferns on wooden plates, procurable from the grocer; cover roots with moss; circle with ferns and extend to the corners; trim the edges and corners with clusters and single leaves; then arrange the food in place.



The Basket.—Two or three baskets of medium size will suffice for a large party. Tapes on cover will hold wooden plates, paper napkins, knives, forks, spoons. The food finds plenty of room within the lower part. One basket may be used to carry the utensils, with the food packed in another.



Bean Loaf.—Soak a quart of beans over night. In the morning place them in fresh water and simmer gently until soft. Press through colander; season with scraped onion, paprika, salt, dry mustard, vinegar; press in loaf pan; when served place on wooden plate and garnish with foliage.



Salad.—Prepare a vegetable salad at home the day before, adding whipped cream to the mayonnaise or boiled butter dressing; then pack it in jars and set in a cool place until needed; when serving place on a wooden plate and garnish with hard-boiled eggs cut in neat slices.



Meat Pie in Bread Loaf.—Cooked chicken or veal meat cut into cubes; season about one pint of the liquor with mushroom or tomato catsup, pepper or paprika and salt; add one tablespoon of gelatine dissolved; remove the inside of the bread; fill with the cold meat and liquid; set on ice to jelly.



Pigeon Pie.—Draw, singe carefully and split the birds; cook tender with salt pork; remove birds to pastry-lined tin; season liquor with butter, salt and pepper and thicken with flour; pour over the birds; cover with pastry and bake; serve cold within a dainty crimped paper collar.

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Other Seasonable Recipes will be



Jellied Ham in Aspic.—Bake a ham and slice it thin. (No matter how well a ham is cooked it will prove an utter failure if not cut in thin slices for serving.) Lay in a basin with aspic jelly seasoned with hard cider; set on ice over night. Serve with lemon, olives and a little mayonnaise.

Pastriettes.—Prepare a short pie crust; roll a quarter of an inch thick; cut into squares; fold edges to form triangular shape; brush with the yolk of an egg; bake; when nearly done place a marshmallow, which may be toasted if desired, and a walnut meat in the centre; then finish baking.

Brown or Graham Sandwiches.—Mince boiled tongue cooked very soft, season with mushroom or tomato catsup, add a little soft butter and a dash of celery salt; spread between thin slices of brown or graham bread, the crust of which may be trimmed off if desired; pack in oiled paper in boxes.

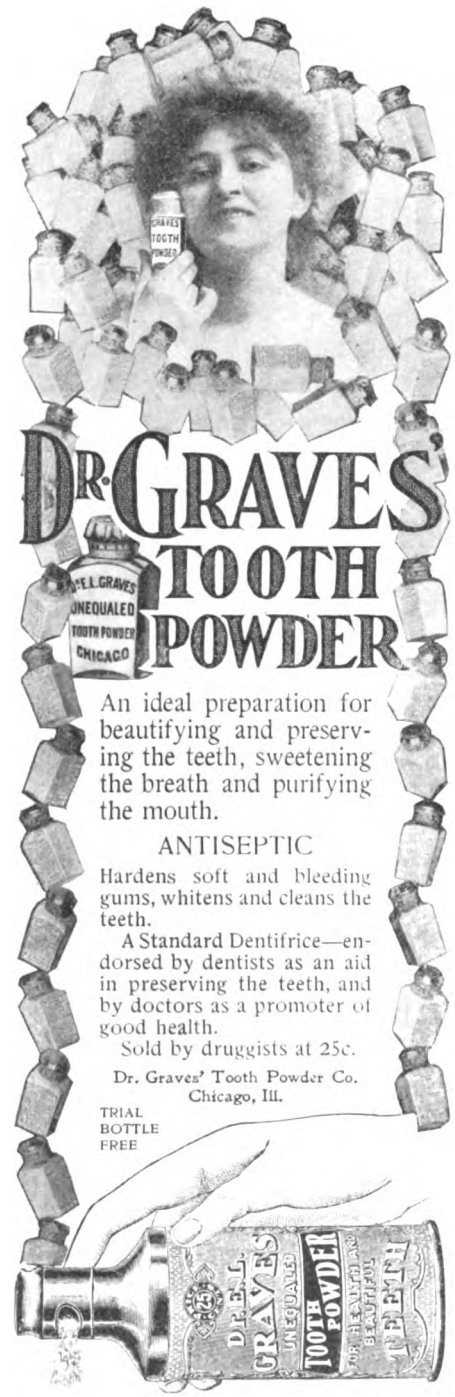
Surprises.—Prepare a baking-powder biscuit crust, cut in disks about half an inch thick; place a spoonful of highly seasoned meat, chopped fine, in the centre; fold and roll securely; drop into smoking fat; drain and pack in oiled paper, then in a white or pretty colored pasteboard box.

Devilled Eggs.—Cut hard-boiled eggs in two; mash yolks with paprika, mustard, celery salt, butter and Worcestershire sauce until it has become a thick, moist paste; fill this mixture into the egg whites; press the two firmly together; wrap in oiled paper and set in a cool place until wanted.

Fruit Bars.—One cup sour milk, one cup molasses, three-fourths cup butter, one teaspoon each of ginger and cinnamon, half teaspoon cloves, one cup sugar, three or four cups flour, one cup chopped fruit, one teaspoon soda; bake in shallow pan; ice and cover with sugar plums or any confections.

found under the head of "The Kitchen."

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I HAVE ALWAYS admired the frankness with which the English people acknowledge their marriages of convenience; they invariably announce that the marriage has been *arranged*, thus plainly stating that it was not made by the two contracting parties. This by way of preface to *Lord Alingham, Bankrupt* (Dodd, Mead & Co.), which is an exceedingly well written and clever novel with an international marriage, or rather love story, as its pivotal turning. Lord Alingham differs from many of the titled adventurers who frequent our shores, in having several redeeming qualities, chief among them being a conscience and a sense of shame that make him miserable while doing the things he knows are unworthy of him. He is an interesting and, on the whole, a rather lovable fellow, in spite of a wholesale crop of wild oats. Miss Marie Manning, who belongs to the family of the great Cardinal, has lived in the Far West, in England and in New York. Having her perceptive faculties sharpened by a thorough training on the *New York World*, she has been able to make this, her first book, a literary and, as it should be, a financial success. Her hero and heroine come from the two extremes of society and offer no end of opportunity for satire, wit and the exposition of shams. Miss Manning's people are real and convincing. Lord Alingham's uncle, an old-time beau, who turned his valet out and locked his door when he was obliged to use spectacles, is an admirable creation. The chapter on the tossing of a coin shows a subtle, keen and wonderfully clear sighted knowledge of certain phases of life.

Dorothy Vernon of Haddon Hall (The Macmillan Co.) might be used by the woman's rights faction as an excellent argument for their cause. The life of repression which a young girl led in the times of Queen Elizabeth, the indignities to which she was subjected by her father in case of disobedience to the parental will, seem almost incredible. Dorothy Vernon was threatened with a public flogging and the dungeon, with a diet of bread and water—no unusual punishments in those days—because she refused to marry the man of her father's choice. This makes interesting reading when it comes from the hands of Charles Major, the Indiana lawyer who sprang into popularity with *When Knighthood was in Flower*. Queen Elizabeth and the beautiful Mary Stuart are subsidiary persons beside Dorothy Vernon, who surpasses the one in tact and diplomacy and the other in beauty. Mary Stuart receives hard usage at the hands of Mr Major, who is not quite consistent in his treatment of the three women. The Scottish Queen is heartily condemned for using her beauty and all her fascination for men to effect her escape from prison, while Dorothy, who uses the same methods without going to quite the same length to accomplish her purposes, is censured very little, and every sort of excuse possible is made for her. To put it most mildly, Queen Mary was no prude, but all of Mr. Major's cleverness fails to acquit Dorothy of a great want of maidenly modesty. The neighborhood in which the scene is laid is one of the most interesting in England, and Haddon Hall still stands much as it did three hundred years ago; some of the rooms are absolutely unchanged since the days when Queen Elizabeth honored the owner of the Hall by visiting it and opening the ball in the new ballroom. One half of Mr. Howard Chandler Christy's pictures of Dorothy Vernon reminds one of "Di Vernon" and the other half of a modern athletic girl.

Mr. E. F. Benson, son of the late Archbishop of London, excels in flashes of wit and epigram and clever repartee, and any book from his pen will be welcome to the many friends he has gained through *Mammon & Co.*, *Dodo* and two or three other books, the titles of which have escaped me. He seems to be looking at London society through the obverse end of the opera glass—his eyes are big and have a way of unmagnifying the people he looks at, for when he has told us, in his almost diabolically clever way, of their weaknesses, their foibles and follies, they seem very small indeed. Mr. Benson has never hesitated to freely expose the people he knows so well, to lay bare their souls to the gaze of his readers. He does it without malice or any desire to injure; he has the manner of one stating a fact in which he has no personal concern, save that it possibly amuses him. *Scarlet and Hyssop* (D. Appleton & Co.) follows along the lines he has hitherto followed in his work. There is no deep-laid plot, no mystery to solve, no tangle to unravel, nothing but a plain story of a phase of life by no means confined to London. The reader is introduced to a dozen characters, whose counterparts he may meet any day if he go to London with proper introductions, and he mixes with them for a few weeks or a few months in society and in their homes, and then he returns to America and the tale is ended—for the present. Mr. Benson's people are cleverer than the majority of people one meets; still one must not blame him for putting his own skil-

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ful cleverness into the mouths of the people he creates. In Lady Alston we have another simple and uncomplex heroine, one who believes in God and is not afraid or ashamed to say so. That the old Lady Ardingly, whom Mr. Benson leaves on the terrace of the new hotel in Cairo, is a study from life no one who knows English in that city, can doubt.

James Weber Linn presents in *The Second Generation* (The Macmillan Co.) a throng of strongly contrasting personalities and to the uninitiated, it would seem, an undue amount of intrigue and political dishonesty, even for the city of Chicago, where most of the story takes place. But as Mr. Linn is a resident of that city, the reader is bound to credit him with a knowledge of his subject. During the passing years various novels have made plain the methods of political bosses in various cities, but as a rule they have been dealt with in a general way, showing little variation save in minor methods in achieving their object. Mr. Linn makes it a more personal matter and gives us a new version of the Montague and Capulet story. We find the incipient capitalist in an Indiana village, but he is soon transferred to a larger canvas and brought to the foreground. His opponent, the honest editor, who in reality meets his death at the hands of the capitalist, though the blow does not kill him at the moment, binds his young son to avenge his death and wrongs. How the young man does this and many other things it would not be fair to tell. Mr. Linn is a nephew of Jane Addams of Hull House fame, and a remarkably versatile man. His knowledge of the inner workings of a newspaper office and the somewhat jerky style of the book would lead one to think him a journalist not yet emancipated from the news-gathering, methods of the daily paper, but if he has ever been a journalist he has abandoned the profession, for at present he occupies the chair of English literature in the Chicago University.

The *coureur du bois*, that picturesque figure of old Canada, is having his innings at the present time; he is such a useful creature around which to hang tales of romantic adventures that few novelists let go the chance of using him. In *The Strength of the Weak* (D. Appleton & Co.) we find him one of the foremost characters; he is the hero of Indian ambuscades, hair-breadth escapes, and undergoes untold horrors of physical suffering in prison and out of it. The wars of the French, English and Indians were prolific of men like this, and Chauncy C. Hotchkiss has presented one of them in a series of interesting pictures. The love tale is a simple one of bravery and honesty winning against bravery and dishonesty. Those were the days when every man was brave and ready to resent with his sword a word, a look even. Of its kind it is a most interesting novel.

If you pick up any one of Cyrus Townsend Brady's books you will be certain to find plenty of fighting and a charming love story. His latest book, *Hohenzollern* (The Century Co.), is no

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5th,	300.00	12th,	50.00	19th,	10.00	26th,	10.00	33d,	5.00	40th,	5.00
6th,	200.00	13th,	40.00	20th,	10.00	27th,	10.00	34th,	5.00	41st,	5.00
7th,	150.00	14th,	35.00	21st,	10.00	28th,	10.00	35th,	5.00	42d,	5.00
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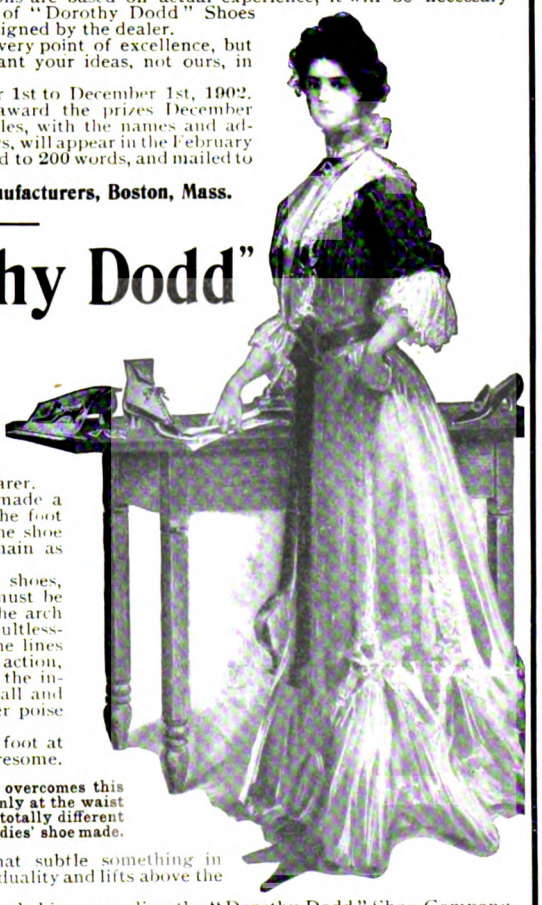
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exception. It is full of "barbaric bluster" that was current coin in the days of Barbarossa. The book is full of dramatic situations, being written with a view of dramatization—every author begins or ends with the desire to become a playwright—and the reader is carried along with the story at break-neck speed. Mr. Brady tells us that what he knew of Barbarossa made him like him, and this charming story will make a good many other people do the same. He was brave, just and he learned how to be merciful before it was too late. Mr. Brady has made use of the same incident (the capture of the King or Emperor) that Arthur W. Marchmont has made use of in *Sarita, the Carlist* (Frederick A. Stokes Co.). In the one case Barbarossa was held for private reasons, while the little King of Spain was captured by the Carlists who hoped to put Don Carlos on the throne; the latter incident is full of political intrigue while the former is instinct with life and purpose of a man of honor who, while willing to sacrifice everything to his patriotism, would brook no interference in his love affairs, even though the intruder were the Emperor. There is no comparison to be made of the manner of treatment of the same incident in the two cases. *Sarita* is a charming creature, and the blending of the Spanish and British temperaments makes interesting reading. *Hohenzollern* is of the wildly romantic school cousin german to the *Prisoner of Zenda*, that teaches a lesson of honor and courage even while carrying one away with its improbable tale. Mr. Marchmont knows his Spain well, and the reader gets many a pleasing glance at the manners and customs of the country.

The pessimistic quality so prominent in Mrs. Henry Dudeney's earlier work is lacking, much to the reader's delight, in *Spindle and Plough* (Dodd, Mead & Co.). Here we find her as much of a realist as ever, as much of a one as Thomas Hardy, but we find also that she has a keen sense of a subtle kind of humor; a kind that is aroused by certain incongruities between one's train of thought and one's surroundings and that is expressed more by a twitch of the eyelid or a downward movement of the muscles at the corner of the mouth than in an audible way. Mrs. Dudeney would teach the lesson of returning to Nature, to primitive conditions, if I read the book aright; it is a much needed lesson in these days of hypercriticism and over-civilization. Shalisha Pilgrim is a strong character, well wrought and consistent to the end; her mother is strong by reason of her many weaknesses, and true to her type. Much of the book is sad and many of the pictures gloomy, but despite the gray atmosphere one feels when reading it that there will be a bow of promise and that the sun will come out with a great burst of glory at last. This is an evidence that Mrs. Dudeney is learning to take the world not quite so seriously as formerly. To make the heroine of her story a landscape gardener is an original idea, and one that is worked out with a master hand and a sympathetic understanding of the human heart. *Spindle and Plough* is an extraordinarily good book, full of strength, passion and wonderful knowledge of life.

José (Brentano's) is a story of humble fisher folk on the Spanish coast. It was written by A. Palacio Valdés, the author of *The Fourth Estate*, which created so much discussion at the time of its publication in this country. *José* will not create the same sort of interest the other book did, but I feel certain it will find more readers, for it is a far pleasanter story. Valdés is as unvarying a realist as Thomas Hardy. By the way, I wonder why the term realist is applied only to one who writes of sad, sordid or ugly people and things! Are not pleasant things and people ever real? Minna C. Smith has translated *José* from the Spanish, and the book is one that young and old may read with pleasure. There is no plot to speak of, no strange or mysterious happening, nothing but the story of a poor seaman, who loved the handsomest girl in a community of beautiful women—a drama with bits of comedies here and there and almost a touch of tragedy. A simple story of simple life, told with the simplicity that always marks good work.

When you take up one of Max Pemberton's books you are certain to find some new and wonderful invention, some marvellous engineering feat or the history of some incredible craft that will hold interest to the end. This author seems to have a monopoly of plots that involve state and nation and always with some hero who carries everything before him. *The Giants' Gate* (F. A. Stokes Co.) is a romance of modern France with an English heroine. The action of the story takes place just before the re-trial of Dreyfus, and one reads of the strong feeling there is against the Jews, which gives the keynote to the position the army took in Dreyfus's case. The hero, so far as I know the present history of France, is entirely an imaginary character, although there are many incidents which correspond to those in the life of M. Déroulède. It is not a book that will foster political ambition in the young, for Mr. Pemberton shows most clearly that the love of a woman and a life of peace and quiet are far more to be desired than any political achievement.

A bright, entertaining story of India with all the local color and atmosphere of the Orient is *Angel* (Dodd, Mead & Co.). It is by far the best novel B. M. Croker has written. It is a novel with a wealth of incident, an excellent plot, well constructed and admirably carried out. Angel, who is a child of nine in the first chapter, is half angel, half devil, and finally becomes all woman. The evolution of her character is a masterly study. There is an infinite charm in Oriental life that fascinates one; the weird stories of the ayahs and native servants; the

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wild superstition and belief in the supernatural that is characteristic of the best of them; and the strange picture made by the Anglo-Saxon who stands out in such bold relief against the tropical background—all take hold of the reader's imagination. The author evidently is familiar with life in India and has drawn upon his knowledge for the materials of this interesting book.

Another book that has to do with the Jews, though from quite a different view point from that taken by Max Pemberton in *The Giant's Gate*, is a volume from the pen of B. L. Farjeon called *Pride of Race* (Geo. W. Jacobs & Co.). Mr. Farjeon is a writer whose books are always welcome, and he writes too few to please his many readers; they are worth waiting for, though. *Pride of Race* sets forth in a masterly manner the vulgar and cruel prejudice against the Jews that exists to-day even in England, where they find a kinder welcome than in most countries. Farjeon has depicted with a clever pen the terrible ordeal to which a young Israelite was subjected on his way to and through Oxford College. That he succeeds in reaching a position that commands respect and admiration is due more to the fact that his illiterate father has a way of making fortunes for himself and others out of South African stocks. I fancy Barney Barnato stood as the model for this man made up of so many contradictions.

Writers of juvenile books have made haste to put upon the market a variety of stories dealing with the late Boxer trouble in China, but there is none more entertaining than *The Princess of the Purple Palace* (McClure, Phillips & Co.). The hero is an American boy who is endeavoring to reach a place of safety within the Legation quarters, which are surrounded by the Boxers. The story is told in an easy, direct manner that will commend it to the young reader especially. William Murray Graydon has given the public considerable historic information concerning that time when all the world was waiting to know the fate of the people imprisoned in the Legation.

That clever journalist, Dorothy Dix, has established a reputation by her fables, and they have been collected in book form and published with the title of *Fables of the Elite* (R. F. Fenno & Co.). He who runs may read the lessons taught by them, for each one hits some nail on the head. We laugh as we read and say, "That hits B's case exactly," never dreaming until we wince that we are ourselves being hit. Dorothy Dix has a clear insight into human nature and a pen that is tipped with directness and just enough bitterness to act as a tonic. Each fable points a plain moral, and cleverness adorns them all.

There are so many things that a woman of any age ought to know—and doesn't—that it is a little disheartening to pick up a book of over two hundred pages telling *What a Woman of Forty-Five Ought to Know* (Vir Pub. Co.). Yet no woman of any age can read this book without discovering many things she ought to know. The author, Emma F. Angell Drake, M.D., has written various other books of this character and is a clear-headed woman with an unusual amount of common-sense. Her books should be found in every woman's library.

Those of my readers who have made the acquaintance of Chimmie will be pleased to know that Mr. Edward W. Townsend has collected a number of his random sketches and wrought them into a connected love story entitled *Chimmie Fadden and Mr. Paul* (The Century Co.). The author has evolved a social philosopher in Mr. Paul, whose views are set forth by Chimmie in piquant and picturesque phraseology. The judicious reader will be glad to hear that Mr. Townsend has modified the dialect of Chimmie to such an extent that a glossary is not needed in reading the book.

Owen Wistar's books have been growing better in regular ratio since the first one appeared, and this latest one of his, *The Virginian* (The Macmillan Co.), is the best. It is in reality a collection of short stories that have appeared from time to time in the magazines, but the author and the public found them so interesting that there was nothing for Mr. Wister to do but to use them as a foundation for a novel. He has polished, welded and rewritten until you could hardly find a more interesting novel than *The Virginian*. The time, as Mr. Wistar explains, is historic yesterday, before the buffalo, the antelope and the genuine cowboy had disappeared in the face of the advance of civilization. With a cunning seldom equalled and almost never excelled, Mr. Wistar has contrived to set Mollie Stark Wood, a "very sincere spinster" from Vermont, and the Virginian, with his unmistakeable drawl, over against each other out in the wilds of Wyoming. The narrow prejudices of New England fought hard against the broad humanity of the West, and each of this couple gained enough from the other to make them the happiest pair in the world.

If any of my readers are so unfortunate as not to have any knowledge of Hull-House, Chicago, and its founder, Jane Addams, I trust they will at once set about supplying this lack in their general information. When they have read the history of this wonderful woman and her great philanthropy, they will then be prepared to read and thoroughly enjoy *Democracy and Social Ethics* (The Macmillan Co.), which is a collection of twelve lectures delivered by Jane Addams at various colleges and university extension centres. These lectures are addressed to the large class of men and women who have become unhappy in regard to their attitude toward the social order of the present day; who find it impossible to realize their own ideas and theories with regard to life, and still to conform to existing conditions, either in the family or the body politic; environment and habit often prove strong enough to regulate one's conduct in absolute opposition to one's real wishes and earnest desires.

LAURA B. STARR.

A GIRL'S PLUCK.

FOOD THAT CUT WORK IN HALF.

The food that will enable a person to accomplish in one year the work laid out for two years is worth knowing about. Miss Annie Avery, a student in Lanark, Ont., writes: "I know I felt my ill health even more than if I had been engaged in any other work, as the confinement of school only increased my sickness and inability to study.

"Last year I was on the way to a general breakdown in health; I suffered from severe headaches, was becoming a confirmed dyspeptic, nervous system broken down, and my condition went on from bad to worse until I was unable to study or even go to school.

"My parents were very anxious about me, as medicine did not help, and mother, hearing about Grape-Nuts, obtained some and I commenced to use it at once; I was very much surprised at the quick effect the food had on me. I began to get better, and as a result from its continued use I am no longer troubled with sick stomach and headaches, nor am I the nervous girl I was last year. I feel so well and study so well that I am making an attempt to get my certificate with but one year's work, when at the very least two years are always allowed for it. I have gained 30 lbs. since using Grape-Nuts and am enjoying good physical and mental health."

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"My sleep was broken and unrefreshing; I suffered intensely and it seemed only a matter of time until I must lose my reason.

"My mental distress was as great as my physical, when one day a friend brought me a trial of Postum Coffee and urged me to use it instead of coffee for a few days, saying that Postum had cured her of liver trouble and sick headaches. I replied that I thought I could not give up coffee. I had always used it as a stimulant, but the Postum Food Coffee proved to be pleasing to the taste and I used it and was surprised to see that I was resting and getting better.

"My husband brought several packages and insisted on me using it altogether. Gradually, but not the less surely, I fully recovered. I never used coffee afterwards, and when I was left a widow a year later I was able to open a dressmaking shop and support myself and little girls." Name given by Postum Co., Battle Creek, Mich.

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D. S. HOPKINS, Dept. D, Grand Rapids, Mich.



BY ALICE M. KELLOGG

[INFORMATION UPON ANY MATTERS WHICH COME WITHIN THE SCOPE OF THIS DEPARTMENT WILL BE WILLINGLY FURNISHED SUBSCRIBERS WHO WRITE TO US ENCLOSING A SELF-ADDRESSED, STAMPED ENVELOPE.]

BEDS AND BEDDING

The selection of beds and the details of their equipment are one of the most important items of modern house furnishing. The provision for comfort in sleeping-rooms would, perhaps, receive more attention if we realized that fully one-third of a life-time is spent there. In the course of three-score years fully twenty, even with only moderate sleeping, are passed in bed.

In the earliest history of beds, among the people of the East, a mattress was the only article used. This was spread out on the ground or floor when repose was sought, and afterward folded up and laid away. The Greeks at an early period had four-post bedsteads and added to them afterward a head and foot board. The Romans exceeded the Greeks in luxury and splendor, making their beds of state with tortoise-shell and ivory, with gold and silver legs.

The Britons when conquered by Cæsar slept on skins, after the manner of the North American Indians, using later sacks of straw as mattresses. The house of the ancient English gentleman was not, as a general thing, provided with bedrooms. A chamber or shed was built against the wall that enclosed the mansion and its dependencies, and in this little cell the lord and his lady slept. The young men of the house slept on tables and benches in the great hall, with woollen coverlids and blankets for warmth, and servants and attendants slept on the floor. Later, in the time of the Tudors, the four-post bedstead, an immense piece of furniture having a canopy at each corner supported by tall posts, became the fashionable sleeping couch.



No. 1.—TWIN BEDSTEAD.

The four-post bedstead came over to America with the early colonists, its place taken later by a bed of French origin with head and foot board. In the last few years, with the revived interest in furniture of the Colonial period, the poster bedstead has come back into popularity. The interlaced ropes have been given up to wire springs, however, and the feather mattress to one of hair.

White iron bedsteads are so generally used now that they may be found even in the tenement districts, where their neat, durable and simple construction means even more than in the homes of more pretension and wealth.

When the white enamel paint is too

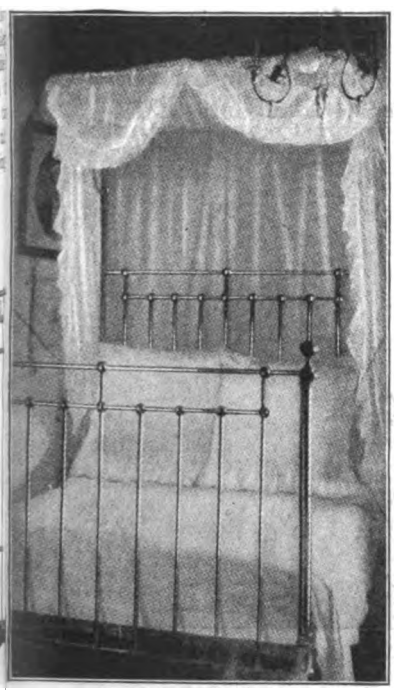
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ight for other more quiet bedroom furnishing, it may be painted over to match woodwork, walls or furniture. English people use a dull black finish on iron beds, with brass knobs to give brightness.

A special hospital bed is made in white iron that is useful in a family in case of illness. The mattress is raised several inches higher than the ordinary one to make the attendance upon the sick person easier. Cradles and cribs are also made in the same metal, with washstands and tables to match.

Twin bedsteads like those shown in illustration No. I. are now adopted instead of one double bed. They are made of brass and are treated exactly alike with mattresses, pillows and counterpanes. Almost the same effect can be obtained with two single beds placed side by side.

Brass bedsteads are generally covered with a thin lacquer to prevent the metal



No. II.—BRASS BEDSTEAD WITH CANOPY.

rom tarnishing, and this does away with ny need of polishing. The dull brass nish is sometimes adopted, at a slight ncrease in expense, to match andirons nd chandeliers.

An iron or brass bedstead becomes a ore decorative feature in a chamber hen it has a pretty canopy over the ead. The old-fashioned close shrouding f the four poster is too unhygienic for ur enlightened days, but a slight protecion for the head from currents of air is ften desirable. Fixtures of iron and rass for holding a canopy are made eparate from the bed and may be added r discarded at any time.

In a room with white-painted woodork, flowered wall-paper and white musin curtains at the windows, a canopy ver the head of the bed of the same naterial will add a cool, dainty touch. Illustration No. II.) With darker and eavier woodwork the canopy looks bet-

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CHAP. I.

Hall-Marks.

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PRACTICAL AIDS IN HOUSE FURNISHING

(Continued)

ter when made of cretonne or linen taffeta. Some wall-papers and cretonnes are made to match in color and design, and the combination is especially happy in a sleeping-room, where one may sleep under a bed of roses when the spread and canopy are of a rose-patterned cretonne.

The counterpane of a wooden bedstead may be made from two widths of printed cotton or linen and laid over the top and tucked in at the sides. For a brass or iron bed a valance should be added to the two sides and bottom to reach almost to the floor. If an iron bed is covered with a white quilt, the frill or valance should match it in an opaque muslin or dimity. Some special materials for this purpose come in stripes and festoons of flowers.

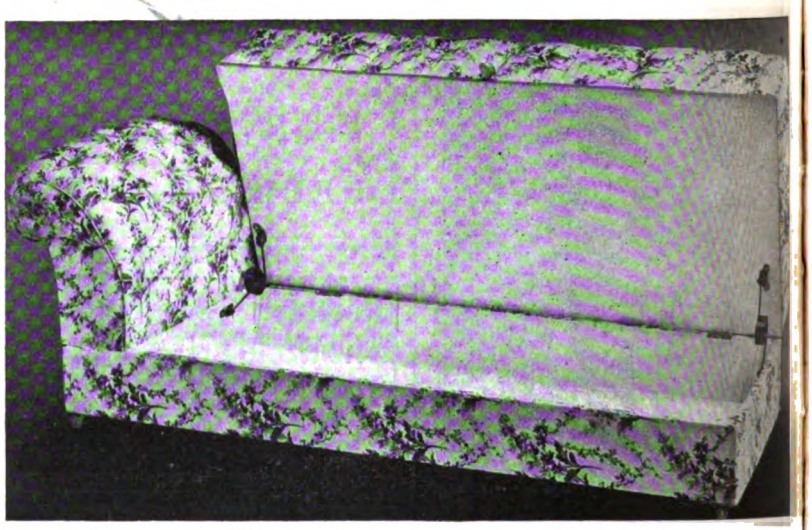
Cretonne or printed cotton is not as dainty as the white, but stays clean longer. Dotted Swiss muslin sewed over blue or pink cambric is a pretty dressing for the bed of a young girl, and a green-and-white dimity is especially refreshing for a room used in warm weather.

While the adornment of the bed is of moment, the foundations of comfort depend on the choice of springs and mattresses. Here the quality should be of the best that can be afforded; remember that a first expense in good materials is likely to be the last. Woven wire springs should be of strong make to stand the strain in the middle.

The regular full-size hair mattress is four feet six inches by six feet four inches, and five inches thick. Thirty-five pounds of hair are needed to fill this size, and the best hair is called drawings or pure curled. A mattress for a full-sized bed wears better and is easier to handle if it is made in two pieces. One piece should be the width of the bed square, the other the remaining length.

A hair mattress needs making over every few years to keep it plump and free from moths and dust. If moths get in the mattress it should be deluged with three or four gallons of naphtha, put on with a fine rose watering-pot. It should be exposed freely to the air, and lighted lamps and matches kept away until the fumes of the naphtha have entirely disappeared. Cotton mattresses have been superseded by a cotton felt in which the material is placed in layers that do not knot together. A number of manufacturers now sell these mattresses in place of the cheap hair. They are soft and clean, but cannot be made over like those of hair.

Divans are a useful addition to the house, and those that may be utilized for beds perform a double duty. The original divan which became such a favorite in the hall bedrooms of boarding-houses in place of the folding bed was a simple frame with a hair mattress laid over it and covered with a Bagdad rug. The same idea appears now in handsome styles but following the same plan. A combination bed and wardrobe box or



No. III.—BOX COUCH WITH SPIRAL SPRING ATTACHMENTS.

box couch is useful in rooms where space is limited. The couch is made with a box underneath in which skirts may be laid without folding, or where extra bed clothes may be stowed away for special need. This box couch (illustration No. III.) is lately seen with a contrivance that perfects its former weak point. This is the introduction of a spiral spring that lifts the heavy top almost automatically.

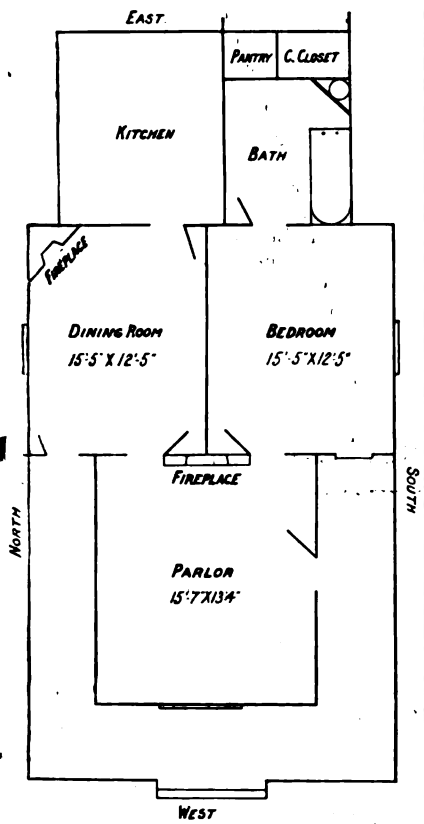
White muslin pillow shams are little used now. A wire support was made to hold them in place and another invention made on a wooden frame for the same purpose, but their popularity is waning. In their place a bolster roll made of pasteboard or wood is covered with the same material that is used on the bed spread and used as a daytime dress.

The folding bed is now seen only when necessity compels its use. The iron bedsteads and divans have done a large share in eliminating the folding bed, and the bureau or mantel that is converted into a bed at night is rarely seen.

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SUGGESTIONS TO CORRESPONDENTS.

FURNISHING A CALIFORNIA COTTAGE.—Instead of making the dining-room the sitting-room it is better to turn the parlor into a living-room. With the twelve-foot ceilings and woodwork of redwood in natural finish to consider, the parlor (or sitting-room) might be papered in a dull red printed in two tones, with furniture and carpet in green, and écru-colored lace curtains. A buff-colored paper for the dining-room might have a wide border



of yellow chrysanthemums. A striped, flowered paper on the bedroom walls might be stopped nine feet from the floor and a cream-white tint begun which would be carried over the ceiling. A picture moulding of cream white should separate the paper and tint.

DIVAN AND BAGDAD COVER.—The Bagdad couch cover is made in five different colored strips in woollen material and costs about five dollars. A cheap imitation in one piece is made in cotton goods. A better and unusual looking couch cover is the Bagdad material with a needlework decoration in colors on a plain green or terra-cotta ground. The ordinary divan is merely a frame set on four legs to hold a set of spiral springs. A hair or cotton mattress is laid on the top. Any carpenter can make a divan of this kind. The bolster roll may be made of feathers and fastened at one end.

THE DRAPING OF LACE CURTAINS.—New fashions come up every season in the draping of lace curtains, but the best style is one that has simplicity and good sense in its favor. This is either to hang the curtains straight, if the light in the room is too glaring, or, if the light is needed, to hold the curtains back at each side with cotton or silk loops. In a formal room lace curtains should hang to the floor. The more unconventional room needs only short lengths to the sill or a few inches below. The April DELINEATOR gave full descriptions of the different laces used this season.

THE PLACING OF A PLATE SHELF.—A plate shelf for a dining-room looks best when it runs in line with some of the woodwork of the room, the top casing of the doors and windows or mantel. Six inches is a good width. The supporting brackets should be

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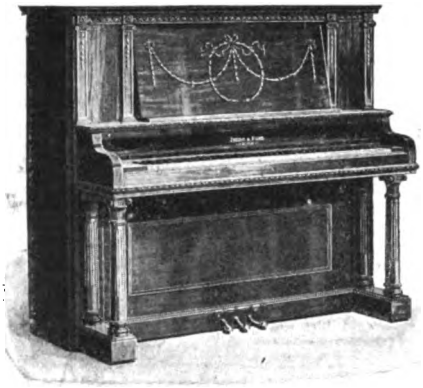
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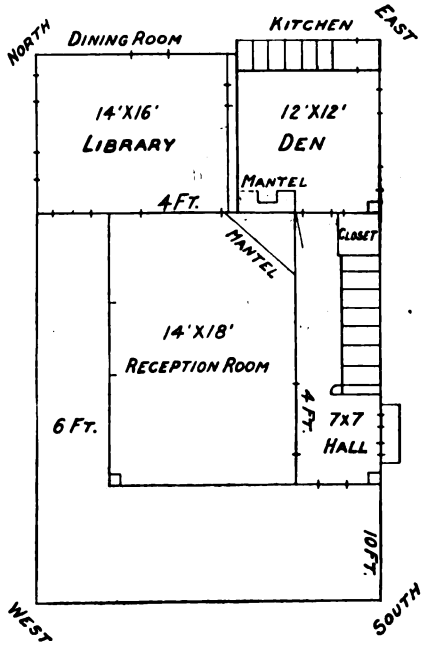
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PRACTICAL AIDS IN HOUSE FURNISHING

(Concluded)

simple and unobtrusive. With a nine-foot ceiling the plate shelf should not be lower than three feet from the ceiling. With oak woodwork and furniture and a western exposure, a good effect would be gained by using a medium-toned green burlap under the plate shelf and a yellow silk fibre paper above. The ceiling should be cream white.

PAPERS FOR A RECONSTRUCTED HOUSE.—In the hall with Colonial stairway a yellow and white paper would look well. A two-toned green paper in the parlor with its white paint and brick fireplace would be pretty. A terra-cotta paper in the den and a tapestry in the library would give variety. As the library



and den have been practically thrown into one living-room by taking down the partition, the woodwork should be kept alike, although the walls, on account of the large spaces, may be different. A four-fold Japanese screen might be kept as a means for privacy as the division is too wide for hangings.

THE PARLOR MANTEL.—With a plain blue wall-paper and mahogany furniture a blue cloth to match the walls may be laid over the mantel shelf, with a tapestry band sewed around the edge. An East Indian embroidered scarf is a pretty cover for a mantel, but if the shelf is really good in design it needs no cover of any kind. The ornaments should be few and good—a Japanese vase in quiet tones, a terra-cotta figurine, a piece of old brass or an ivory-tinted plaster cast.

TINTING WALLS.—The tinting for walls mentioned in this department is water-color paint (in dry form) mixed with whiting. Any good paper-hanger can prepare and put this on the walls and ceiling, but it is not always easy to get the exact shade required. The ready mixed colors in wall tints may be bought if they suit the requirements. The latter does not come in very strong colors.

FURNISHING AT SMALL EXPENSE.—The correspondent who inquires about this matter does not give enough idea of what is desired to make it possible to answer in a helpful way. The number of rooms, the furnishings already provided, the needs of the family, etc., are all necessary items to consider.

FURNISHING VERY SMALL ROOMS.—Three small rooms opening from each other with the same wood finish would look well if prepared and carpeted alike. The mistake too common in furnishing small houses and flats is to follow the conventional plan for houses on a larger scale.

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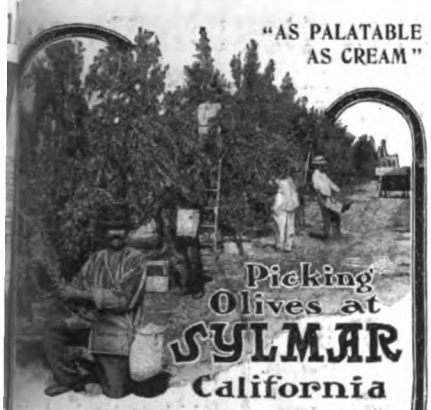
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FLOUR AS A CLEANSER.—When a knitted or crocheted article becomes soiled it may be dry cleansed by sprinkling over it flour, meal or cornstarch and allowing it to remain for some little time. When it is shaken the dirt will go with it.

CEMENT FOR STOVES.—If a stove is cracked, a good cement is made for it as follows: Mix wood ashes and salt in in equal quantities; make a paste with cold water and fill the cracks when the stove is cold. It soon hardens and will last a long time.

INK STAINS ON FURNITURE.—For ink stains on furniture add six drops of nitre to a teaspoonful of water and apply it to the stain with a feather. If the stain does not yield to the first application, make it stronger and repeat.

OIL MARKS ON WALL-PAPER.—Oil marks on wall-paper may be removed by applying a paste made of pipeclay and cold water. Leave it on all night and brush it off in the morning. A second application may possibly be necessary.

TO REMOVE RUST FROM STEEL.—Put the article, if possible, into a dish of kerosene oil; or wrap the steel in a cloth saturated with the oil. Leave it a day or two. Then apply, if the spot is obstinate, salt wet with hot vinegar, or scour with brick dust. Rinse thoroughly in hot water and dry with a flannel cloth, giving a last polish with a clean flannel and a little sweet oil.

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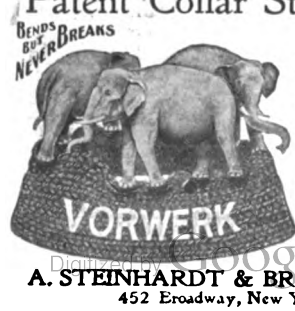
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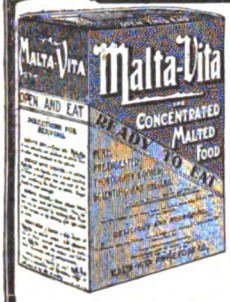
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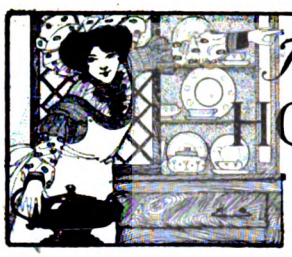
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The HOME and HOUSEKEEPING of To-day

BY MARGARET HALL

[This Department is designed to meet the Needs of Progressive Housewives Everywhere. Information upon any Topic of Domestic Interest will be gladly supplied by the Editor, upon Request, provided a Stamped, Self-Addressed Envelope is sent.]

ENTRÉES.—PART II.

CUTLETS.—The individual cutlet, at times designated chop, is an enjoyable entrée, and may be made from poultry, veal, lobster, crab, salmon or other fish, previously cooked, cut up or finely minced, seasoned and served with a sauce such as directed for croquettes. The proportions of the ingredients, seasoning and sauce, as well as the other directions given in connection with croquettes, may be followed in the case of cutlets up to the point of forming the cutlet. After the hardening process has been reached, the mixture may be moulded into flat, oblong shapes resembling the meaty portions of a French lamb chop, then dipped into beaten egg, crumbed and fried as in making croquettes. With chicken or lobster cutlets, a small incision is next to be made in the pointed end, and into this is inserted a lobster claw or the very small joint of a chicken wing; for other varieties a spray of parsley may be used as a dainty finish. Tin forms may be obtained for cutting and shaping cutlets, but they are not absolutely necessary.

For the benefit of those who may desire detailed instruction at this juncture a formula is given for lobster cutlets. A sauce may be made from a generous half-pint of cream or rich milk, into which as it reaches the boiling point may be stirred a blending of two tablespoonfuls of butter and two tablespoonfuls of flour mixed with a teaspoonful of dry mustard. A couple of moments before the sauce is sufficiently cooked to be removed from the fire the finely cut up meat of a lobster weighing about three pounds, a grating of onion juice, a tablespoonful of minced parsley, a dash of paprika and a seasoning of salt may be added, and at the last instant the well-beaten yolks of two eggs and a dessertspoonful of lemon juice. Whip the mixture up thoroughly as it is taken from the fire. The whole is then poured out on a dish to cool and harden, formed into cutlets about half an inch in thickness, dipped in egg and crumbs, placed in a frying basket and fried in a boiling hot frying medium.

The same directions may be followed for chicken or salmon cutlet, with the omission of the mustard. Chopped mushrooms, truffles, a dash of curry and a suspicion of garlic may be used where correct in combination with the chief ingredient.

Finely minced veal uncooked may be made into individual cutlets with a savory seasoning of sage, minced parsley, onion, etc., and served with a tomato or cream sauce. Left-over cold ham, lamb, mutton and cold fish may also be used to good purpose for cutlets.

CROUSTADES.—With little trouble and but limited demands upon one's time a croustade will yield a delicious and attractive entrée. Take a loaf of bread about three days old with good, firm, well-browned crust on all sides. Cut off the top crust evenly, remove all the soft interior portions of the bread, leaving a sort of box with side walls and a bottom crust of about at least a quarter of an inch in thickness. Spread the entire inside lightly with butter and place the loaf in a hot oven until the interior becomes crisp and well browned but not burnt. A good portion of the bread removed from the inside may also be crumbed and put into the oven to brown slightly. A filling is to be made similar to that used for lobster, oyster or chicken patties and put into the croustade with alternate light sprinklings of the browned bread-crumbs, and when nearly filled with the mixture, a covering of the remainder of the bread crumbs is added in a mound, dotted with small bits of butter, and put back in the oven to bake slowly for half an hour before being served. Sprays of parsley sprinkled over the top of the browned croustade, with the dish in which it is to be placed garnished with lemon points and parsley, will give an effective finish. A lobster croustade may be placed in a bed of lettuce leaves with a lobster claw here and there among them.

Individual croustades may be made of shapely breakfast rolls or thickly cut slices of bread scooped out in the centre, buttered and browned as above directed.

A delicious and seasonable croustade may be made of Little Neck clams, the filling to be made on lines directed for creamed oysters, except that the clams may first be put on to steam in their shells. When these open, the clams may be put into the croustade with the filling. A portion of the liquor is to be used in making the sauce, which is to be seasoned with onion juice and minced parsley in addition to a little salt and paprika.

Shrimps and lobster may be used in combination in croustades.

Croustades may be made of rice cooked very dry and browned in the oven in individual portions with an open centre space. Kidney sauté and Madeira sauce will provide an epicurean accompaniment.

CANAPÉS.—A canapé is a dainty piece of toast on which is presented some

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tory preparation of anchovy, crab, ieese, sardines, eggs, ham, etc. The first ›int here is to make the toast attract- ›. The slices of bread may be square, ›long or round. The bread should not › fresh; the crust must be wholly re- ›ved, and each slice should be about ›e-quarter of an inch thick. The toast ›ay be made over the fire or under the ›me of the gas range, or the bread may › fried in butter until a rich golden ›rown; but in any case it must be watched ›refully, and when ready to serve it must › crisp and hot. One of the best mix- ›res used in this connection is the well- ›own "canapé Lorenzo," so called in ›mpliment to the well-known restaura- ›ur Lorenzo Delmonico, with whom it ›as a favorite dish. Being worthy of ›pecial mention the formula is given ›erewith:

Boil in salted water for twelve minutes ne dozen and a half hard-shell crabs. When cool enough to handle remove all he crab meat and season with a table- poonful of salt and a teaspoonful of ›aprika. Place in a saucepan an ounce ›r one tablespoonful of butter with a ›ery small finely chopped onion. Let these ›ook together for two minutes, without ›rowning. Sift in two tablespoonfuls of flour and stir with a wooden spoon for two minutes longer, then add a gill of ›roth or stock; stir well while these ingredients cook continuously for about five minutes. Set aside over a portion of the range when the fire is moderate, add the crab meat and let cook very gently for fifteen minutes, stirring occa- sionally, then remove to a dish and let cool. In a frying-pan put a tablespoonful of butter over the hot part of the range, mix in well one tablespoonful of flour and cook until smoothly blended, for about three minutes. Add two ounces each of grated Swiss cheese and grated Parme- san cheese and stir all well together. Remove to a dish and allow to cool. Have in readiness six slices of perfectly toasted crisp bread and place on each a layer of the crab forcemeat. Separate the prepared cheese into six portions, making each into a small round form or ball about two inches in thickness. Place one of these over the crab mixture in the centre of each canapé. Place in a hot oven to bake for about five minutes and serve immediately. If possible, bake in the dish on which the canapés are to be sent to the table.

An emergency canapé of sardines may be made of a mixture composed of a large boxful of boneless sardines with the skin removed, four hard-boiled eggs chopped fine, three tablespoonfuls of bread-crumbs, half a pint of cream or very rich milk, a large tablespoonful of butter. Melt the butter, add the cream and crumbs, sardines and eggs and sea- son to taste with paprika and a little salt. Serve on crisp toast very hot. This canapé mixture may be made in a chafing dish.

VOLS-A U-VENT.—A *vol-au-vent* is a sort of large deep pie the pastry for which may be made according to the directions given last month for patty



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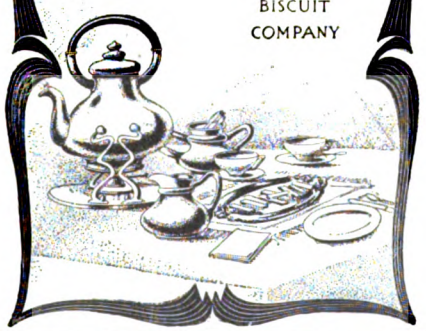
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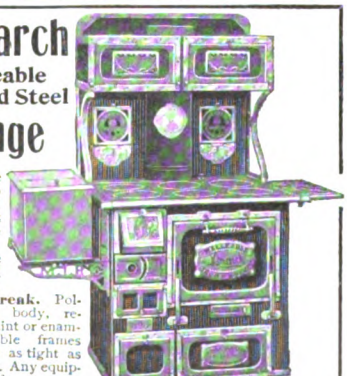
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HOME AND HOUSEKEEPING

(Continued)

shells, folded and rolled out at least six times consecutively before being placed on the ice. The quantity of paste used in making six patty shells will produce one *vol-au-vent*. It is to be rolled out into a round form about an inch and a half thick and between six and seven inches in diameter, then cut with a sharp, firm knife, downward about half-way through, in a circle, about an inch and a half from the edge. This inner circle is lifted out, when baked, and will serve as a cover for the *vol-au-vent* when filled. The upper surface of the paste is to be brushed over with white of egg and placed in a very hot oven for about half an hour. The upper, cut-out, circular crust is removed, and the soft, unbaked portion which will be found inside underneath is taken out; the interior of the *vol-au-vent* is brushed over with white of egg and then placed back in the oven to brown slightly before the filling is put in. This may be of game, poultry, lobster, sweetbreads, tongue, etc., with mushrooms, truffles and various seasonings and appropriate sauce. The *vol-au-vent* must always be made hot just before the filling is put in, and it must be served as soon as ready.

TIMBALES.—These provide a tempting entrée in appearance and in relish. Timbale moulds are obtainable at any first-class household furnishing establishment, either individually or in sets of six or one dozen on a tin sheet foundation. The moulds are to be buttered well inside and a lining sprinkled in of any of the following ingredients: Finely grated bread-crumbs, minced parsley or chopped ham, tongue, truffles, etc., to form a coating to the timbale when it is removed from the mould. Tiny slices of pickles or beets may be also used in lining the moulds, which are next to be filled with a force-meat made of turkey, chicken, game, veal, sweetbreads, crab, fish, etc. Spaghetti, rice and macaroni also make excellent timbales.

Any of the following sauces may be made to pour over the timbales when unmoulded and placed on a hot serving dish: cream, tomato, mushroom, Hollandaise, Spanish, Allemande piquante, Béchamel, mayonnaise and tartare.

An effective timbale may be made of *pâté de foie gras*, or game or chickens' livers, etc., in combination with aspic jelly, with an accompaniment of mayonnaise. In emergency potted or devilled chicken or game or veal loaf may be used. A recipe given below for chicken timbales will serve as a model in making many others, such as sweetbreads, veal, crab, etc.

Chop and then pound well in a mortar until perfectly smooth one pint of uncooked white meat of chicken, adding very gradually as you proceed the well-beaten whites of two eggs, and press all through a fine sieve, a spoonful at a time. Put this mass into a bowl, season with salt and paprika and stir in slowly a cupful of rich cream; when thoroughly mixed turn into timbale moulds which have been buttered and lined with finely minced parsley. Cover with greased paper and place in a panful of boiling hot water in a medium-hot oven for about a quarter of an hour, or until the mixture in the timbale mould is cooked and feels firm to the touch. The hot water in the pan should reach only to two-thirds of the height of the moulds, and it should not boil hard but simply simmer. These timbales are to be removed from the moulds and placed on a hot dish and the following sauce poured over them.

Blend together in a hot saucepan one tablespoonful of butter and two of flour, adding gradually a pint of rich milk in the manner already given for making a cream, or white sauce; add a well-drained can of mushrooms and let all simmer for fifteen or twenty minutes. Season with salt and paprika and just before taking up from the fire add the well-beaten yolks of two eggs, and pour over the timbales, which should be served at once.

Emergency timbales, as suggested above, may be made by putting down in a saucepan a large cupful of cold water with a finely chopped small onion, a carrot, a stalk of celery, a sprig of parsley, a bay leaf, four whole peppers and two cloves and letting these simmer for half-an-hour; add also a teaspoonful of beef extract of some good brand, which has been dissolved in a small cupful of hot water. Salt to taste and a few moments before removing from the fire combine with this a small cupful of cold water in which has been standing for at least five minutes a heaping tablespoonful of granulated gelatine. If it is thought desirable to darken this, a few drops of kitchen bouquet will answer. On removing from the fire strain through a thick cloth and let stand in a cool place until the emergency aspic jelly becomes partially solidified. Pour into the bottom of the timbale moulds which have been standing filled with cold water, to be emptied at the last moment, a quantity of the jellied mixture sufficient to form a foundation of one-quarter the depth of the mould, and place in the centre of this a small rounded oblong portion of either the *pâté de foie gras* or potted highly seasoned chicken, game or ham, leaving sufficient space on all sides to pour a coating and top layer of the jellied aspic, so that when the timbale is unmoulded the clear jelly will enclose the other ingredients in the centre. Served on lettuce leaves, with mayonnaise salad dressing these timbales will be found very enjoyable as well as attractive in appearance.

SALPICONS.—A salpicon is a mixture of varied kinds of cold cooked meats cut into small dice and mixed with a thick rich sauce, and it may be used in filling patties, *vol-au-vents*, etc. Dark sauces may be used in combination with dark meats, and light or creamy sauces with light meats. A salpicon of lobster and shrimps is delicious in Béchamel sauce.

A mixture of different kinds of fruits is berries, bananas, peaches, pineapple

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grapes and oranges, sweetened and flavored with wine, if desired, and served with whipped cream or with ice cream, making a delicious dessert, is called a salpicon, as well as at times a macedoine of fruit or a fruit salad.

RISSOLES.—Rissoles are made of fine pastry rolled out into small portions, a scant quantity of meats, oysters or lobster or other salpicon placed in the centre, the edges folded over, pressed together securely, a little border of pastry added and these fried in hot fat or oil.

EN COQUILLE.—This is the French term used for dishes cooked in shells or other small individual dishes. The chief ingredient may be combined with a sauce after the formula given for patty filling, *vol-au-vents*, etc., then placed in the dishes as indicated, sprinkled with a layer of fine bread-crumbs, dotted with tiny bits of butter and baked in a hot oven until well browned. The principal ingredient may be, as with patties, chicken, sweetbreads, lobster, oysters, etc.

These mixtures are sometimes served in ramekins, etc., or on an entrée plate without being baked, with the suitable sauce poured over the cut-up meat, poultry or fish and designated "*à la poulette.*" Strictly the sauce termed "*à la poulette*" is made without flour, the thickened consistency being derived from beaten yolks of eggs. Put on to heat a pint of white stock (veal or chicken) and when hot move to a moderate portion of the range while beating in a cupful of rich cream, which must be added very slowly, and finally the well whipped yolks of four eggs. Continue to beat well without ceasing until all are smoothly blended. Return the vessel only for a single minute to the hot part of the range that the sauce may thicken. Add a tablespoonful of minced parsley, a tablespoonful of butter divided in small bits, a dessertspoonful of lemon juice, paprika and salt to taste, stirring the ingredients thoroughly even after the sauce is removed from the fire. Serve without delay that the mixture may not curdle.

The following recipe will be of service as an entrée:

SOFT SHELL CLAMS *À LA* NEWBURG.—Use the soft, tender portion only (the body part) of about four dozen soft-shell clams, taking care that they do not become torn or mutilated in any way. Rinse them well in clear cold water and place in a stewing pan with about an ounce of butter, a wineglassful of good Maderia wine, two finely chopped truffles and a seasoning of paprika; cover and allow to simmer gently for about ten minutes. Put into a deep bowl the yolks of three eggs, beat well and add gradually a pint of cream; continue the beating for three or four minutes and then pour over the clams in the stew-pan, shaking this utensil gently but continuously while still on the range for two or three minutes, that the mixture may thicken. Do not let it boil, as it will curdle; and be very careful not to break the clams. Serve immediately.

Other entrées will be found in former articles of this series under various headings of roasting, braising, etc.



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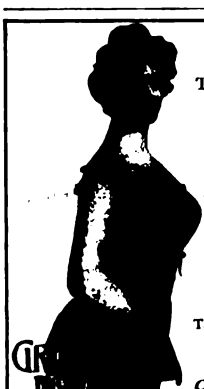
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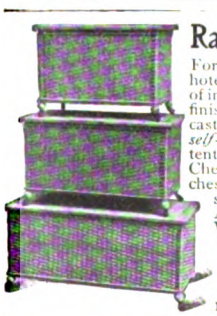
With them eating is not yet a habit. They want to eat only when they are hungry, or when something tempts their taste. There is nothing wrong, as a rule, with the child who wants to play when it is time to eat.

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The Kitchen

WHEN PEACHES RIPEN

PEACH MOUSSE.—Pare and slice enough fine ripe peaches to make a pint of pulp when rubbed through a coarse sieve. Add a teacupful of sugar and a teaspoonful of ratafia flavoring. Mix well together and add one quart of good cream which has been whipped and drained until there is not a drop of liquid cream left in it. Pack the mousse in a plain mould (which has been dipped in ice water), heaping it in closely and lightly. Cover the mould when filled and bind a piece of buttered muslin tightly around the edges to keep out the salt water. Bury the mould completely in a mixture of salt and ice and let it remain for four hours.

PEACH CUP CUSTARD.—Pare and rub through a coarse sieve enough fine, mellow peaches to make a pint of pulp. Add the yolks of three eggs and a whole one well beaten, two cupfuls of cream, four tablespoonfuls of white sugar and half a teaspoonful of almond extract. Mix thoroughly together and pour into cups. Place these in a dripping-pan nearly full of hot water and bake in a moderate oven. Make a meringue with the whites of the eggs and three tablespoonfuls of powdered sugar. Drop it in the cups just before the custard has finished baking, and sift powdered almonds over it. Serve very cold with sponge-cake or lady fingers.

PEACH CHARLOTTE RUSSE.—Soak half a package of gelatine in half a cupful of water for two hours. While it is soaking whip a quart of cream in the following manner: Set the bowl containing the cream in a panful of cracked ice and have beside it a second bowl with a sieve standing in another panful of the ice. Whip the cream rapidly, and as fast as the froth rises skim it off into the sieve, and re-whip any liquid that drains through into the bowl. Rub a three-quart mould with sweet soft butter and line it with thirty fine, ripe peaches that have been pared, halved and dipped, one by one, into a rich sirup that has been boiled until it will candy. When the mould is completely lined with peaches, set it away to harden. Add to the soaked gelatine just enough boiling water to dissolve it. Stir a cupful and one-half of sugar quickly into the cream, then strain in the gelatine. Stir steadily until it begins to thicken, then pour it into the peach-lined mould and set in a cold place for two hours. When wanted lay a flat dish over the mould, invert it quickly, lay a cloth wrung out of hot water around the outside of the mould for a minute and lift the mould carefully off. This may be made even more delicious by filling the halved peaches with blanched almonds cut in strips and dipped in the sirup used for the peaches. Half the quantities will prove abundant for the average family.

PEACHES IN TAPIOCA JELLY.—Soak a cupful of tapioca over night, in the morning add a quart of water and cook in a double boiler until perfectly transparent. When done add a cupful of sugar, a teaspoonful of lemon extract and six fine mellow peaches pared and cut in thin slices. Stir lightly together and set away to harden.

WHIPPED PEACH CREAM TRIFLE.—Soak cocoanut macaroons in the sirup of rich preserved peaches until rather soft. Beat the whites of four eggs until very stiff, then beat in by degrees half a cupful of powdered sugar and two tablespoonfuls of the peach sirup. Mix in lightly a pint of sweet cream. Whip to a stiff froth and place in alternate layers with the soaked macaroons in a deep glass dish, heaping the cream on top. Sprinkle over it shredded cocoanut.

STEAMED PEACH PUDDINGS.—Add two teaspoonfuls of baking powder and half a teaspoonful of salt to two cupfuls of flour. Sift twice and add enough milk to make a thick batter. Beat thoroughly and put a spoonful of the batter into each of six buttered cups; add a thick layer of thinly sliced, sweetened peaches, fill the cups with batter, set in a steamer over boiling water for half an hour. Serve hot with lemon sauce or peach sirup.

PEACH SHORT-CAKE.—Mix one quart of sifted flour, three teaspoonfuls baking powder, half a cupful of butter and half teaspoonful of salt together, then add the beaten yolks of two eggs and milk to just make a soft dough. Bake in a high pan; when done split with a hot knife, spread with butter and lay on pared quartered peaches; dust with pulverized sugar, place the other crust on top, spread with whipped cream, sweetened and flavored with lemon and vanilla, then lay halved, pared fruit on top; dust with sugar and serve.

Another good recipe is to make a rich biscuit dough; put together as quickly and with as little handling as possible; roll into sheets half an inch thick, and bake in a well-greased pan, laying one sheet on top of the other; as soon as baked separate them and spread between the crusts a thick layer of ripe peaches sliced and well sweetened. Spread the peaches on top also and serve with whipped cream or with sugar and cream.

PEACH PIE.—Peel, stone and slice the peaches. Line a pie plate with crust and arrange the fruit in it. Sweeten well and add a little water with a teaspoonful of flour sifted over. Bake with an

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upper crust. Serve with sugar and cream.

PEACH PUDDING.—Beat two eggs until light, add two tablespoonfuls of cornstarch and a quart of milk. Sweeten to taste, stir well and let come to a boil. Pour over a dish of sliced peaches. Serve cold.

Another good way is to soak a fourth of a pound of sago over night in cold water. Pare a quart of peaches, put them in a buttered pudding dish and pour over the sago. Add three tablespoonfuls of sugar and a cupful of water. Bake for an hour in a moderate oven. Serve hot with cream.

PEACH SNOW.—Soak half a box of gelatine in one cupful of cold water until soft. Boil together for five minutes one cupful of sugar and the same quantity of water; take from the fire and add the gelatine. Stir until dissolved, strain and add a cupful and one-half of peach pulp, prepared by rubbing the pared peaches through a fine sieve. Set aside, stirring occasionally until the mixture is quite thick. Whip the whites of four eggs to a stiff froth, add by degrees the jelly mixture and continue to whip until the whole mass is very stiff. Wet a pudding mould in cold water, pour in the pudding mixture and set on the ice until firm enough to turn out.

PEACH ICE CREAM.—Remove the skin and stones and press the peaches through a potato ricer, and to a cupful and one-half of pulp add the juice of a lemon and a cupful and one-fourth of sugar. Turn into the can of a freezer packed for freezing; let stand until chilled, then add a pint of thin cream, and freeze as usual. Pack in a brick mould, and when turned from the mould surround with sliced peaches, sugared and chilled. Sprinkle the whole with chopped pistachios or almonds.

PEACH TRIFLE.—Boil together for five minutes one scant cupful of sugar and one cupful of water, dropping into it as fast as stoned the pits from one quart of ripe peaches. Keep the stones in the syrup for ten minutes, drawing the saucepan to the side of the fire. Skim them out and lay in the pared peaches, stewing slowly until they are tender. Set aside until the first heat has passed off, then press through a sieve. Line a glass dish with stale sponge-cakes dipped in sherry; spread over them the cold peach pulp and cover with a cupful and one-half of thick cream sweetened and flavored with two tablespoonfuls of powdered sugar and one-fourth of a teaspoonful each of lemon and vanilla and whipped to a thick solid froth.

PEACH DUMPLINGS.—Make a biscuit dough with a pint of flour, two tablespoonfuls of butter, a scant half-teaspoonful of salt, a teaspoonful of baking powder and enough milk to make a soft dough. Roll out and cut into four-inch squares. Pare the peaches and in the centre of each square place three or four halves, according to the size of the peaches; gather and pinch together the edges of the dough. Place the dumplings close together in a well-buttered pan, pour over them one-fourth of a cupful of cold water, cover closely and put in a hot oven; in about thirty minutes uncover and let brown for fifteen minutes. Serve with hard sauce into which have been whipped a few spoonfuls of the pulped fruit.

PEACH FRITTERS.—For the batter take a cupful of flour, two eggs, half a cupful of cold water, half a teasponful salt and a tablespoonful of melted butter. Separate the whites and yolks of the eggs and beat the latter enough to be well mixed; add to them the water and stir this into the flour. Add the salt and butter and beat until perfectly smooth. Whip the whites of eggs to a stiff froth and stir them lightly into the batter. Pare, halve and stone a number of firm peaches and have ready a deep kettle of smoking-hot fat. Dip each half peach in the batter and drop into the fat, turning them over that they may be evenly colored; drain on unglazed paper and serve, dusting them lightly with powdered sugar.

PEACH SALAD.—Pare a quart of ripe yellow peaches and cut in slices; slice very thin half a cupful of blanched almonds. Mix the fruit and nuts with two-thirds of a cupful of mayonnaise, to which one-third of a cupful of whipped cream has been added. Serve immediately on lettuce leaves.

PEACH FRAPPÉ.—Select firm, perfect peaches, peel carefully and cut into small pieces, put in a freezer, pack in salt and ice and let stand two hours. Remove from the freezer, sprinkle well with powdered sugar and serve.

PEACH BLANC-MANGE.—Soak a quarter of a pound of tapioca and simmer for fifteen minutes in a pint of milk; stir until transparent; then add three-fourths of a cupful of sugar, a pinch of salt and a teaspoonful of vanilla; turn into an oiled mould with alternate layers of pared peaches cut into small pieces; serve with plain cream.

There are many months when fresh peaches cannot be obtained; therefore, the model housekeeper, "taking Time by the forelock," fills well her storehouse while the season lasts.

EIGHT DAINTY SOUFFLÉS

OMELETTE SOUFFLÉ.—To the beaten yolks of four eggs add three tablespoonfuls of pulverized sugar, one teaspoonful of flour and a pinch of salt. Flavor with lemon juice. Whip the whites of six eggs until stiff but not dry; then lightly mix with the yolks. Pour into an omelette pan, bake in a quick oven until well risen and nicely browned. Roll out on a hot platter, sift powdered sugar over the top and serve at once.

CHEESE SOUFFLÉ.—Make a cream dressing of one cupful of milk and three tablespoonfuls of butter blended with the same quantity of butter. Let boil up once and one minute longer. Remove from the fire; then stir into it one cupful of grated cheese and the beaten yolks of three eggs. Season with salt, pepper and a very little mace. Fold in the whites of the eggs, whipped firm. Turn into a

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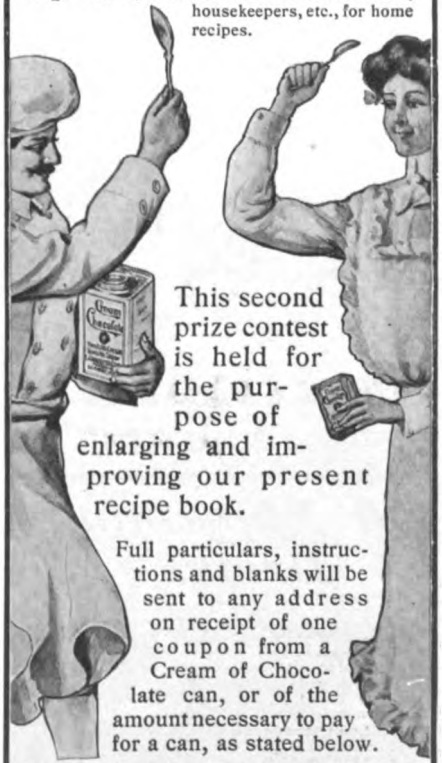
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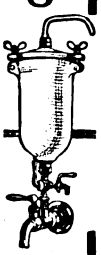
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THE KITCHEN

EIGHT DAINTY SOUFFLÉS
(Continued)

buttered ramekin and let stand in a quick oven until risen and browned. Serve immediately.

PRUNE SOUFFLÉ.—Wash half a pound of prunes in warm water, put them to soak for six hours in cold water to cover, then stew in the same water until soft and tender. Drain, remove seeds, sweeten to taste and beat to a smooth paste. Beat the whites of four eggs until stiff, add to the prune paste, turn into a buttered baking-dish and bake for twenty minutes. Serve hot or cold with whipped cream.

BANANA SOUFFLÉ.—Slice a sufficient number of bananas in a buttered ramekin, sweeten to taste and flavor with lemon juice. Prepare a custard of one quart rich milk, the yolks of four eggs, and half a cupful of sugar. Pour while hot over the bananas, cover with meringue and brown in a slow oven. Serve cold.

ORANGE SOUFFLÉ.—Make a rich custard and pour it over stale sponge-cake cut into small cubes and saturated with orange juice. Cover with meringue, brown nicely and serve.

PEACH SOUFFLÉ.—Remove the kernels from ripe, juicy fruit; then press through a sieve. To the pulp thus obtained add half a pound of pulverized sugar and the beaten whites of three eggs. Whip the whole until very light; then fold in the whites of four more eggs beaten stiff, and let stand in a brisk oven for five minutes. Serve at once.

Cooked fruit may be treated in the same manner.

LEMON SOUFFLÉ SAUCE FOR FRUIT PATTIES.—Bring a cupful of milk to a boil, then stir into it the beaten yolk of one egg mixed with half a cupful of powdered sugar. Cook for three minutes, stirring constantly. When perfectly cold stir in the juice and grated rind of one lemon. Just before serving whip in the whites of two eggs that have been beaten until firm.

ONION SOUFFLÉ.—Prepare a white sauce of a pint of milk, one ounce of butter and half an ounce of flour. Pour this over half a cupful of breadcrumbs mixed with a cupful of finely chopped boiled onions and the yolks of three eggs. Season with salt and pepper, stir well, then whip in the beaten whites of three eggs. Bake in a slow oven until well risen and nicely browned. Serve hot.

KATHERINE E. MEGEE.

FROM A COOK'S NOTE-BOOK

If you have skimmed a soup clean, as you imagine, and still find floating on it tiny globules of fat, whisk across the top of the hot stock lightly, a piece of clean white blotting paper or a dab of absorbent cotton. Touch simply where the fat floats and it will become perfectly clear after a few minutes' effort.

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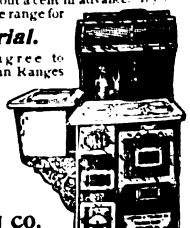
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251 Franklin Street
Chicago

THE KITCHEN

FROM A COOK'S NOTE-BOOK

(Continued)

rapidly the ice melts, the faster the cream will freeze.

Often the best pickles, after standing for some time, will begin to make the vinegar in which they are put up look muddy. If you add a few strips of horseradish root or half a cupful of nasturtium seeds, while putting up the pickles, the vinegar will remain perfectly clear until the last cucumber has been eaten.

Cake in which strong coffee has been used instead of milk requires a different treatment, when baked, from any other butter cake. After it cools, it grows dry and flavorless. This can be prevented by wrapping it hot from the tin in a clean napkin and then inside a towel. There seems to be some peculiar advantage gained in flavor and tenderness by shutting in the heat and steam for an hour or so, a treatment which would ruin almost any other cake.

Do not bake a fruit-cake as our grandmothers did. The latter-day method of steaming produces a cake which bears no more comparison to the dry, wizened fruit-cake of the past than a well-cooked cereal does to sawdust. If fruit-cake has to be made, it is so much easier to double or treble a recipe and have two or three cakes instead of one. The work is little more and they will keep for years. If you have a tall steamer which accommodates food in tiers, put the cake in three or four tins, half filling each one, and steam it for at least three hours. Water enough to prevent the kettle boiling dry must be put in before the vessel goes on the fire, as a slight joggle would ruin the cakes. When they are cooked set them in a cool oven not to bake, but simply to dry off any superfluous moisture. Cool as soon as possible and set away wrapped with waxed paper in a closely covered jar. Fruit-cake must not be iced until just before it is used.

When you wish to make bread pudding take on a new and rather dainty appearance, bake it individually in small custard cups. Lay a whip of meringue on top of each, with a spoonful of red jelly.

A delicious novelty in a vegetable dish may be had by cutting parsnips into strips about three inches long, allowing them to soak in cold water for half an hour, then drying in a towel and frying in deep fat as if preparing French fried potatoes.

When you reach the bottom of the potato barrel and find a panful of tiny potatoes which paring would reduce to nothing, transform them into delicious Massasoit potatoes. Scrub thoroughly with a vegetable brush and boil until nearly cooked. Skin and pile them in a shallow baking dish. Pour over them a thin cream sauce and toss them lightly with a fork until well coated with the sauce. Sprinkle with Parmesan cheese and bake until delicately browned.

If you would bring out an indescribably fine flavor in coffee, shake into the pot, just before pouring on the hot water, the merest dust of salt.

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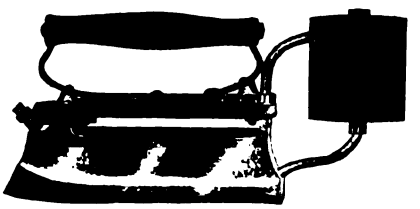
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THE KITCHEN

FROM A COOK'S NOTE-BOOK

(Concluded)

Stale sponge-cake may be transformed into an excellent dessert by cutting it in slices and toasting it delicately over the coals. Spread whipped cream on each slice and into it drop a teaspoonful of apple or quince jelly.

Never allow a sauce, after it is creamy and smooth, to boil. Let it cook a few minutes in a double boiler if desired, but do not let it bubble, or its flavor will be ruined.

Do not cover a pan in which rice is boiling; there will be an ebullition, and the starch water will pour over and soil the stove. Rice cooks quite as well in an uncovered kettle.

A secret of the delicious spaghetti and macaroni served in Italian *table d'hôte* restaurants is that instead of being boiled in water, the cereal is cooked in very rich stock. The stock may be used again for any purpose as the macaroni absorbs very little of the liquor and leaves it quite clear. This same dish, when served with tomato, is not hastily covered with the sauce and carried to the table; instead, it stands in the tomato for an hour or two, kept perfectly hot, but subjected to no further cooking, in a covered dish set in a bain-marie. This treatment allows it to absorb all the excellence of flavoring, and it is made tender to no small degree.

Occasionally while cooking together potatoes and codfish for fish balls, the mixture is left on the fire just a moment too long, which makes the balls soft and wet, instead of dry. Do not add flour to thicken, for that results in a tough, pasty fish-ball. Instead, stir into the moisture enough of the soft crumb of bread to make it dry enough to roll; then shape and fry as usual.

When broiling a steak or ham over the coals keep the fat side of the meat toward you. It will not splutter and blaze as badly as if held over the hottest part of the fire. It is a good idea while broiling anything to cover the front shelf of the stove with a newspaper. The blackened grease-spotted sheet you crumple up later will make you realize how much work you have saved yourself.

A certain Boston hotel is famous for its fried oysters. Instead of rolling the shell-fish in egg and crumbs the *chef* washes them, dries them thoroughly and dips them in a thin, highly seasoned oil mayonnaise, then in crumbs. This process gives oysters a flavor which is indescribably piquant.

Never boil potatoes at a gallop, the rapid cooking wears off the outside of a potato before the inside is cooked. Occasionally large potatoes will become soft outside even when gently boiled, and the centre so hard it cannot be pierced with a fork. When this happens, add to the boiling water in the pan one pint of cold water. There will be heat enough left inside the potato to finish cooking it, while the chill to the water will retard any further cooking of the outside.



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Suit No. 187—A distinctive and modish suit made in fine quality Venetian cloth in tan, tobacco brown, crimson, mulberry, hunter's green, navy blue and black, has 5-gored skirt, with panel front and very wide graduated flounce. A narrow band of the goods, piped with peau de soie in the same color, and finely stitched, ornaments each side of the front widths and heads the flounce, additionally trimmed with silk passementerie ornaments where the straps join. Lined with percaline and finished with best quality brush braid.

The jacket is a blouse, with open seams bound with peau de soie and underlaid with the fabric of the gown finely stitched on each edge. Revers and collar are in one, and there is a charming device that gives the effect of an accessory sailor collar in front, that forms a panel in the middle of the back, all bound with peau de soie, and the narrowing at the bottom gives very graceful lines to the back.

Trimmed front and back with the silk passementerie ornaments, as is the band of the bishop sleeve. A narrow belt and peplum, stitched and bound, complete this elegant garment which closes invisibly with hooks and eyes, and is lined throughout with the best quality taffeta.

$35.00



There is an ease of style about this model that will make it very popular. The workmanship is exquisite, nothing daintier than the fine narrow pipings, exquisite stitching and rich handmade ornaments could be devised for the trimming of a tailored frock.

Printzess
DISTINCTION IN DRESS

garments are always right, but the coming season shows some especially attractive features. The

UNIVERSALLY BECOMING

blouse will be much in evidence, as will the graduated flounce, which imparts style to every figure. Skirts remain close-fitting at the hips and flaring at the bottom. Walking skirts remain in length about the same as last Fall—much longer than the previous season—and incidentally much more graceful and becoming. They are invariably made of heavy fabrics, self-trimmed and stitched. The range of cloths for this season includes the loose, warm-looking basket weaves, camel's hairs in solid colors as well as those with white hairs, solid, novelty mixtures and the standard cheviots, broadcloths and Venetians.

Skirt No. 415 is a handsome model, executed in all wool melton and with a choice of colors, embracing olive, light and dark gray, oxford, blue and fawn mixtures and black. It is unlined, each seam trimmed with a strap of the goods put on with seven rows of fine stitching. Faced on the bottom, finished with 12 rows of stitching, and above this is an applied pattern of the fabric, also fully stitched. The skirt is **quietly elegant**, and will be admired by those who seek fine material, excellence of style and finish, and who appreciate exclusiveness of design. Thoroughly practical and serviceable for walking, traveling, etc.

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WINDOW GARDENING

By WARD MACLEOD

[FLORAL QUESTIONS OF A SEASONABLE CHARACTER, TO BE ANSWERED IN THESE COLUMNS, SHOULD REACH THIS DEPARTMENT SOME WEEKS IN ADVANCE OF PUBLICATION. WHEN A REPLY BY MAIL IS DESIRED, A SELF-ADDRESSED, STAMPED ENVELOPE SHOULD BE ENCLOSED. ADDRESS COMMUNICATIONS TO WARD MACLEOD, CARE OF THE DELINEATOR.]

The window garden often almost wholly represents the floral world to dwellers in the crowded localities of the cities where story upon story towers skyward and buildings are built so close that space is denied for even a blade of grass to grow. It forms the miniature Eden of the invalid and the busy worker held within the close confines of the home, and serves as the field of indoor floriculture to the many devoid of conservatory or greenhouse. It is an education, a recreation and an industry in one; the result is not only refreshing and refining, but remunerative in whatever light we view them. To make it a success, it is necessary to enter into the work with the same love, energy and enthusiasm that insure success along other lines. The one who introduces plants into the home merely as a decorative feature, caring for them under protest and bewailing the litter of falling leaves and fading flowers, will never score a success. This is the reward of the true plant lover who sees in each specimen a friend, a member of the immediate family, with special beauties and requirements according to its own peculiar construction, just as in the real family the personality of each child is recognized and met with measures conducive to its best development. Aside from the number of flower growers who are of necessity confined to the limits of the window garden there has been a steady increase in the matter of window gardening, from choice alone, greatly outweighing the taste for open-air cultivation. The absence of destructive storms, drouths and outdoor pests, with the added value of plants as an adjunct in home decoration, all conduce to this condition. Florists, contrary to former custom, now send out immense shipments of plants during the entire Autumn and until the holidays, destined for the window garden.



AN ATTRACTIVE WINDOW GARDEN.

It is necessary to consider, in the beginning, that all plants are not alike in their endurance of sunshine, or adaptability to shaded windows. Even the so-termed shade-loving plants are benefited by an hour or two of the early morning sun. These, including palms and ferns, may be given weekly seasons of slight sunshine;

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interchange the various sorts for weekly sessions. This treatment, systematically observed, sweetens the soil, promotes healthy root action and imparts a brighter tone to the foliage.

TEMPERATURE.—In regard to temperature, plants for the Winter window garden may be divided into two general classes; a class which thrives best under a moderate night temperature, 50° as nearly as possible. Remember, in this connection, that whenever the night temperature is given, the temperature during the day should range from 10° to 15° higher. This arrangement simulates, as near as may be, the range in natural or open-air temperature. Moisture, under all ranges of temperature, must be supplied by some of the means frequently suggested in these columns. The various classes of plants which thrive best under a night temperature of 50° are abutilons, azaleas, carnations, callas, cinerarias, cape jasmine, Chinese primrose, cyclamen, hibiscus, marguerites, petunias, roses, stevias, violets, palms and ferns and Spring-blooming bulbs.

Plants which thrive better in an average night temperature of 60° with the prescribed rise during the day, are begonias, cannas, fuchsias, heliotropes, hoyas, torenias, tropæolums, tuberoses and all subtropical species. The necessity for separate grading of temperature for these two classes is not imperative, as very many do well in either, and a compromise may be effected by giving the warmer places to the more tender varieties, since there is often a difference of several degrees in different parts of a room and a decided difference in different parts of a bay window. In taking temperature the thermometer must be placed in the shade. This matter of favorable location of plants is soon acquired by close observation for they speedily respond to any change, be it for better or worse.

PLANT EXPOSURE.—Plants are as peculiarly adapted to certain exposures as to varying temperatures. Those blooming well with only partial sunshine, like the begonia, calla and fuchsia, should be given an east window, where the morning sun develops them in full perfection. Under the alchemy of full sunshine, cannas, carnations, geraniums, heliotrope and roses attain their greatest beauty, so a south window forms their best exposure during the colder months. A west window serves them well in Winter when the sun is robbed of its fierceness, but plants will not thrive in such an exposure during Summer time, unless protected by shades, awnings or blinds during the hottest part of the day and given the benefit of the sunshine later in the day, when its force is well spent.

Another point: The term "shade-loving plants" is often misleading. It does not mean that these plants shall be permanently relegated to dim, sunless corners and gloomy north windows; it simply suggests an absence of sunshine. The nearer these plants can be placed to a strong light, even in a south or a west window, the better, provided the sun does not strike them. Such plants as palms,



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WINDOW GARDENING

(Continued)

cycas, ferns, ficus and other decorative species are much brighter and healthier for the glancing rays of an early morning sun, and when kept as a rule in darkened halls and reception-rooms they should be given weekly sessions of early sunshine now and then. It serves to keep the soil sweet, the roots in healthy working order, and the foliage a bright, lively color. In north windows where the light is strong, and better if there is a suggestion of sunshine, the following plants will do well: araucarias, aspidistra, rex begonias, ferns, ficus and palms; selaginellas, lace fern and other varieties of the asparagus family; Boston and climbing ferns; ivies and smilax; sometimes *primula obconica* and the Chinese primroses will bloom well in a north window with strong light, especially with glances of sunlight; Roman and Dutch hyacinths may be coaxed into bloom here also, requiring less water than in sunny windows.

For west windows chrysanthemums and geraniums will prove more satisfactory than any others; plants grown for their bright foliage will be rich in deep coloring; petunias and tropæolum make good returns. After all is said regarding plant preferences in exposure and temperature, much may be effected by compromise and modification of surroundings. The careful grower will manage by various arts to adapt a cherished plant, or plants, to almost any exposure by the judicious provision of heat, water and atmospheric moisture—more moisture at the roots and in the air for plants in full or strong sunshine, almost no water in coldest weather for those in cool and sunless windows. Patient practice, coupled with a close study of the subject, transforms the novice into the expert.

SPECIAL WINTER BLOOMERS.—With plenty of space and sunshine the abutilons are abundant and beautiful bloomers with very little care. Chrysanthemums for cool rooms are unsurpassed. Geraniums are standard and easily grown. The marguerites or Paris daisy, both the white and the sulphur yellow, are easily grown and beautiful and abundant bloomers; the flowers are good keepers, lasting several days either on the plant or as cut flowers. Chinese primrose, *primula obconica*, and *primula Forbesii* or Baby primrose produce their flowers in abundance during the entire Winter. The *fuchsia speciosa*—the only true Winter blooming fuchsia—forms a most beautiful specimen plant, literally loading itself when well grown. Most reliable and desirable are the shrubby or flowering begonias, adding to their beautiful foliage a constant supply of flowers during the entire Winter if following varieties are chosen and well grown. An east window just suits them, and they will serve just as faithfully in a south exposure if plenty of moisture is provided in the atmosphere. Rubra, Semperflorens, Dewdrop, Erfordia and Vernon bear a south sun especially well. Other prolific bloomers are: Paul Bruant, Sandersonii, Weltoniensis,

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Glorie de Seceaux and Glorie de Lorraine. The last is a sensation in begonias, of late introduction, and a puzzle even to expert florists as to carrying it successfully over the Summer months for the next Winter's blooming. Foreign florists hold this secret, and supply the trade, hence its comparatively high price.

CHRYSANTHEMUMS IN SEPTEMBER.

Plants from the open ground now in permanent blooming quarters, as well as pot grown ones, are now developing buds and require systematic feeding. Light stimulation for weaker specimens, more for the strong growers. It is impossible to give explicit directions with the varying strength of soil in pots and varying vigor of individual plants. Growers must discriminate as to the respective needs of plants, bearing in mind that it is better to apply a scant portion than to overdo. An over-dose of fertilizer is soon indicated by yellow, browning and falling leaves. The one safe application is water which may be given in unlimited quantity to plants in the open air, if the drainage be perfect. There is a limit when they are permanently housed.

FEEDING.—A safe course in amateur practice is this: After September 1st, feed about once every week or ten days, guided by vigor of plants. Alternate, weekly, with weak manure water. Formula: One pailful of manure (from cow or horse stable) in a bag placed in a thirty-six-gallon barrel of water for two days before using. This may be refilled with water. This application to begin with, next week ammonia water at the rate of one tablespoonful of aqua-ammonia to a large pailful of water. The following week manure water again, succeeded by wood-soot tea in the proportion of one pint of soot to a large pailful of boiling water, allowed to stand covered until cool. Repeat from the beginning. Large plants will bear one-half pint applications of any of these fertilizers, weaker ones in proportion. Give very little after buds begin to open and let it be weakened with an equal quantity of water. Stop fertilizing when flowers are opened as it renders them flabby and easy to drop their petals. Pests, green or black aphis, are destroyed by syringing with rather strong tobacco tea. Refuse stems from cigar factories serve for this. Protected by sheeting, they may be left outdoors until well into October.

HINTS AND HELPS FOR SEPTEMBER.

Chrysanthemums are now budding and blooming in southern gardens, in the open ground. Loosen the soil, soak it thoroughly with water, and mulch to counteract Autumn drouth. Shower the plants and water thoroughly each day after sundown. Bring plants, sensitive to sudden changes, into the house during this month before fires are needed. Keep dead leaves raked from the lawn, transferring them to the compost heap to be converted into leafmould. Dahlias will yield a rich aftermath of bloom, if protected from early frosts. Three or four tall stakes driven about them to support canvas or sheeting will answer. Order Chinese primrose, *primula obconica* and baby primrose from the florist now for Winter blooming. Divide last Winter's clumps of primroses into single plants and set with crown well above the soil to prevent rotting. Give freesias full sun in open air, protecting from frosts at night. Thus treated, their foliage will be self-supporting. Remove top soil from potted plants, giving fresh instead. Repot those needing more root room. Provide potting soil to last over Winter. Prepare bulb beds, in well-drained locations in readiness for the coming of the bulbs, that they may undergo no drying after they are received. A ten-inch board, row of bricks endwise, or tin sheeting sunk in the ground around the edge of the bed will protect them from moles. Cut Pelargoniums back severely, repot, keep almost dust dry for a month and free from aphis. Dip entire plant in tobacco tea if they appear.

TO MANY CORRESPONDENTS:—The following directions for marketing herbs, roots, etc., are obtained from one of the most extensive manufacturing chemists in the country and will be welcomed by many inquirers:

"Herbs must be collected as soon as they begin to blossom, or when in the bud, before the leaves on the stock decay and drop off; and before the blossom tops become harsh and burry. The tops and leaves must be stripped from the large, coarse stalks, dried quickly in the clear air, but not under a scorching sun.

"Biennial roots (such as grow from seed one year and go to seed the second year) must be dug late in the Autumn of the first year; or at the latest, in the Spring of the second year, before they begin to run to seed. Burdock and yellow dock are of this class.

"Perennial roots (those which live in the ground several years) must be dug very early in the Spring before they begin to grow, or in the Summer or Autumn after the seed is ripe, not while the top is growing. All large roots should be washed and split; or better still, sliced crosswise and dried quickly to avoid becoming dark and mouldy.

"Barks should be peeled as soon as they start in the Spring. The ross or dead outside bark must first be shaved off clean and the inner bark dried quickly; to be considered strictly prime it must be clean and bright.

"All articles must be delivered at our warehouse—in prime, merchantable order, clean, dry and free from mixture with other varieties. To command highest prices, the utmost care must be exercised in collecting the crude materials. Many roots will require from three to six weeks to dry sufficiently to be safe."

"General Directions: For the first few days it is better to expose them to the sun and air, avoiding any dew or dampness, then spread around on floors and shelves, watching them that they do not heat by being piled too thickly, until nearly dry.

"For shipping, it is best to pack them tightly in coffee sacks, or large gunnies or burlaps; the next best is good flour barrels. Each package should be plainly marked with the name of the drug and also the name of the shipper.

"Write before shipping, sending sample of product you have to offer, marked with name of shipper; also state quantity you have to offer. Receipt of goods will always be acknowledged whether wanted or not.

"From parties who are not able to enter into a positive engagement for delivery, shipments will be received subject to market rates and the condition of our stock. Cash on receipt of shipment."









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SOME DAINTY WRAPPERS AND LOUNGING GOWNS

More charming than ever before are the Summer negligé costumes, and to the feminine mind they occupy an important position in the season's wardrobe. Indeed, next to delicate lingerie, the woman of dainty tastes centres her interests in the pretty creations which are especially designed for wear in her own room, and although her street and evening toilettes are limited in number, she will be extravagant in this one particular. The materials suitable for their development are shown in a variety of colors and designs and are extremely reasonable in price, and with lace, beading, ribbon, tucks and shirring admirable results may be accomplished. The daintiest of wrappers or lounging gowns are made of dimity, both in plain, delicate shades and the prettily figured varieties, while batiste, lawns, mulls, dotted Swiss and even the cotton crêpes in soft hues will please fastidious tastes when shaped on becoming lines. In these garments, as in all others, the wearer should aim to achieve grace of outline.



FIGURE 1 D.

Many elaborate gowns are made of thin silks, crêpe de Chine, veiling, mousseline de soie and even of the pretty nets, the last being made, of course, over a silk slip. Ribbon and lace insertion also yield fascinating effects, the joining in many instances being made with faggoting. A touch of color can be given to a white gown by running a dainty band ribbon through nainsook or lace beading, or a wide sash of some soft silk or mull in a favorite color may be brought up under the arms and around in front, where it is to be loosely knotted, the ends falling to the bottom of the gown. This disposition gives the quaint Empire effect, which to be perfect should be adopted only by the tall, slender and graceful woman.

Large cape collars of lace, tucked batiste or silk are a feature of special interest in many of the negligé costumes, and when this accessory is made separate it can be used with several gowns. Flowered mull, trimmed with ruffles of the same material edged with lace, make dainty wrappers that really attain the dignity of tea-gowns, so dressy is their appearance. White dotted Swiss made in some simple style, over pale-green India or China silk, and trimmed with lace-edged frills, is another happy selection for lounging gowns.



FIGURE 2 D.

Some of the prettiest negligés this season are in sack-and-skirt form, although any rather elaborately trimmed petticoat may be used to wear with a variety of dainty dressing-sacks and the same result will be effected.

The following suggestions and illustrations will prove of value to the home dressmaker, and with the aid of the patterns she can accomplish results that rival those of the high-priced modiste.

FIGURE 1 D.—Pattern No. 5394, price 1s. or 25 cents, was used to shape this wrapper, which is in comfortably loose style, made over a fitted lining, and is characterized by a small, square yoke from which the back and fronts depend with gathered fulness. Gathers secure the fulness at the waist-line in the back. Bretelles emphasize the stylish broad-shouldered effect, and the two-seam

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sleeves are finished with fancifully shaped cuffs.

FIGURE 2 D.—The negligé here pictured suggests both comfort and style. The fronts are loose, confined at the waist by pointed belt-straps. The back is



FIGURES 3 D AND 4 D.

closely adjusted, and the bishop sleeves are finished with shaped cuffs. A gathered flounce gives distinction to the mode, and a fancy collar applied to suggest a shield effect is an interesting feature. This design is represented by pattern No. 5352, price 9d. or 20 cents.

FIGURE 3 D.—Lace frills or ruffles of the material of which the dressing-sack is made lend a note of distinction to this mode, although it may be without either. The loose fronts are in sack style, extending in sharp points below the waistline, while the back is closely adjusted by a centre seam and gores at each side. A wide sailor-collar gives becoming breadth and may frame a chemisette topped with a standing collar. The bishop sleeves may be in full length, completed with wristbands or banded in three-quarter length above frills. A skirt made of the same material and similarly trimmed would be attractive worn with this dainty garment, which was cut by pattern No. 5875, price 9d. or 20 cents.

FIGURE 4 D.—The pretty dressing-sack that forms a part of this negligé toilette is one of the newest modes and suggests a development of soft silk or wool goods or one of the wash fabrics. The fronts may be tucked to the bust or below the waist-line, as preferred, and the back is tucked in two clusters at the centre. A fancifully shaped sailor-collar is a distinguishing feature of the design, and the neck is in V outline in front. Full-length or elbow flowing sleeves or full-length bishop sleeves may be employed. Pattern No. 6084, price 9d. or 20 cents, was here used.

FIGURE 5 D.—Dainty and cool in appearance is this wrapper made with a seamless yoke in pointed lower outline. The back falls loose below the yoke, while the fronts have gathered fulness. The neck may be finished with or without a rolling collar. The sleeves, in one-seam bell style, are finished with a lace-edged frill to correspond with the other trimming on the garment. Dainty ribbons confining slightly the fulness at the waist, and in narrow width to effect the closing at the neck, are pleasing features of the mode, which is an appropriate one for the development of numerous thin fabrics as well as light-weight soft woollens. It is shaped by pattern No. 5283, price, 1s. or 25 cents.

FIGURE 6 D.—A novel feature in this lounging-gown, which is of the picturesque kimono shaping and for which pattern No. 5320, price 1s. or 25 cents, was used, is the smooth Empire yoke both back and front. Neck completion is provided by a double band that is rolled to form the collar and continued down the fronts; a similar band is used to lengthen the flowing sleeves. Figured Japanese crêpe or silk combined with a plain fabric is suggested for this garment.

FIGURE 7 D.—The attractive wrapper here shown conforms to fashionable shaping. The back fits smoothly, and the fronts fall slightly full from a simulated chemisette achieved by tucking applied on the body lining. A deep, round collar and a graduated, circular flounce are other items of interest in the mode, which is closed with buttons and buttonholes at the centre of the front from the lowest point of the chemisette to the bottom of the flounce. The sleeves are in bishop style, completed with narrow wristbands. Plain or figured goods may be used to make this wrapper, with any simple decoration harmonizing with the material. It is cut by pattern No. 5577, price 1s. or 25 cents.

FIGURE 8 D.—Contrasting materials will combine most satisfactorily in this

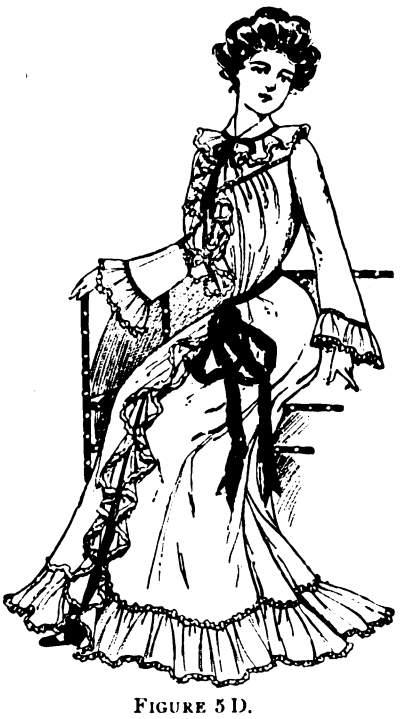


FIGURE 5 D.

mode, which is shaped by pattern No. 4703, price 1s. or 25 cents, and shows a back and front yoke followed by a shaped bertha. The fulness of both the back and fronts is confined at the waist-line, and a ribbon belt with loops and

True grace, a gift of fairyland,
On earth with style walks hand in hand.

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LONGFELO MODEL

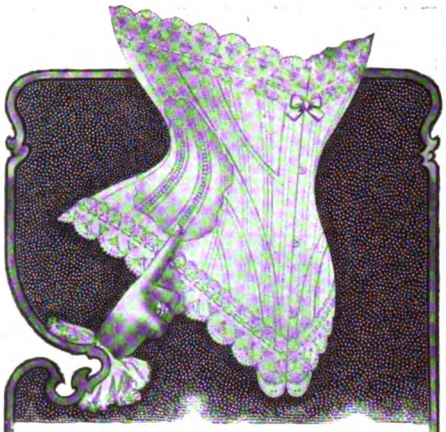


THE long skirt which extends down over the hips creates a round sloping effect. The medium height bust produces that stylish angle from the shoulders to the top of the corset; the whole giving to the figure a contour which, while entirely natural, comfortable and healthful, is a true mould of the prevailing fashion.

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SOME DAINTY WRAPPERS.

(Continued)

long ends lends add charm. The sleeves are in bishop style. The wrapper is appropriate for general indoor wear.

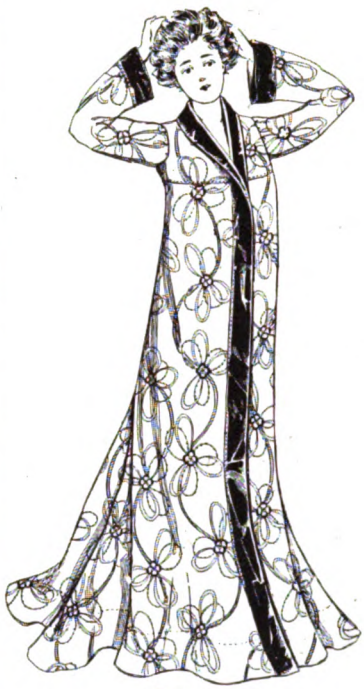


FIGURE 6 D.

FIGURE 9 D.—This wrapper would be attractive developed in soft wool goods and would be exceedingly comfort-

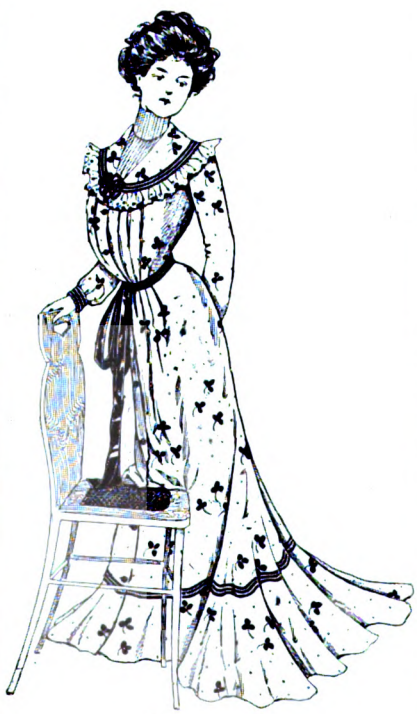


FIGURE 7 D.

able for wear on cool days. The back is in Princess style, while the fronts are gathered at the neck at each side of the



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SOME DAINTY WRAPPERS

(Concluded)

closing, the fulness falling unconfined to the lower edge. A graduated, circular flounce is included in the pattern, but its



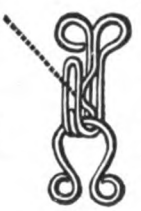
FIGURE 8 D.

use is optional. The neck may be high or in slight Pompadour style, and a high standing or sailor collar may be used.



FIGURE 9 D.

Trimming may be applied to suit individual taste. Pattern No. 5261, price 1s. or 25 cents, was here used.

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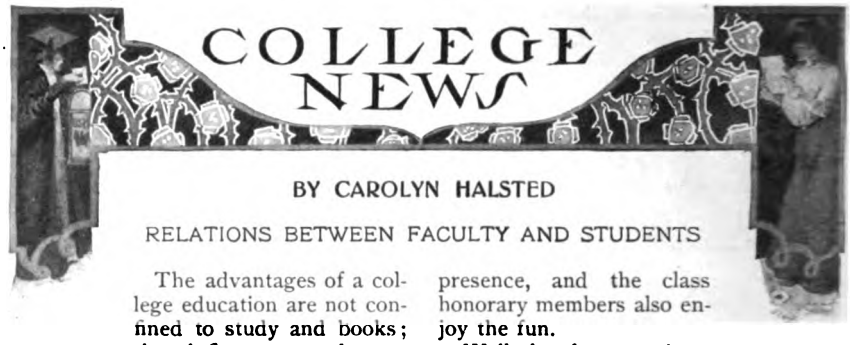
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BY CAROLYN HALSTED

RELATIONS BETWEEN FACULTY AND STUDENTS

The advantages of a college education are not confined to study and books; the influences and surroundings of and the daily contact with strong and varied individualities offer opportunities sometimes as valuable in their way as knowledge and erudition. Apart from the close associations of lecture and class room, the professor and pupil form relations affording pleasure and profit to both and continuing through the years to come after the college course is ended. Social amenities are exchanged on both sides, and many little acts of kindness and courtesy. To the college president and other executive officers fall an extra share of oversight and an added amount of entertaining.

At Vassar, President Taylor's receptions to the seniors in his home on the campus are red-letter days to the graduating class; while the pretty drawing-room of Mrs. Kendrick, the lady principal, is one of the pleasant spots in the main building, where many a cheery half-hour is spent. At Vassar's most formal functions, such as Founder's Day celebration and the anniversary of the Philalethean Society, the authorities help in the welcome to the guests and divide the committee work with the students.

The Mount Holyoke spirit is proverbial and is greatly due to the strength and beauty of character that has always prevailed among the college leaders from Mary Lyon, the founder, down through the ranks to the present régime.

Each residence hall has its head, from Mary Brigham, over which President Woolley presides, to the little cottage on the campus which serves to house the overflow of students, while several professors and instructors lend assistance, each having the position of honor at one of the long tables in the commodious dining-rooms and doing her part to emphasize the general good-fellowship. Sometimes the faculty members join the girls in giving a reception or other affair to the other residence halls. They are most obliging in chaperoning their girls to lectures, theatre parties or other entertainments where such oversight is required and are especially in demand on Mountain Days, when the whole college household turns out to picnic in the early Autumn or on Senior Mountain Day in June, a holiday given up to the graduating class and the freshmen, who go to Mount Holyoke in separate divisions, the youngsters to return in time for supper, the seniors to spend the night and have the gala time of their college career, with midnight meeting, banquet and grinds. To this the college president always lends her presence, and the class honorary members also enjoy the fun.

Wellesley has a unique custom which illustrates the genial attitude of the faculty toward the undergraduates. On the first Saturday night after mid-year examinations, certain professors and instructors give an original burlesque on college customs or institutions. As a college rhyme has it:

> "It is always fair weather,
> When the Faculty get together
> With a Barn full of Swallows,
> And a good song ringing clear!"

The students turn out in force to witness their mentors make merry at the expense of themselves or their Alma Mater. Last year they impersonated the college statuary, and while rigged out in absurd costumes introduced all sorts of clever hits in their dialogue, convulsing their audience. This year the girls were mimicked, such scenes as a droll imitation of the Wellesley–Vassar debate, Field day, freshman Tree Day practice, and a college room, letting the youthful undergraduates see themselves as others saw them.

At Wellesley, too, the professors like to entertain their girls with some variety of academic festivity such as an astronomical luncheon or a chemistry party. Last season two heads of the German department assumed the rolls of sun and moon and invited the president, Miss Hazard, to appear as the central sun, the other guests coming as stars, comets and satellites. One of the girls writes:

> "The whole affair was exceedingly unique and merry. The place cards bore German quotations, characteristic of the respective guests. The conversation, in German, was marked by brilliant repartee; and, as souvenirs, postals from Bayreuth bearing pointed quotations were presented, causing much hilarity."

A chemistry tea in the laboratory, given by the instructors to the members of the various classes in this science, was in honor of the leading professor, the repast smacking of chemical processes and mystery. The coffee, boiled over a Bunsen burner and strained through filter paper, received an added aroma from being cooked in glass litres and drunk from beakers through blow pipes instead of straws, the sugar served in dainty crystallizing dishes, the cream from an Elmir flask. At one of these parties a venturesome instructor tried baking potatoes in the air-bath. Next day it refused to work, and the engineer being summoned applied force, when out rolled a baked potato, and by way of explanation the youthful teacher informed him that they had been experimenting with foods!

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A bit of mischief enters into the mutual relations occasionally, which the girls enjoy more than the faculty. This occurs when the rules and regulations, more stringent at some colleges than at others, strike the fun-loving young collegians as unnecessary, and they proceed to have their own way, hoodwinking the authorities, if possible, but if discovered, bearing the consequences with good grace.

The Woman's College of Baltimore takes pride in a delightful social atmosphere, partially due to the easy intercourse of the two elements. President Goucher's party to the seniors in November, the evening after College Day, gives them an opportunity to meet the visiting celebrities and the faculty, in addition to other guests. New gowns are a feature, and an elaborate collation. As young men are included in the faculty, and as no restraint is ever put upon their intercourse with the undergraduates, an evening together strengthens the bonds of good comradeship.

The married professors and their wives encourage the girls by entertaining or accompanying them. The Schiller-Kränzchen Club of advanced students in German will long remember their jolly picnic at the Relay with the department's head professor and his wife to chaperon and lead the gaiety; or the celebrating of December sixth, Saint Nicklaus's Day, at their home, where all joined in characteristic German customs, distributing gifts, singing anthems and feasting on goodies savoring of the Fatherland.

At Bryn Mawr the masculine professor is greatly in evidence and makes himself agreeable at college functions and on the ice in Winter, skating being a favorite pastime at this seat of learning. Here, too, in Low Buildings, the faculty indulges in housekeeping on a small scale, and the girls drop in for afternoon tea and chat or some form of amusement in the evening. On the last day of lectures the senior class forms in a procession, arrayed in cap and gown, and goes about to sing farewell to each hall, as "Here's to Taylor Hall, etc." followed by cheers. Any professor who can be discovered is called upon for a speech. The farewell breakfast to the seniors given by President Thomas at her home, the Deanery, always has some original features and calls forth the traditional cleverness of the Byrn Mawr girl.

The students feel at liberty to approach their professors out of class hours, if some knotty problem proves too much for them. They have an appropriate verse bearing on the subject:

"There be gentlemen whose omniscience seems to have no end,
For the telling of their acquirements takes its start at Zend.
They are conversant with the haziness of Philology,
And can guide you through all the maziness of Biology.
Of Demography they will chat to you with an easy port,
Electrolysis, likewise Calculus, are the merest sport.
And in fact if there be any thing that you'd like to know,
To the Faculty, to the Faculty, Go! Go!! Go!!!"

The Smith contingent makes much of its faculty, giving the representatives the choice seats at the dramatics, concerts, the big rally on Washington's Birthday, and the basket-ball contest, when each professor or instructor is greeted with some lively burst of song, his or her popularity indicated by the heartiness of the welcome. Among the verses sung to the president a favorite is:

"Here's to you, President Seelye,
Here's to you our warmest friend.
And we sing before this care-forsaken company,
We sing before we part."

At the basket-ball game the young professors and instructors of the sterner sex are allowed the privilege of attending, though no other youths may so much as approach. They are quick to appreciate their good-fortune and make a point of coming decked in the colors of freshman or sophomore class ready to do their share of hearty cheering.

The ladies in charge at the residence halls make graceful hostesses at the teas and receptions they often give for the girls as well as the faculty. Hatfield House and Tyler House represent two interesting elements on the campus; one, the first dormitory built there, clings to its traditions, the other introducing the more fashionable note of wealth and progress.

The personal note is sounded most deeply, perhaps, in the interest and care bestowed in time of illness or worry. This is exemplified at Salem College, Salem, North Carolina, where special teachers have oversight of groups of girls. These they "mother" in a whole-hearted way. A girl enters her freshman year a perfect stranger; five minutes later, that girl, mentally at least, has been adopted by her special instructor. If homesick, she is petted or reasoned with, as seems best, and a word to the "old girls" brings them to her assistance in making the newcomer feel thoroughly at home. If weak in some study the teacher is ready to spend hours helping her catch up with her class; if she has a headache, she will be tucked up on the couch or taken to the infirmary and carefully nursed. If she gets into a difficulty, her guardian will help her out—that is, if she acknowledges her fault; if lazy, she will be gently spurred on, if too ambitious, properly checked; if delicate, watched over and usually sent home at the close of the term a large per cent. better than on entering. Such a life requires a peculiar type of strong Christian womanhood, and it is no wonder the teachers leave an indelible impress on the young minds.

In the co-educational universities where generally the entire faculty consists of men, excepting perhaps the dean of women or at Cornell the warden, the situation is somewhat different. At Cornell, the warden is friend and advisor to all the feminine quota, gives days at home and sets aside Sunday evening for the seniors. The married professors entertain their classes at their homes, where the girls meet their masculine mates and the young instructors.

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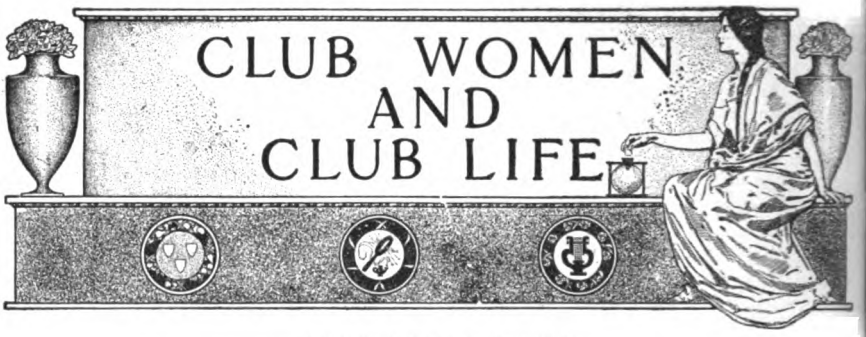
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BY HELEN M. WINSLOW

One of the most exclusive woman's clubs in America is the Acorn Club of Philadelphia. Like the equally desirable Mayflower Club of Boston, little has appeared in print about it. The story of its formation is as follows:

Somewhere back in 1889 thirty-six society girls of Philadelphia decided to start a club, for the same reasons that produce the clubs of men. The latter laughed at the girlish attempt at independence; social leaders frowned, and heads and tongues wagged, but the girls knew what they were doing and went to Mrs. Thomas Biddle and begged her to lend countenance to their venture. She listened to their plans and took them under her protection, and with Mrs. Biddle as president and Mrs. Dundas Lippincott as vice-president the club was safe from ill-natured criticism, from mismanagement or imprudent inexperience. Thirty-six of the forty original members were young women—Mrs. J. Edgar Thomas and Mrs. Cornelius Stevenson with Mrs. Biddle and Mrs. Lippincott, completing the now famous forty. Against all opposition these women carried the venture through to permanent success.

The Acorn Club is now a recognized Philadelphian institution. Years ago it bought a spacious mansion on Walnut street, spent a considerable sum of money in remodelling it, decorated and furnished it luxuriously and tastefully and settled down with a resident membership reaching the limit of six hundred and fifty, and a non-resident list of fifty more. It is the only club of the sort in this country that has attained anything like success. Rich, honored and housed just as it wanted to be, the Acorn Club is happy and flourishing.

The entrance fee for a resident member is $40; for a non-resident, $20. The annual dues are $20 for the resident and $10 for the non-resident member. The entrance fees are set apart as a reserve fund and invested from time to time in such securities as the board of governors selects. This fund can be used only for current expenses upon the unanimous vote of the board. All the other receipts are applied to current expenses.



MRS. WILLIAM L. DISTIN, Sitka, Alaska, Founder of the Woman's Reading Club.

The beautiful club home is charming, and every apartment presents a distinct attraction. Those who know the artistic ability of Mrs. Cornelius Stevenson, the president, will recognize her guiding hand.

It is a far cry from Philadelphia to Alaska, but the club feeling has bridged the distance. We have already told here of the Woman's Club of Skagway, and now word comes from Sitka of a club

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which follows out THE DELINEATOR outlines of club study and does other practical things.

This, the first woman's club in Alaska, was organized in November, 1899, at the suggestion of Mrs. W. L. Distin, who was president for the first two years. Shakspere's comedies and tragedies were studied the first two years, the historical plays coming later, all of which were read as thoroughly as possible with the limited reference books at their command. There is a varying membership of twenty-five, and every Thursday afternoon from October to the middle of June brings a club meeting. The president is Mrs. Mary Fay Pendleton, of Sitka, who would be glad to hear from other club presidents how to secure the loan of a reference or travelling library.

The Woman's Reading Club is not without a habitation of its own. These energetic women have recently acquired the old house built by the Russian traders in 1830 on the site of an old block-house which formed one of the first boundaries of Sitka. It is a log-house, but tight, roomy and cosey, if such an expression may be allowed, and the inside is furnished with much taste, the entire fittings being donated by club members. There is a fine portrait of Shakspere on the wall and no lack of other attractive pictures, with many feminine touches here and there in the room that make it a desirable club home. Here these far-off club members held a delightful house-warming on the 17th of last April. The club room is always open "steamer day," and if any visiting club women happen to be in that vicinity, they will find a delightful welcome. The president of the Los Angeles Ebell Club has already been entertained by the Woman's Reading Club, which will be glad to see more visitors and to show the club house, of which they are so proud.



Rooms of the Woman's Club, of Sitka, Alaska.

Then there is the Woman's Club of Nome, organized in 1900, with twenty charter members. In character, social and philanthropic, it aims to meet the demands of conditions arising in the newly populated Arctic country. It looks especially to the preservation of the home. Its members, from every State in the Union, now number over fifty. The first president of the organization was Mrs. Dr. Stearns, formerly of Kansas City: the present presiding officer is Minnie A. Bruce, of Chicago.

Speaking of club houses for women, the new one at Los Angeles is hard to excel. This club house is a very beautiful building, almost ideal in construction, yet charming in its simplicity. The building is representative of the type known as mission architecture, the result of the adoption of the Renaissance style of southern Europe to the material and workmanship of the mission builders. It is enclosed on two sides by arcades roofed with Spanish terra-cotta tiles and has a south dormer and a flower balcony. The roofed arcades form very delightful promenades. The furnishings of the interior are all in harmony with the mission style.

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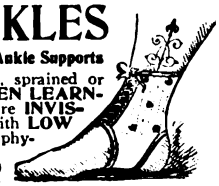
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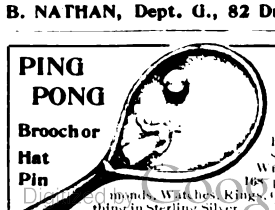
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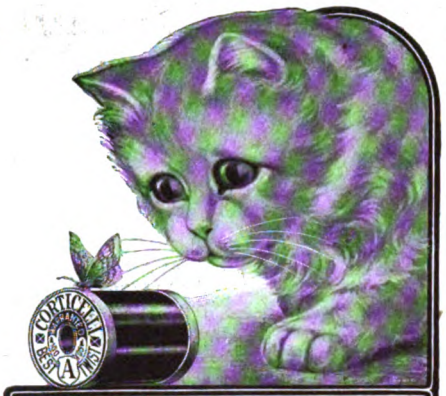
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GIRLS' INTERESTS & OCCUPATIONS

BY PRISCILLA WAKEFIELD

GIRLS WRITE to me and confide the interesting fact, "I am to be married soon," and then follows the query, "What would you advise me to purchase for my trousseau?" In reply I must say that the choice depends on circumstances and what will be the future position of the young matron. If Alice is to live in a secluded country neighborhood she will need less than Claribel, who is to live in a large city where her husband's position will require her to meet many social obligations. In every case there must be a variety of necessities; in some cases there may be reason for economy. An important point to consider is what amount a bride's parents can reasonably afford to allow for the trousseau. It must be understood that a bride's trousseau is always given by her parents, or it may be given by a near relative of her own family, but she cannot with propriety or dignity accept such a gift from others.

Sometimes my girl correspondents state frankly what they can afford and are explicit as to present and future circumstances. Frequently they leave me in doubt on many matters. Occasionally they give the impression that they are straining after some effect or striving to imitate some fashion which cannot well be afforded. It is natural for a girl to wish for a handsome bridal gown, and there is nothing more charming to me than a bride in all the bravery of her wedding attire. It is only reasonable that a girl should have all that she can afford on such an occasion, but it would be folly to go to the expense of a costly wedding gown if there would be no use for it in the future for evening entertainments. I would advise a girl to be married in a cloth travelling dress which will be serviceable for later wear, rather than to spend money on a white gown if she would not need it afterward. One thing I must advise positively: whatever materials are chosen for a trousseau, let them be of the best. Do not choose cheap or inferior qualities or tawdry trimmings. It is better to have a very few well-made dresses of best material than many of poor material, carelessly made. I would advise every bride-elect to make a list of what she would like to have and then cut down the list, if need be, and bring wishes and possibilities within the fixed limit of expenditure.

I WILL OFFER SOME SUGGESTIONS for the trousseau of a bride of fairly good circumstances, who expects to enter into social life, and from this list may be selected what may suit individual needs or preferences. The wedding gown may be of silk, satin or crêpe de Chine, these materials being appropriate at this season. It should be high in the neck, and if made with a yoke of lace which may be detached it can be altered afterward for evening entertainments. One or two evening dresses might be desired, and if one is of black net or lace it will be very useful. An evening wrap would be necessary. A plain, tailor-made cloth gown for travelling, shopping and street wear; another gown of handsome cloth for visiting, luncheons and receptions. A pretty dress for days at home may be of pale-gray cloth, or crêpe de Chine or cashmere, high in the neck. Two house dresses would seem essential. Several waists of silk and of flannel should be chosen. Dressing jackets of silk or flannel, and a lounging gown of cashmere or silk, trimmed with fur, may be added, these to be worn in one's bedroom, be it understood, and not elsewhere.

It is not the fashion now to buy dozens of undergarments and put them away, as they are apt to turn yellow if not used. Eight of each kind of undergarment would be a very moderate supply, and this would include eight each of night dresses, drawers, chemises, corset-covers, skirts, short white and flannel skirts, and undershirts of silk or wool. Shoes, slippers, corsets, gloves, hats, and an umbrella should be in the list, and as many dozen handkerchiefs and stockings as can be afforded. Two silk underskirts would be found useful.

The household linen should also be supplied by a bride's parents. If there cannot be a very large outlay there should be at least a certain amount expended for this purpose. Six sheets, six pillow and bolster cases, two pairs of pillow shams and four spreads should be allowed for each bed. An ornamental coverlet of colored silk or embroidered linen is a charming possession. Four dozen towels would be a moderate supply. Six tablecloths and four or six dozen napkins, large and small, would be needed, and one handsome table-cloth, with napkins to match, for dinner parties. A few embroidered centre-pieces and a dozen or two dainty doilies are attractive additions.

The bride whose parents can give the small silver and some furniture, china and glass is well provided for starting housekeeping.

SO MANY NOVELTIES ARE BEING introduced at weddings that brides who prefer to depart from the conventional customs and choose something distinctively odd, quaint or picturesque need not hesitate to exercise their ingenuity to de-

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vise original ideas. In regard to veils, for instance, an odd fancy of a recent bride was the wearing of two veils. One was of tulle draped so as to fall the entire length of her skirt and down the sides as well. Over this was worn a small veil of rare and exquisite lace, square in shape, with one point falling over her forehead like a Marie Stuart coif. Another bride wore a veil of finest chiffon, edged with silver and caught to the head with a tiny wreath of orange blossoms, a string of pearls and a diamond pin. A veil of tulle tied in a broad bow, wired to keep it in place was worn by another. A recent bride chose trailing honeysuckle with which to trim her gown, instead of the conventional orange blossoms. A pretty sentiment was the wearing by a bride of her mother's wedding dress, fashioned and altered to suit modern modes.

The shower bouquet is preferred by some brides, this pretty style being effected by innumerable narrow satin ribbons falling from the bouquet, trailing down and knotted with blossoms, making a shower all the way to the foot of the skirt. Some brides prefer to carry an ivory-bound prayer-book. A new fashion is to carry a mother-of-pearl fan suspended by a white ribbon. Bridesmaids at a recent wedding carried bunches of delicate ferns. At another wedding the bridesmaids carried armfuls of long-stemmed pink roses tied with broad pink satin ribbons. When bouquets are carried the fashion is to hold them low down, far below the waist-line.

To my mind it is not desirable to have a matron-of-honor, yet Fashion seems to favor this idea just at present. Pearl-gray crêpe de Chine is the popular dress for such an attendant.

A Picturesque Idea at a Fashionable wedding was in having little pages and bridesmaids dressed in costumes copied from Van Dyck's famous painting of the children of Charles I. The boys wore coats and knee-breeches of cream cloth, deep collars and cuffs of guipure lace. Their coats were embroidered in gold. White silk stockings and white shoes with large white rosettes were worn. The little girls wore cream satin frocks, lace collars and cuffs, aprons of finest organdy and sashes of gold tissue. On their heads the girls wore quaint, close-fitting bonnets or caps of gold tissue. The children preceded the bride, walking hand-in-hand up the aisle of the church.

At a Recent Wedding the Bride's bouquet was made in six separate parts tied together by a white satin ribbon. When she was going away she threw the bouquet among her six bridesmaids, the ribbon which bound the six separate bouquets together having been removed, and thus to each bridesmaid fell a share of the flowers. In each part was hidden a coin, a ring or a thimble, indicating that the coin would [illegible] the ring a wedding, and [illegible] luck.

At a military [illegible] bride's cake was cut with a [illegible] ceremony seems a trifle [illegible]

WARNER'S Rust-proof Corsets





STYLE IN CORSETS MAKES STYLE IN DRESS

These photographs from life show one of our many popular shapes of corsets and the effect produced when worn with a Princesse gown. We thoroughly believe that no other corsets made are so perfectly in accord with the dress fashions in vogue this Fall.

CORSET FIT MAKES CORSET COMFORT

We have been careful, therefore, not to permit fashion to interfere with the marvelous fit and comfort of these exceedingly *distingué* garments.

Supreme in Style, Faultless in Fit, Beautifully Finished—The Standard of Corset Fashion.

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Every Pair Guaranteed

Curtains Sold Direct from Mill

are the least expensive. We offer a practically unlimited stock of beautiful patterns—and this pattern, 54 inches wide and 3½ yards long, at our mill price, $2.25 per pair.

Handsome 1902 catalogue, mailed free, shows illustrations of every variety in Brussels, Arabian, Louis XV and Marie Antoinette effects, and also Ruffled Curtains from 75 cents to $7.50 per pair. *We prepay all charges.*

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No Buttons **No Trouble**

Patent Nos. 528,988, 550,283.

A WORD TO MOTHERS

The Rubens Shirt is a veritable life preserver. It affords full protection to lungs and abdomen, thus preventing colds and coughs, so fatal to a great many children. Get them at once. Take no others, no matter what your unprogressive dealer says. If he doesn't keep them write to us. The Rubens Shirt has gladdened the hearts of thousands of mothers; therefore we want it accessible to all the world, and no child ought to be without it.

They are made in cotton, merino, wool, (half wool and half cotton), silk and wool, and all silk to fit from birth to six years. Sold at Dry-Goods Stores. Circulars, with Price List, free.

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"Handsomest cart in town"—that's what people say about the Bloch. It is more than that. It is the best-built and easiest running, and has the easiest, handiest and quickest adjustment.

Send for book.

Invalids

Send for book full of comfort-suggestions. We build our chairs from the beginning to the end and they are right and safe.



We pay freight on go-carts, baby carriages and invalid chairs all over the United States.

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We cater to the Little Ones.

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INFANTS' CHILDRENS' BAZAAR

Infants' Outfit, $5.69
(23 Pieces)

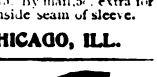
Everything for BABIES and CHILDREN. Send 3 cents for Spring and Summer Catalogue.

NO PATTERNS.

No. 647D. "Guimpe" Persian Lawn, can be worn as a waist or guimpe. Like cut, 6 years, $1.70. 8, 10 and 12 years, $1.85. Same with yoke effect only, 4 and 6 years, $1.50; 8, 10 and 12 years, $1.75. By mail, 5c. extra for postage. In ordering give measurement inside seam of sleeve.

637 MADISON STREET, CHICAGO, ILL.

THE LADIES' FRIEND
Hopkins' Bleaching Gloves



Made from select glove stock in Black, Wine, Tan and Chocolate. Just the thing for House-cleaning, Gardening, Driving, Wheeling, Outing, Golf, etc. Give size of kid glove worn. **Write for terms to Agents.** Address,

25c pr.

HOPKINS GLOVE CO., 48 Apollo, Cincinnati, Ohio

SULPHO-NAPTHOL (Cabot's). **For Fall Cleaning.** Far superior to all other agents for putting the house in a perfect healthy condition. A spoonful in every pail of cleaning water gives perfect cleanliness, kills all germs, purifies, maintains sanitary conditions. Trial bottle by mail, six 2-cent stamps.

SULPHO-NAPTHOL CO., 3 Haymarket Sq., Boston, Mass.

THINGS WORTH KNOWING

PAPIER MÂCHÉ ARTICLES.—In cleaning papier mâché articles, use a sponge moistened with cold water. They may be polished with flour and a flannel cloth.

PUMICE STONE.—In buying pumice stone upon which to pour perfume extracts to use in drawers and on shelves, the broken lumps in their natural state should be selected. The variety of pumice stone that is finely powdered and compressed into cakes is too closely packed to enable the liquid to penetrate and be retained.

TO CLEAN A WHITE FELT HAT.—Take a little soda or spirits of ammonia, pipe-clay and white precipitated chalk. The grease spots should be removed by washing or brushing with a hot solution of soda or ammonia. Then the hat should be entirely covered with a paste of pipe-clay and water tempered with precipitated chalk. This paste should be left on until it has become dry and then brushed off.

FOR REMOVING INK.—In two quarts of water, previously boiled and cooled, dissolve four ounces of citric acid. Then add six to eight ounces of a strong, strained solution of borax, after which the whole may be put in a bottle or suitable receptacle. Then to two quarts of water, previously boiled and cooled, add three-quarters of a pound of chloride of lime. Shake and let stand from four to six days, after which strain and add from six to eight ounces of a strong solution of borax, and place in a separate bottle. To remove ink from paper, cloth or other absorbent substance, the composition in bottle No. 1 is applied so as to saturate thoroughly the place occupied by the ink, a blotter being used to absorb all waste moisture. By the combined use of the two fluids thus described, writing inks or other fluids will be immediately dissolved and removed from the paper, so that the latter may be again written on. Silver inkstands stained with ink may be cleaned by applying a little chloride of lime with water.

FOR STAINED HANDS.—To remove stains from the hands, rub them with a raw potato and then wash them with soap and water. Another method is to moisten dry starch with glycerine, two parts of starch to one of glycerine, and rub upon the fingers. Some stains are of such a nature as to require frequent applications of the remedy.

DAMP CELLARS.—The air of a damp cellar may be made drier and purer by placing in it an open box of fresh lime.

IRONING TUCKS.—To iron a tucked material turn to the wrong side, rub with a damp cloth and iron quickly with a moderately hot iron lengthwise on the tucks. This makes each tuck stand out nicely and is much better than ironing on the right side.

No burs, no coarse wools—nothing that will irritate the baby's delicate skin.

YOUR BABY

Must be kept warm with Soft Flannels. We are clothing babies in every State in the Union, Canada, Alaska, Mexico, Cuba and Porto Rico with

Non-Nettle White Flannels

They are the softest, finest flannels obtainable. Soft wool and cotton, pure wool, and silk and wool, 20 to 90 cts. a yard. They cost no more than other Flannels—costs nothing to see them.

Are you interested in Infants' Clothing?

If so write us to-day, mention this magazine, and we will send FREE our NON-NETTLE CASE, containing large sample book showing 10 qualities of Non-Nettle Flannels, Antiseptic Diaper, 90 samples of fine White Goods, Illustrated catalogue showing 76 bargains of Silk Embroidered Flannels and everything needed for baby's outfit. All of above Free, or send 15c. and we will send our LARGE NON-NETTLE CASE, containing all of above samples, catalogue, etc., and our complete

Modern Paper Pattern Outfit

FOR BABY'S FIRST WARDROBE, with comprehensive, illustrated instructions, telling kinds and quantities of material needed, etc. If you want the best, write us to-day.

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Infant's Long Slip 48c

Material fine soft finish nainsook. Yoke made with tiny tucks. Sleeves and neck finished with narrow hemstitched frill.

This is one of 29 pieces in our $10.00 Infant's Complete Outfit.

Three 2-Cent stamps will bring a pretty Lace-edged Pique Bib if you write before December 1st.

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$3.00 SILK ELASTIC STOCKING Write for Pamphlet J.
Trusses, Abdominal Supporters. Etc.
PLAYLL'S, 1005 Spring Garden St., PHILADELPHIA, Pa.

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THINGS WORTH KNOWING

TO STIFFEN DELICATE COTTON GOODS.—Delicate cotton goods, which might be spoiled by starch may be stiffened by wringing them out in milk.

TO REMOVE FINGER MARKS.—For removing finger and hand marks from fresh varnish surfaces, use a soft piece of chamois skin, saturated with sweet oil. When there are paint spatters or blotches, touch first with kerosene and rub afterward with sweet oil.

TO REMOVE PAINT SPOTS.—A strong solution of common baking soda applied to paint spots on glass will soften them and they can be easily rubbed off. Afterwards polish the glass with alcohol.

A SERVICEABLE CEMENT.—The white lead that is used in painting in oils, and which may be bought in any shop where art paints are sold, is an excellent cement with which to mend china. It is so durable that dishes mended with it may be put into water without injury.

TO CLEAN FLANNEL BLANKETS.—Flannel blankets may be successfully cleansed by using borax and soft soaps. Put two tablespoonfuls of borax and a pint of soft soap into cold water enough to cover the blankets. When the borax and soap have become dissolved, put in the blankets and let them stand over night. The next day rub them out, rinse them in two waters and hang them to dry. Never wring them.

TO BRIGHTEN DISCOLORED SILVER SPOONS.—Silver spoons that have become discolored from contact with cooked eggs may be easily brightened by rubbing with common salt. Coal gas, and the near presence of rubber in any form, will cause silver to tarnish. One of the best receptacles for silverware cutlery is a Canton-flannel knife-case tacked to a closet door.

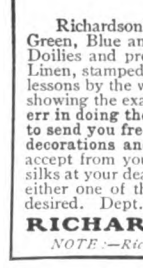
TO WASH SILVER AND GLASS.—For washing silver, put a teaspoonful of borax in the suds. Have the water hot, wash in hot water and polish with linen towels. Put a little borax into water to wash glasses of any kind, dry with a soft cloth that leaves no lint, and they will be beautifully clear.

TO REPAIR IRON AND GLASS.—Alum dissolved in an iron pot over the fire makes a good cement for repairing iron and glass.

TO CLEAN FEATHERS.—Coil the feather up so as to get it within a half-gallon glass jar. Pour in a quart of gasoline, screw on the cover and shake gently back and forth about a dozen times. Take out the feather, shake well and put in an airy place to dispel smell of gasoline. If not clean enough after the gasoline stands awhile, pour off from the sediment and try again. This process will not take the curl out of the feather. To curl the feather, draw each strand of the feather gently across the knife.







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Dr. Winston, Principal Valley Seminary, Waynesboro, Va., was cured by Dr. Johnston after stammering fifty years. Have cured hundreds of others. Send for new 80-page book. E. S. Johnston, President and Founder, Philadelphia Institute for Stammerers, 1033 N. 1043 Spring Garden Street, Philadelphia.
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A Perfect Dress Shield. Recommended by Journals of Health for Hygienic qualities. Guaranteed to the wearer. Can be washed. Sold by best dealers.
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THE WORLD'S STANDARD OF PERFECTION
SAMPLE OF 12 ASSORTED SIZES FOR 3 TWO CENT STAMPS
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that attaches to any machine. Slips on regular sewing foot. Do better work, save time, labor and money by using the **Little Wonder Ruffler.** Durable and practical. Thousands used. Sent prepaid for 50 cents. Our



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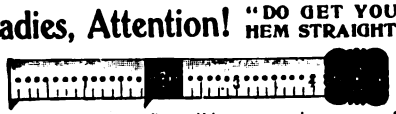
fits any machine and is different and better than any like device. No springs, simple, lasts a lifetime. Price $1.00.

Special Limited Offer

$1.50 for $1.25. Both **Tucker** and **Ruffler** sent prepaid upon receipt of $1.25. Money back if not satisfied.

Agents—Write for profitable proposition. Big demand.
Sewing Machine Attachment W'ks, 201 Ball Blk., Muncie, Ind.

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The Pelouze "Hem Gauge" is an unvarying measure for hems, tucks, ruffles, distances between buttons and button-holes, hooks and eyes. Beautifully nickel plated. If your dealer hasn't it, we send it postpaid on receipt of currency. **Only 25 Cents.** AGENTS WANTED.
Pelouze Scale & Mfg. Co., Dept. A, 132 W. Jackson Boul., Chicago



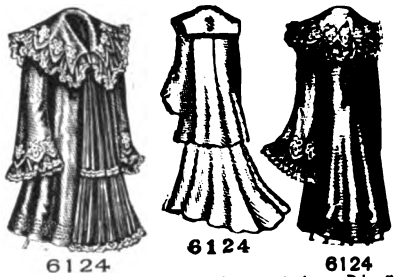
BUDDINGTON'S IMPROVED DRESS CUTTING MACHINE
with Dart Attachment. Up to date. Cuts all garments. No figuring. Try it at your home for 30 days. Lesson sheet **FREE.** Price $5.00.
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Ladies' Monte-Carlo, Coffee and Eton Blouse Effects for Autumn, 1902

The Patterns may be procured at any Butterick Salesroom or Agency

THE BUTTERICK PUBLISHING CO., Limited
7-17 West 13th St., New York.
87 and 89, Paul Street, London, E. C.



6124 6124 6124

Coat. 32 to 44 inches, bust. 7 sizes. Price, 8 cents.



6141 6141 6141

Box-Plaited Coat. 32 to 42 inches bust. 6 sizes. Price, 20 cents.



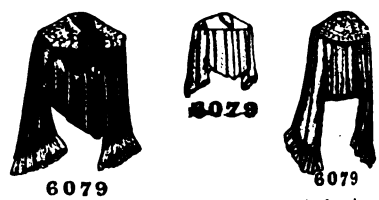
6115 6115 6115

Coat. 32 to 44 inches, bust. 7 sizes. Price, 8 cents.



6195 6195 6195

Box Eton Jacket. 32 to 42 inches, bust. 6 sizes. Price, 20 cents.



6079 6079

Eton or Bolero Jacket. 30 to 42 inches, bust. 7 sizes. Price, 20 cents.

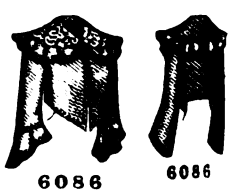


6054 6054

Box-Plaited Eton or Bolero Jacket. 30 to 42 inches, bust. 7 sizes. Price, 20 cents.

6012 6012

Side-Plaited Eton or Bolero Jacket. 30 to 42 inches, bust. 7 sizes. Price 20 cents.



6086 6086

Eton or Bolero Jacket. 30 to 42 inches, bust. 7 sizes. Price 20 cents.



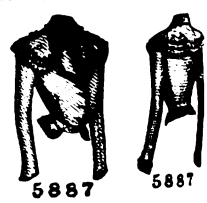
6164 6164 6164

Blouse Eton Jacket. 30 to 42 inches, bust. 7 sizes. Price, 20 cents.



5955 5955

Eton Blouse Jacket. 30 to 46 inches, bust. 9 sizes. Price, 20 cents.



5887 5887

Eton Blouse Jacket 30 to 42 inches, bust. 7 sizes. Price, 20 cents.



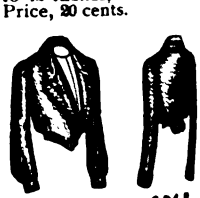
5830 5830 5830

Blouse Jacket. 30 to 42 inches, bust. 7 sizes. Price, 20 cents.



6117 6117

Blouse Eton Jacket. 30 to 44 inches, bust. 8 sizes. Price, 20 cents.



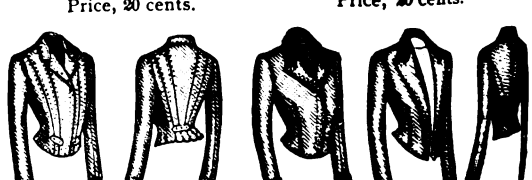
6018 6018

Blouse Eton Jacket. 30 to 40 inches, bust. 6 sizes. Price, 20 cents.



5898 5898 5898

Blouse Jacket. 30 to 40 inches. bust. 6 sizes. Price, 20 cents.



6170 6170 5860 5860 5860

Slot-Seam Jacket. 30 to 46 inches, bust. 9 sizes. Price, 20 cents.

Jacket. 30 to 44 inches, bust. sizes. Price, 20 cents.

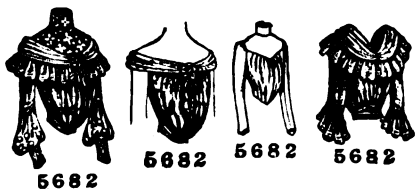
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This page shows the LATEST EFFECTS in

LADIES' WAISTS

Patterns for them in the sizes quoted are obtainable from The Butterick Publishing Co. (Limited) and its Agents generally.

THE BUTTERICK PUBLISHING CO.
(Limited)
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87 and 89, Paul Street, London, E. C.



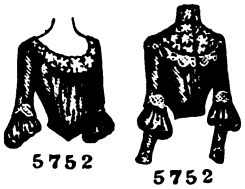
Waist. 30 to 44 inches, bust. 8 sizes. Price, 20 cents.



Fancy Waist. 30 to 42 inches, bust. 7 sizes. Price, 20 cents.



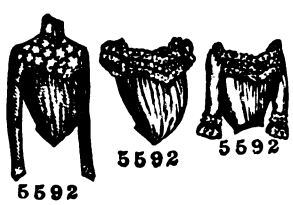
Evening Waist. 30 to 42 inches, bust. 7 sizes. Price, 20 cents.



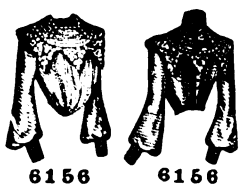
Waist. 30 to 44 inches, bust. 8 sizes. Price, 20 cents.



Waist. 30 to 46 inche bust. 9 sizes. Price, 20 cents.



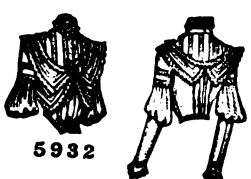
Waist. 30 to 44 inches, bust. 8 sizes. Price, 20 cents.



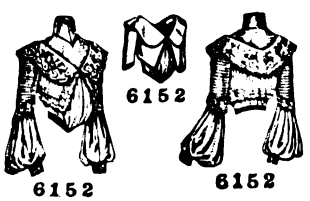
Tucked Waist. 30 to 42 inches, bust. 7 sizes. Price, 20 cents.



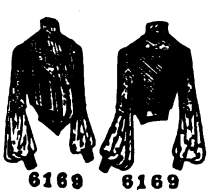
Waist. 30 to 44 inches, bust. 8 sizes. Price, 20 cents.



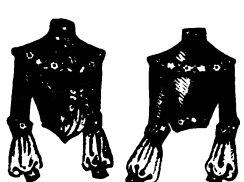
Waist. 30 to 44 inches, bust. 8 sizes. Price, 20 cents.



Yoke Waist. 30 to 42 inches, bust. 7 sizes. Price, 20 cents.



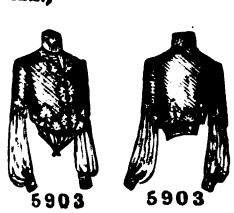
Waist. 30 to 42 inches, bust. 7 sizes. Price, 20 cents.



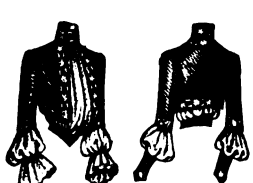
Bolero Waist. 30 to 42 inches, bust. 7 sizes. Price 20 cents.



Waist. 30 to 42 inches, bust. 7 sizes. Price, 20 cents.



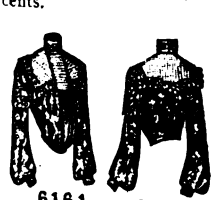
Waist. 30 to 42 inches, bust. 7 sizes. Price, 20 cents.



Blouse-Waist. 30 to 42 inches, bust. 7 sizes. Price, 20 cents.



Round-Yoke Waist. 30 to 42 inches, bust. 7 sizes. Price, 20 cents.



Fancy Waist. 30 to 42 inches, bust. 7 sizes. Price, 20 cents.



Tucked Blouse-Waist. 30 to 40 inches, bust. 6 sizes. Price, 20 cents.

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made after a new model, of an extremely fine all-wool Venetian cloth, in black, blue, brown and castor; knife plaited as shown and finished with numerous rows of stitching, inverted plaited back, made without train and unlined. A truly exceptional value.

$4.98 FOR THIS SKIRT

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The Excellent Dress Facings

"TUXEDO"

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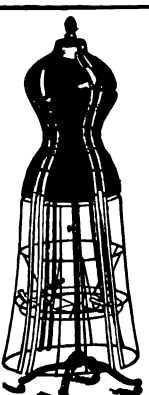
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SHRUNK DUCK DRESS FACINGS
FAST BLACK AND COLORED

THE LEADING DRY GOODS DEALERS KEEP THEM



Perfection Opened

BUST and HIPS

Every woman who makes her own dresses or shirt waists knows how difficult it is to obtain a good fit by the usual "trying on" method, with herself for the model and a looking glass with which to see how it fits at the back.

THE PERFECTION ADJUSTABLE FORM

is designed for the purpose of doing away with all such discomforts and disappointments, and for rendering the work of dressmaking easy and satisfactory. The bust measure when closed is 33 inches and can be extended to 48 inches with neck, waist and hips in proportion, so that it can be changed to suit any member of the family, also raised and lowered to any desired height. Cannot get out of order and will last a lifetime.

FREE catalogue on application showing large line of Dress Forms with Prices.

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Every Hour

if needful. In office—store—home or hotel. Over in a few minutes. Wash handkerchiefs—fancy collars, cuffs, edging, etc., with **Pearline,** in basin—rinse well—stretch on Mirror, Window or Marble Slab. Will quickly dry and come off like new. For this purpose keep in **Office—Room—Valise,** a package of

Pearline



Packard

Perfect Piano Action

is as essential to good music as health is to happy childhood. The Packard action is finely balanced, delightfully plastic; responds instantly with clear, complete, separate tones. Artists commend its exceptional smoothness of scale, even tone-coloring and wonderful reserve power.

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THE PACKARD CO., Fort Wayne, Ind.

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Save dealer's profits by ordering direct from the manufacturers. Our handsome new catalogue contains engravings of ninety-six patterns. All grades of **Nottingham, Renaissance, Brussels, Irish Point, Cable Net, Etc.,** enabling you to select AT HOME from a variety found only in great metropolitan stores. We will send curtains anywhere *on approval* without a cent in advance. Examine them, if found just as represented, pay express agent price. Write to-day for 1902 catalogue, FREE.

M. M. FLETCHER COMPANY, 68 Madison Street, Chicago.

The handsome *Renaissance Pattern* full size curtains here shown, per pair, express prepaid, only

$1.40

LIBRARY DOMINOES
A NEW GAME

An interesting new pastime for home amusement is called "Library Dominoes," and it admits of many agreeable variations if there is a number of guests to be entertained.

Prepare a list of book titles wherein the final letter of one shall be the initial letter of the next; for instance, *Alice of Old Vincennes*, *Salathiel*, *Lorna Doone*, *Endymion*, *Never Too Late to Mend*, etc. Make the list as long as convenient, say up to one hundred; then copy the titles on cards, writing also the author's name below and placing in the left and right upper corners respectively the first and last letters of the book.

In arranging the titles select several which begin and end with the same letter, such as *Scottish Chiefs*, *Guy Mannering*, *David Copperfield*, and others easily found. These are considered as the "doubles" in ordinary dominoes, from which the start may be made. When ready to begin, shuffle the cards and deal six to each player, leaving the remainder for the "library," or "bone-yard."

Play starts from the dealer's left, and the first card led should be a double, though if none has been dealt to a player, the first may lead any card in his hand. As he lays it on the table he names the title, and the next plays by matching a letter with one of his titles. If he cannot match, he draws from the library one card, which may be played if a match, but if not, the lead passes on to the next player.

The first player whose books are exhausted wins the game and scores one point for each title left in the hands of his opponents. One hundred points form the usual score played for, though any number may be agreed upon. The cards should be well shuffled at each deal.

By way of change, when there is a large number of players and a more spirited contest is desired, deal out all the pack, and when the leader plays his card the first one among the others who can match is permitted to do so. Calling out the new title which he lays down, he takes up the card formerly led and puts it aside into his personal "library," not to be played again. As each card played is matched it is taken up, until all are out, when the one having the largest library is declared the winner.

Another change is to guess the author's name as the title is read out. Here, also, the first correct guess wins the card toward a "library," play continuing until all the books are exhausted.

While very simple in its requirements, the game demands some careful thought in compiling the titles, in order to secure well-known books, and no other game of "Authors" yet seen admits such a wide range, so that players, young and old, soon become familiar with an unusual number of writers and their representative works.

THOMAS JAMES HUNT.

There's a right chimney for every lamp, and my name is on it.

- MACBETH.

If you'll send your address, I'll send you the Index to Lamps and their Chimneys, to tell you what number to get for your lamp.

MACBETH, Pittsburgh.

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The Henderson Gibson Corset

STRAIGHT FRONT

STYLE 777

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White and Drab Sizes—18 to 30

Price, $1.50

At your Dealers or Express Prepaid.



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Bishop Furniture

(Grand Rapids, Mich.)

is famous the world over for correct style, superior quality and one-third saved the buyer.

No. 1660 Hall-Tree, $18

Worth $28

An artistic hall-piece—made of select quarter-sawed oak, with a piano finish—has an extra large (full length) French beveled mirror, brass hooks, umbrella holder and commodious box seat. Worth at retail $28. OUR price direct, on approval freight paid as stated, is **$18** You save $10.00

Keep it in your home five days, examine it critically, if not satisfactory in every respect, return at our expense—you are not out one farthing.



One of 40 styles

OUR BIG CATALOGUE IS FREE—It shows 600 pieces of high grade furniture on which we PREPAY FREIGHT to all points east of the Mississippi river, and north of Tennessee, allowing freight that far to points beyond.

BISHOP FURNITURE CO., Grand Rapids, Mich.

$250 GIVEN AWAY to readers of THE DELINEATOR. For full particulars see page announcement in front part of book.

UNNECESSARY LABOR

BY A. S. ATKINSON, M. D.

Many of us are wearing out our lives, shortening them by ten and twenty years, because we have not learned to discriminate between the essential and non-essential affairs of life, and to husband our strength according to the needs of the hour. The successful man or woman is one who seems to be endowed with unfailing physical and mental prowess. We attribute this gift to Nature and conclude that the success is due more largely to inheritance than to actual personal efforts. In many cases the opposite is true; Nature has sparingly and grudgingly bestowed upon many of the world's greatest the physical powers necessary to counterbalance the mental endowments, and the consequence is it has been a life-long struggle against environments to make life a success.

There is no better lesson to teach the young than to prepare for life's battles with a clear consciousness of what we labor for. There must be an object for every effort, or else it is misdirected labor, and our work falls short of its highest attainment. With an object in view we must learn next how best to attain it with the expenditure of the least amount of nervous and mental energy. The old saying that "there is no royal way to learning" is true, but there is a direct way to it which does not lead through the paths of sickness and broken down health. It may be attained through the exercise of functions that will give us actual pleasure and profit. There should be nothing in our studies that should make us dread them so that worry and anxiety rob us of their sweetness. A healthy organization should love to surmount difficulties, and the student will attack such problems with as much avidity and consciousness of power as the business man does obstacles placed in the way of his ultimate success. When healthy and in good trim, we enjoy a little combat, something to overcome and conquer, and it is an excellent training for us to plan our attack so that we can make the best disposition possible of our forces.

In the home, social life and other lines of effort where women's powers are directed, this same waste of energy is apparent, and we find thousands carrying loads that should never have been taken up. They have misunderstood the conception of life and work, and they have picked up one burden after another until they are tottering on the verge of a collapse from which they may never recover.

Mental and nervous illnesses are the great foes of modern life, and we suffer from them more than the savage in his brute state ever suffered from physical discomfits or wounds. Women in particular are susceptible to these weaknessess, which prey upon the body until physical collapse often follows. It is not sufficient that medical advice be given, that outdoor recreation and exercise be prescribed, or that dieting should be carefully studied and followed for each individual case. The mind must be taught to act for the body and nerves. The mental disease must first be removed or cured before the nerves can be returned to their normal condition. The diseased mind may often simply be one that has failed all along to see life in its true perspective. There has been no other weakness or shortcoming than that the mental life was not alert in grasping the essential parts of existence, and as a result it has worn itself out unnaturally in misdirected effort.

In engaging in the different lines of work which men have heretofore performed in the world women must learn this secret of conserving the health and strength, and not waste their energies upon the unnecessary things. Economy of strength is as essential to their success as economy in dollars and cents. If they cannot prepare their minds and bodies for the strains and crises which come in every business or professional career they must inevitably fail. If trifles and details are going to worry them they will never bring a clear mind to the solution of the important issues. They will, in short, wear out their existence before their business career is half over or perhaps scarcely begun.

There has been a great demonstration of this in the past decade. In entering upon the new lines of work in the world, scores and hundreds of women have failed to adapt themselves to the new conditions confronting them. They have possessed all the zeal and ardor necessary for a business or professional success, and they have brought the talent and physical balance to the work necessary to insure success. But after a few years of toil they have had to withdraw through failing health and a possible nervous collapse.

Plenty of healthy work is good for the mind and nerves of man or woman, but only the necessary work should be performed, and that thoroughly and in the best manner. If all could learn to do this the burden of the world would be lightened by nearly one half. At present a large percentage of misdirected labor goes into the daily task, and it counts for nothing in the end. Indeed, it works absolute harm instead of good by prematurely wearing out lives that should be saved for more important tasks and labors that would help toward making life easier, better and happier for all.







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The Most Liberal Magazine in the World to its Representatives

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The Prize Contest on DELINEATOR subscriptions, which ran from October, 1901, to January, 1902, resulted in giving prizes to over Two Thousand Winners, many of the prizes being for a very small number of subscriptions.

The splendid success of that Prize proposition permits us to announce a much more liberal distribution for the coming Autumn and Winter. The amount will be **$22,500:** and in order to make the distribution more even, there will be twelve classes of population, instead of eight as last year. The difference is indicated in the table herewith.

	THE COMING SEASON 1902-1903	LAST SEASON 1901-1902
Class 1,	200,000 and up	200,000 and upward
" 2,	100,000 to 200,000	100,000 to 200,000
" 3,	50,000 to 100,000	50,000 to 100,000
" 4,	25,000 to 50,000	25,000 to 50,000
" 5,	15,000 to 25,000	8,000 to 25,000
" 6,	10,000 to 15,000	4,000 to 8,000
" 7,	8,000 to 10,000	500 to 4,000
" 8,	5,000 to 8,000	500 and under
" 9,	3,000 to 5,000	
" 10,	1,000 to 3,000	
" 11,	500 to 1,000	
" 12,	500 and under	

THIS arrangement limits competition to places of nearly similar size in the United States and Canada.

The twelve classes of population make the division more fair, and those working in small places will have less competition than last year.

We are now assigning territory under the terms of this new Prize Offer and should know immediately if you will represent us. We shall notify you at once whether or not the territory you apply for is taken. Be sure to use the coupon printed herewith, so that we may know you saw this advertisement.

AN AGREEMENT on your part to represent us does not render you financially liable in any way except to forward money to us when collected.

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WHAT HAPPENED TO THE ORGAN MAN



I.—THE ORGAN MAN DOTH SORELY AND BRUTALLY BEAT POOR EPHRAIM



II.—AND RECKONETH NOT THE VENGEANGE OF HIS BRETHREN,



There is no waist like the E. Z. for a growing child. None other so comfortable, so durable, **because so yielding to the motions of the body.** The little bands or straps are of the same elastic knit fabric as the waist itself. No stiff, unhealthy bands to bind and chafe. No buttons ripping off, because the strain comes on the yielding, flexible bands that give, yet support the clothing as does an elastic suspender.

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is not the highest priced instrument made, but it is a Piano for those who buy but one in a lifetime. The price is high enough to insure a dependable Piano — one that is *"all right"*—and yet low enough to meet the needs of a modest pocketbook.

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Latest effects.
Made from finest quality of

HUMAN HAIR

Hair Switches to match any shade. Our fashionable **Extra Short-Stem Switches** are absolute perfection. Sent postpaid **on approval.** Gray, Drab, Blond and special shades, 25 per cent. and up **extra.** Note how reasonable.

2 oz., 22 in.,	$1.25	2½ oz., 22 in.,	$1.50
3 " 24 "	2.25	3½ " 28 "	4.00

Give size and send a sample cut near roots. If not delighted we will send return stamps—if you are, THEN send us the price. **The Paris Special Summer Pompadour,** extra light weight, always fluffy and ready to wear, **$2.00.**

Illustrated Catalogue of Exclusive Headwear FREE

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Made of pure refined talcum, is antiseptic, medicated, delicately perfumed and free from the odor of tin or brass, being distinguished as the ONE toilet powder that comes in a rich white glass bottle with shaker top and closing slide of silver.

For Women

for allaying the discomforts of perspiration, sunburn, tan, foot soreness, etc. Improves and protects the complexion.

For Babies

to prevent chafing and chapping. Keeps the skin soft and sweet.

For Men

a necessary adjunct to a comfortable shave. Keep it with your cup at the shop, or on your dresser at home if you shave yourself.

After Athletics and Exercise.

Queen
Antiseptic Talcum
Toilet Powder

at all dealers or by mail prepaid on receipt of 25c., coin or stamps.

Sample Free

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305 Dearborn St., CHICAGO.

BOYS WHO MAKE MONEY

In a dainty little booklet, 25 out of some 3000 bright boys tell in their own way just how they have made a success of selling

THE SATURDAY EVENING POST



Pictures of the boys—letters telling how they built up a paying business outside of school hours. Interesting stories of real business tact.

We will furnish you with Ten Copies the first week Free of Charge, to be sold at Five Cents a Copy; you can then send us the wholesale price for as many as you find you can sell the next week. If you want to try it, address

BOYS' DEPARTMENT
The Curtis Publishing Company, Philadelphia



POMPEIAN Massage Cream

A GREAT improvement on face powders, producing a clear, soft, beautiful complexion without shine. Contains no grease or glycerine. Removes all impurities that gather *in the pores* of the skin. It is harmless. Send for tasteful booklet, *free*.

Price, 50 cents or $1.00 a Jar



For sale by druggists and all dealers in toilet articles.

If not at your dealer's, send his name and we will send *postpaid* either or both articles on receipt of price. Send for free book.

Rubber Complexion Bulb **Price 50c**



May be used to advantage with the cream.

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THE HOUSEHOLD.

MRS. R. R.:—An excellent polish for hardwood floors is made by putting one part beeswax to two parts turpentine in a saucepan on the range. When the wax is thoroughly dissolved a paste will be formed.

A MICHIGAN READER:—To make doughnuts, take two eggs, a cupful each of sugar and of sweet milk, flour to thicken; a tablespoonful of butter, two teaspoonfuls of baking powder and a teaspoonful each of salt and nutmeg. Rub the butter and sugar together and add the beaten eggs, salt and milk. Stir the powder in a little of the flour and add this to the mixture, together with the dough and just enough of the flour to admit of rolling out. The softer the dough is, the lighter and more tender will be the doughnuts when cooked. Fry in very hot fat, and when the cakes are cold roll them in sugar.

MOTHER:—To eradicate the grass stains on children's clothes rub molasses on the spots, then wash the garment as usual.

CARRIE P.:—By putting lace handkerchiefs in warm water in which are a few drops of ammonia and using Castile soap, they are easily washed and made a beautiful clear white. Do not iron, but spread the handkerchief out smoothly on marble or glass, by pulling out or shaping the lace. Just before it is entirely dry, fold evenly and smoothly, and place it under a heavy weight of some kind.

MRS. MARTHA D.—If the gelatine in the earthen mould does not come out readily at first set it in a dish of hot water for a minute or wet a dish towel and set the dish on it. Be careful that it does not stay too long.

SUMMER COTTAGER:—Steel knives which are not in general use may be kept from rusting if they are dipped in a strong solution of soda, one part water to four of soda; then wipe dry, roll in flannel and keep in a dry place. To scour knives easily, mix a small quantity of baking soda with the brick-dust.

MRS. G.:—It is not necessary that any special utensil be used for creaming butter and sugar. Heat the bowl in which the work is to be done by putting boiling water in it just long enough to warm the bowl, but not long enough to make it hot on the outside. Beat the butter in this warm bowl with a wooden spoon. It will be reduced to a cream in a moment or two. Then stir in the sugar, and the two will form an even cream.

MARGIE:—You should avoid putting the table-cloths and napkins that are fruit-stained into hot soap-suds, as this sets or fixes the stains. Remove the stains first with diluted oxalic acid, washing quickly in clear water. Fresh coffee and tea stains can be removed from linen by holding the cloth over a large bowl and pouring boiling water through the stains. The scorched spots on table linen or articles of clothing may be removed by means of a paste made of half an ounce of white Castile soap, finely shaved, two ounces of earth secured at the druggist's, the juice of two peeled onions and one cupful of vinegar. Stir well and let it boil thoroughly. Cool before spreading over the scorched spot, and let it remain until dry; then wash out and the places will have disappeared.

RUSSO:—In making tea a tin teapot should not be used, as the tannic acid acts on the metal, producing a poisonous compound. The water should be freshly boiled and used at the first boil, as after it boils a few minutes it parts with its gases and becomes flat. Pour boiling water into the pot and let it remain long enough to heat thoroughly the pot; then pour it out, put in the tea, pour over it the quantity of boiling water required and stand the pot on the back of the stove for from five to eight minutes, according to the kind of tea used.

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The Beautifying of a Dress by additional Fancy Stitches and Embroidery is now exceedingly fashionable. Open work done by the needle—formerly called "Herringboning" and more recently "Faggoting" is one of the many forms of embellishment. All such methods are fully described and illustrated in FANCY STITCHES.—**Fifteen Cents.** By mail, **Twenty Cents.**

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WHAT HAPPENED TO THE ORGAN MAN

(Continued)



III.—WHO MAKE HIM DANCE BEFORE THEM



IV.—AND DO STUNTS AT WHICH THEY REJOICE EXCEEDINGLY;

"VIYELLA" (Regd.)

Can be obtained at leading dry goods stores



Avoid imitations
Refuse substitutes

Ideal FALL FLANNEL Shirt Waist

"VIYELLA" comes in the latest Fall designs and color combinations—**Solid Colors, Stripes, Plaids.**

"VIYELLA" is guaranteed to be unshrinkable, and after repeated washings retains the same soft lustre.

"VIYELLA" in the heavy weight, is the most fashionable fabric for Ladies' and Gentlemen's

Golf, Tennis and Boating Costumes

"VIYELLA" is stamped on selvedge every five yards of each piece.

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A Wonderful Beautifier

The Hydro-Vacu is so simple that one wonders it was not thought of sooner. A suction cup through which runs hot or cold water, cleansing the pores, massaging the skin and by freeing it of all impurities, corrects facial blemishes and lines. Encouraging rapid circulation in the skin, it promotes a healthful condition which means a



FINE, FIRM, HEALTH-COLORED COMPLEXION

Endorsed by scientists and easily used by any lady at home.

SPECIAL OFFER—For a limited time only, the Hydro-Vacu will be sent with complete instructions for one-half regular price. Full information sent free.

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Proper care at the right time makes and preserves a good complexion. Through hot mid-summer days the skin is kept smooth and fair as a lily by

Woodbury's Facial Soap

Prevents burning and roughness caused by sun and wind. Acts gratefully on the tenderest skin. Insures a velvety complexion. Soothing, refreshing and antiseptic.

25 cents at all dealers.

Special Offer Our booklet and trial size package of Soap and Facial Cream sent for 5 cents to pay postage; or, for 10 cents the same and samples of Woodbury's Facial Powder and Dental Cream.

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Gordon Go-Carts



OUR ART CATALOGUE

tells the GORDON GO-CART STORY. Describes and illustrates our superb exclusive styles. Tells about our free delivery plan from us to you. Our absolute guarantee. Our manufacturers net money saving prices from $6.00 up. We have one of the largest factories in the United States. Employ only skilled workmen. Have latest improvements covered by patents.

Write for Catalogue D. 1. Tells entire GORDON GO-CART STORY.

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in each town, to help us sell overstock of high-grade bicycles at *half factory cost.*



New 1902 Models

"Bellise," complete $8.75
"Cossack," Guaranteed High Grade $9.75
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no finer bicycle at any price.

Any other make or model you want at one-third usual price.

Choice of M. & W. or Record tires and best equipment on all our bicycles. *Strongest guarantee.*

We **SHIP ON APPROVAL** C. O. D. to anyone *without a cent deposit* and allow **10 DAYS FREE TRIAL** before purchase is binding.

500 good 2nd-hand wheels, $3 to $8

DO NOT BUY a bicycle until you have written for our free catalog with large photographic engravings and full descriptions.

MEAD CYCLE CO., Dept. 24 N, Chicago

ALABASTINE

We want to tell you of the durable and sanitary wall-coating, ALABASTINE, and of the beautiful effects that you can get without using poisonous paper or glue kalsomines. Write for free information.

ALABASTINE CO., 41 N. Division St., Grand Rapids, Mich.



THE HOUSEHOLD.—(*Continued.*)

HATTIE:—Disinfectants are necessarily used in most sick-rooms to keep the vessels clean and free from unwholesome odor, and in contagious diseases this is most important; in fact, deodorizers are always of great benefit in cases of serious sickness. A pound of copperas (sulphate of iron) may be dissolved in two quarts of hot water and kept in bottles, ready to pour a little at a time, into vessels after they have been washed, the copperas water being allowed to stand in them. This liquid will stain fabrics, hence care must be taken to keep it from carpets and beddings. One ounce of carbolic acid and another pint of water added to the solution of copperas will make a safe disinfectant for closets, vessels, pipes, etc., a small quantity being poured into them after using during cases of fever and other infectious diseases.

DESTA:—You will probably be able to restore the appearance of the cloth by means of black coffee containing a little ammonia.

MISS BUSY:—Colored clothes should never be soaked before washing. Have plenty of clean water, softened by dissolving a little borax in it and heated to the proper temperature. Use enough good laundry soap to get them clean. Strong chemicals are destructive to delicate colors and are not needed when borax is used. When they are clean, rinse in clear water. Prepare your starch by stirring half a cupful of lump starch into a cup of cold water until smooth, then pour boiling water over it until it is the proper consistency. Many housekeepers prefer flour starch, and if properly made it is very good for colored clothes and has the advantage of keeping them stiff longer. Add a little bluing and dip each piece in it, seeing that all parts that need stiffening are thoroughly saturated with it. The cold starch for the collars and cuffs of shirt-waists and other articles that need to be very stiff is used later. Hang them where they will dry quickly; in fact, every part of the process should be accomplished as quickly as possible, for letting the garments lie damp several hours makes the colors run. When they are dry bring them in, as the wind will soon whip the starch out.

R. R. D.:—Your difficulty probably came from the improper use of soda, which should be pulverized and carefully measured whenever it is used in cooking. It is a powerful alkali which must be used with accuracy.

PROVIDENT:—When canning fruit by the ordinary method, fill the jars to overflowing, then run the handle of the silver spoon down the side, inside the jars and on all sides to liberate the air bubbles, so they will come to the top and can be removed. See that the jars are filled to the brim with the hot syrup. Wipe all the juice off carefully. Put on the rubber bands, adjust the top and screw it down tight. Do this as quickly as possible. Dip a cloth in hot water and fold and place the jars on this. Do not disturb until cold; then try the lids and screw down if they appear a little loose. As the glass contracts in cooling the lids will become loose, and unless care is taken to tighten them it may cause the fruit to spoil. You will probably find it more advantageous to use paraffine to seal the jars. Do not set the jars in a draft after filling them.

MRS. BROWN:—Soiled floor matting should be washed with cold salt water, a pint of salt being allowed to a gallon of water. Matting requires very careful treatment if the results are to be entirely satisfactory. The salt water should not be applied with a brush but with a soft flannel cloth, and the matting should be thoroughly dried afterward. If there are spots that are much soiled, they should be rubbed with water and corn-meal. White matting that has assumed a disagreeable hue may be changed to a pale butter-yellow tint by washing it in a weak solution of soda.

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WHAT HAPPENED TO THE ORGAN MAN

(Concluded)



V.—MOREOVER, FOR THE SPORT OF THE LITTLE ONE IS HE FURTHER HUMILIATED.



VI.—THUS DOTH THE OPPRESSOR BECOME THE OPPRESSED.



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Answers to Correspondents

THE HOUSEHOLD—(*Continued*)

MARTHA A.:—To make the Virginia cornbread, scald one cupful of meal with three cupfuls of boiling water; add two well-beaten eggs, three cupfuls of buttermilk, one teaspoonful of soda and the same of salt. Lastly, add one tablespoonful of melted lard. Bake slowly in a yellow bowl or a pudding-dish.

MRS. HOLMAN:—"Ladies' cabbage," referred to in a recent number, is finely chopped cabbage boiled to tenderness in hot water, salted. The water is then drained off and a generous cream sauce made, poured over the cabbage in a baking dish; bread-crumbs are sprinkled over all, and also little dots of butter. Then it is baked in an oven for about fifteen minutes or until browned. It is said that one unacquainted with the dish cannot imagine what it is, and that many when told refuse to believe that it is simply cabbage.

MRS. T. P. R.: We would urge extreme care in warming delicate china. If there is no plate warmer pass all the pieces through warm water and dry quickly. Sometimes putting them before a brisk fire will be sufficient. In serving Welsh rabbit or any dishes that cold plates will make unpalatable use some heavy china that will stand a high degree of heat. In pouring hot chocolate, tea or coffee into a fine china cup put a silver spoon in first. This will prevent cracking of the cup as well as of the brilliant glaze that is on all fine china. The same rule holds good for chocolate pots and soup tureens. China should never have a quick change of temperature. If brought from a cold closet, it should stand in a warm place before anything hot touches it.

DORA:—To serve pomegranates, remove the outside skin and carefully take out the seeds, rejecting all the brown skin that divides the sections. Heap the seeds in a pretty dish, mix with them finely chopped ice and serve.

MARENS:—Grease and oil spots may be eradicated with soap, ammonia and water. For silks, first try absorption, which is done by sprinkling the spot heavily with chalk or magnesia, placing a piece of blotting paper on both sides and ironing with a warm iron. Many a housewife who thinks she knows the best way to eradicate this most common of all stains finds that within a few weeks after treatment the garment has an unsightly ring where the spot was. This is due to the fact that when the stain was rubbed and the grease loosened, the latter, lacking an absorbent, spread into the surrounding fabric. The right way to remove a grease spot is to take benzine, gasoline, turpentine or, best of all, ether, and moisten a large ring around the grease spot, gradually working toward the centre; when this is reached, immediately saturate two pieces of blotting paper with the spirit, place one beneath, the other on top and press with a weight. By this means the grease will be absorbed as soon as dissolved. Care must be taken in the use of ether, gasoline or benzine, not to bring it near a flame, as the vapors of all three are highly inflammable.

JENNIE A.:—The best way to prepare California prunes is as follows: Wash a quantity of prunes carefully in several waters so they are free from all dirt. Throw away rinsing water. Place the prunes in a dish and cover with water to a depth of three inches above the top layer and let soak over night. Cook in the same water for about half an hour, letting the water simmer. Never boil prunes vigorously. When nearly done add sufficient sugar to taste, then add to about every quart of prunes a thin slice of lemon cut in halves and a piece (say one-fourth of an inch in length, broken in small pieces) of stick Ceylon cinnamon. Serve cold. Always add sugar to all dried fruits just before taking them from the stove, never before, as cooking in syrup hardens the fruit.

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Answers to Correspondents

THE HOUSEHOLD.—(*Concluded.*)

SUBSCRIBER:— For the jelly boil green guavas (whole) in water until they fall to pieces. Measure the water. For every quart make a heavy syrup of one pound of sugar and one pint of water. To this syrup add the guava water, always having two measures of syrup to one of guava water. Cook slowly until it will jelly. Try a little in ice water. Line tin boxes with thick white paper, fill with the jelly, and when cool cover and paste paper around the edges of the covers to keep air-tight. To make guava preserve, take ripe guavas and peel and cut them in halves; scoop out the seeds with a small spoon, then weigh them. For every pound of fruit take one pound of white sugar and one pint of water. Cook until the syrup will "thread," then add the guavas and cook until each piece looks clear.

DAKOTA:—There are various cements for ceramics to be found in the market, but, if you are unable to obtain them you may find it as satisfactory to make your own. A very simple and inexpensive one is obtained by melting together in a sand bath placed on top of a stove equal parts of gutta percha and shellac, stirring the mixture as it begins to soften. For use, soften the cement by placing it in boiling water and warm the broken edges before applying. Jeweller's cement is prepared as follows: Take half an ounce of isinglass, bruise and break into small shreds, place in a bottle with the least possible amount of water (about one ounce) and allow it to swell up in a warm place. This will take from twenty-four to forty-eight hours. Now evaporate it on a water bath to a thick mass and add one ounce of 95 per cent. alcohol. In a separate vessel dissolve, without heat, one-fourth of an ounce of gum mastic (six or seven pieces) in two ounces of alcohol. When this is ready heat both solutions over the water bath, mix well together in a cup, and while still hot strain through muslin and place in small bottles. A valuable cement for mending marble, alabaster, etc., is obtained by mixing together finely pulverized quicklime and white of egg. As this hardens rapidly, only enough should be mixed to mend one piece at a time. Remember that cleanliness is very important in the use and preparation of this cement, so be sure that all the utensils are free from grease. Should the fractured edges have any old cement or foreign matter upon them, every trace of it must be removed before good results can be obtained.

MRS. R.—To make egg cordial, take a tablespoonful of cream, a teaspoonful of sugar, a tablespoonful of brandy and the white of an egg. The egg is beaten almost to a froth, the cream added and the two whipped to a stiff broth. Add the brandy by degrees and serve the cordial at once.

MISSIE:—A little flour dredged over the top of the cake will keep the icing from running.

DRESS.

MISS BARRY:—Try the following plan for woollen dresses that look creased and wrinkled after packing: Dip a clean piece of stuff of the same material as the dress into hot water. Wring it slightly and sponge the creased places with it. Then hang the dress in the open air, but not in the sun, and the creases will disappear as it dries.

ALLISON:—Sleeves which are too tight, either along the arms or in the arm-holes, frequently occasion excessive perspiration. For the latter use a spoonful of ammonia in the rinsing water, and then before putting on the gloves bathe the palms with the following solution, which should be kept bottled on the toilet-stand:

Powdered alum,	¼ ounce.
Boiling water,	1 pint.
Spirits of ammonia	1 teaspoonful.

Apply and dust with oatmeal.

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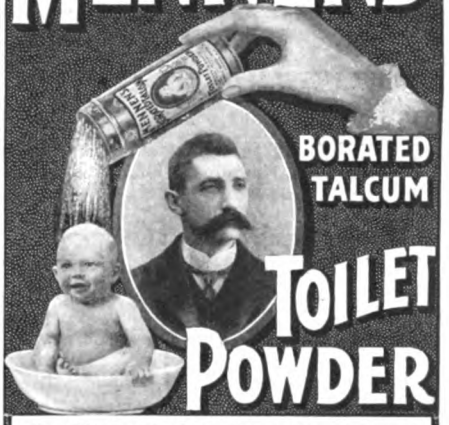
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Answers to Correspondents

THE TOILET, ETC.

VIOLET:—If you wish to ascertain the address of the place where walnut stain for dyeing the hair brown is sold, it will be necessary for you to enclose a stamped, self-addressed envelope. We can not give addresses in these columns.

MABEL:—To keep your hair light, wash it frequently in warm water in which half a teaspoonful of bicarbonate of soda has been dissolved. In fact, this amount of soda may be used in each of the rinsing waters as well, and in addition to removing the greasy condition, will also keep naturally light-colored hair fair and fluffy. For night gloves for whitening the hands, get chamois gloves about three sizes larger than the regular size worn, so that they will slip on easily and not interfere with the circulation. Select the mousquetaire style, as such gloves need not be buttoned, and are therefore convenient to put on and take off. A paste to spread upon the inside of such gloves, and said to be very whitening, is made of:

Oil of sweet almonds,	2 tablespoonfuls.
Tincture of benzoin,	1 dessertspoonful.
Rose-water, . . .	1 tablespoonful.
Yolks of two fresh eggs.	

Beat the ingredients well together, and spread or paint the mixture on the inside of the gloves every night.

AMANDA:—Sulphur and brimstone are one and the same thing. Flowers of sulphur is simply powdered sulphur. Lump sulphur is preferable in the wash as it leaves no sediment and yet gives out its properties. As it is very inexpensive we should advise using fresh lumps as often as the bay rum in the prescription which you refer to is renewed. The wash may be applied daily (in moderation) or two or three times a week, with benefit.

JULIA:—The so-called "ingrowing" toe-nail is usually nothing of the kind, and is due to a too tight or pointed boot, which presses the flesh over the nail, and makes the latter appear as if growing into the flesh, which seems hard and horny. To cure this, first remove the pressure, and put lint between the toes. Bathe the affected toe in fresh lemon juice, or rub a slice of cut lemon over it frequently, to detach the flesh from the nail, and if this flesh is very hard, endeavor to pare a little away without touching the sensitive parts. After bathing and paring, take three strips of common sticking plaster and fix round the top of the toe, carefully pulling back the flesh from the nail, and keeping it back with the plaster. This treatment persevered in for ten days or a fortnight will gradually release the nail, which should not be cut.

OLIVE K.:—A cream for lessening wrinkles is here given:

Wool fat, ...	1 ounce.
White wax, ...	1 ounce.
Spermaceti, ...	1 ounce.
Olive oil, ...	1 ounce.
Camphor gum, ...	¼ ounce.

Dissolve the gum in the oil and add the other ingredients. Then heat sufficiently to dissolve the mass and beat it until cold. You did not enclose a stamp for a reply by mail.



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which is superior to any fastener ever invented. The secret of its success is that it expands with thick stockings and contracts with thin. It is the only fastener that gives enough under unusual strain to prevent tearing the stocking.



The Snap-On Corset Hose Supporter



for women—beautifully made of the best ornamentally frilled elastic—fastens to the bottom corset clasp, gives the desired stylish figure, and is the only one that cannot become unfastened by accident.

If your dealer doesn't keep them don't take any of the old styles he keeps, but send your order to us and get the book of games **free** if ordered during August. We guarantee satisfaction.

BLACK CAT GARTER COMPANY
302 W. Jackson Boulevard, Chicago

THE "ONEITA" PAT. APR 25, 1893



(ONEITA)
ELASTIC RIBBED
UNION SUITS

cover the entire body like an additional skin. Fitting like a glove, but softly and without pressure. **No buttons down the front.** Made for men, women and young people. Most convenient to put on, being entered at the top and drawn on like trousers. With no other kind of underwear can ladies obtain such perfect fit for dresses or wear comfortably so small a corset. **Made in great variety of fabrics and weights.**

SOLD BY BEST DEALERS EVERYWHERE

DEAFNESS



Why don't you use a Morley Ear-Drum?

and hear like other folks, without ear-trumpets or tubes.

Send for book about the

Morley Ear-Drum

a harmless, invisible and comfortable help for the ear. Different from anything else.

THE MORLEY COMPANY, Dept. U
19 South 16th Street Philadelphia

Answers to Correspondents

THE TOILET, ETC.—(*Continued*).

I. W. S.:—Tartar should be removed by a dentist. It is essential that a dentist be consulted at least three times a year after a child reaches its third year, the necessity being all the more urgent when dark spots have made their appearance upon the teeth, especially at the fissures or ridges of the crown, which are the most vunerable points in a child's teeth.

J. B.:—An intelligent idea of the condition of the scalp to which tonics are to be applied should be obtained before having recourse to hair restoratives and tonics, the falling of the hair being the result of varying conditions. If the circulation of the scalp is poor, the hair dry and the skin is tight and unyielding, not moving freely over the skull, stimulating applications to stir the circulation and restore the hair follicles are necessary. If the hair follicles are entirely destroyed, nothing is of any avail. Tincture of cantharides, more or less strong according to the necessities of the individual case, is very useful where the falling of the hair is due to inactivity of the circulation and the wasting of the glands and follicles. Lanoline and vaseline should be rubbed in freely with the tips of the fingers in order to penetrate the scalp and at the same time soil the hair as little as possible.

GERTRUDE:—A simple wash for an oily skin is made as follows:

Elder-flower water . . .	1 pint.
Tincture of benzoin . . .	1 ounce.

Drop the benzoin in slowly, stirring all the time to prevent the mixture from curdling. White silk gloves may be worn with cloth dresses in Summer.

JUNE:—A favorite shampoo liquid is made of:

Borax powdered, . . .	1 ounce.
Boiling water, . . .	2 quarts.
Camphor powdered, . . .	1 ounce.

Mix and when cold bottle for use. Rub into the scalp every few days with a sponge or the fingers, and as a dressing apply after each shampoo a little eau de Cologne and almond oil, in the proportion of two parts of the Cologne to one of the oil.

NEW SUBSCRIBER:—Nothing will restore gray hair to its normal color. It may be dyed, but no dye is permanent.

CHILIAN:—There are many methods known whereby the eyes may be made to appear large, dark, full and mellow, but the results, if they are constantly resorted to, are harmful and even destructive. Certain drugs will cause the pupil of the eye to dilate until all of the iris—the colored circle around the pupil—except the rim, is invisible. As the pupil of the eye is always dark, the effect of dark eyes is thus obtained, but the sight, so long as the effect of the drug lasts, is most imperfect—so much so that usually everything seems indistinct, reading is impossible and even the distinguishing of one coin from another is almost impossible.

BROWN EYES:—The most popular and universally used bleach at the present time is peroxide of hydrogen, which is simply water strongly charged with oxygen. The change in color, in using this bleach, is not instantaneous, but usually appears about the third day, consequently it must not be too liberally applied or the shade may be made too light.

NELL:—The expedient of apparently darkening the lashes and increasing the size and brilliancy of the eye is adopted by many, though unless artistically done it produces a grotesque and frequently a vulgar effect. The point of the grease pencil used for darkening the brows is drawn about the edges of the lids just at the roots of the lashes—being made above the lashes of the upper lid and below those of the lower one. You can get a ready made salve for coloring and polishing finger-nails at any drug store. It is not necessary to use the old-fashioned nail powder any longer.



The Hi-Lo Bouncing Chair (Patented July 1, 1902)

This chair is a swing which bounces every time the baby moves. This makes it just the thing for

Baby's Physical Culture

It supplies constant exercise to its arms and legs, besides keeping it amused for hours.

It is safe, easily put up, can be packed in a small compass, and is attractive in appearance.

If your dealer hasn't it, send $2.00 to us, and it will be sent you at once.

O. C. A. SWING COMPANY, 21 Park Row, New York

HAIR SWITCH GIVEN



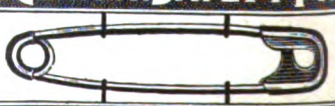
ON EASY CONDITIONS. Cut this ad. out and mail to us. Remit 5c. for postage. Send a small sample of your hair. **SEND NO MONEY.** We will make and send you by mail, postpaid, a **FINE HUMAN HAIR SWITCH,** made as inches long, from selected human hair, 4 ounces, short stem. We will enclose in package with switch sufficient postage to return it to us if **not entirely satisfactory,** but if found exactly **as represented and most extraordinary value** and you wish to keep it, **either send us $1.50 by mail within 5 days, or TAKE ORDERS FOR 2 SWITCHES AT $1.50 EACH** among your friends and send to us **without any money,** we to send the switches to them direct by mail, to be paid for 5 days after received **if perfectly satisfactory and you can have the switch we send you free for your trouble.**

This style of Pompadour is very light in weight. The soft, wavy hair is combed over one's own hair and cannot be told from the natural, producing an elegant and very becoming effect. When ordering, send sample of your hair, state dimensions from ear to ear over top of head, and if **with** or **without** frizzes to the face. **Price each $3.00 for all ordinary shades,** sent on approval. Order a Switch or Pompadour at once, or write to-day for free catalogue.



Address LADIES' HAIR EMPORIUM, Dept. B 1, Chicago, Ill.

The CLINTON SAFETY PIN



IS STRENGTH AND USEFULNESS COMBINED

For Years the Standard of Comparison for Safety Pins

NO OTHER "JUST AS GOOD."

Made of specially tempered wire, does not bend; sharp point, easily penetrates; guarded coil, cannot catch in fabric; made in nine sizes, from ¾ inch to 4½ inches; finished in nickel and black enamel. Send 6c. for an assorted card of Clinton Safety Pins and let them demonstrate their superiority.

OAKVILLE CO., WATERBURY, CONN.

STAMMER

The Reed Method for the cure of stammering is based on an actual class-room experience with nearly 2000 stammerers. It leads to perfectly normal speech. Write for book explaining method to

FRANK A. REED, 327 Hubbard Ave., Detroit, Mich.

THE DELINEATOR

PUBLISHED MONTHLY

17 West 13th Street, New York

PARIS—LONDON—TORONTO

SUBSCRIPTION RATE:

ne Year, in advance, ... One Dollar
ngle Copies, ... Fifteen Cents

ADVERTISING RATES:

er Agate Line, for each insertion, . . $3.50
er Page, for each insertion, . . . $1,200.00

Advertisements for THE DELINEATOR, or r any of our other publications, may be sent to ıe following offices of The Butterick Publishing ompany, Limited.

ew York, ... 17 West 13th Street
hicago, ... 200 Monroe Srreet
ondon, . . 1 Arundel Street, Strand, W. C.
aris, ... 27 Avenue de l'Opéra

CONCERNING ADVERTISING

Medical, semi-medical, curative, or xtravagantly phrased advertisements are not accepted for THE DELINEATOR. It is our belief that ll the advertisements are inserted n good faith and by responsible persons. If any reader of THE DELINEATOR finds that any advertisement ierein is prepared with a view to deeive, or is inserted by parties whose romises are not fulfilled when aplied to, we shall take it as a great avor if such reader will promptly otify us, as it is our purpose to avoid he printing of advertisements that ontain extravagant statements or romises that are not likely to be relized. The advertising columns of HE DELINEATOR are intended to be n the same high plane, and to coney equally correct information, with he other departments of the magaine. We wish all the seven hundred housand and more subscribers of HE DELINEATOR to know that they an answer any advertisement in THE DELINEATOR and feel certain that whether they order any article adverised or write for booklet or circular hey will receive satisfaction.



FOR BABY'S HEALTH

use a nipple which will not collapse. When a nipple collapses, it draws air and causes colic.

The little stem in the

"STANDARD STEM" NIPPLE

absolutely prevents collapse. Price 5 cents. Your druggist should have them, or send his name for one free sample.

THE MILLER RUBBER MFG. CO.,
3000 South High Street, Akron, Ohio

Answers to Correspondents

THE TOILET, ETC.—(*Concluded*)

VARIOUS SUBSCRIBERS:—A good cold cream is made as follows: Put in a double boiler six ounces of sweet almond oil, and, having put as much water in the outer vessel as for any cooking, set on the range to warm. Have ready four good-sized cucumbers, which have been carefully wiped to be perfectly clean. Cut them, unpeeled, in squares two or three inches in size. When the oil is warm add the cucumbers and set the boiler on the back of the stove, where the water will simmer for four or five hours. Strain, and to six ounces of the liquid add one ounce of white wax, one of spermaceti and two of lanolin. Heat until these ingredients have melted, then remove from the fire and beat with an egg-beater until cold, adding during the beating process two teaspoonfuls of tincture of benzoin. This is a standard formula.

ELLEN:—You may secure much comfort and perhaps permanent alleviation by giving the feet a bath lasting at least twenty minutes in water which is kept constantly as hot as can be endured and to which has been added household ammonia in the proportion of a tablespoonful to every quart of water. After the bath has lasted ten minutes the feet should be rubbed under the water as vigorously and continuously as their tenderness will allow, and afterward they should be wiped dry with a soft towel. Bunions should be painted with iodine after such a bath, and the more quickly this is done after their appearance the better.

ELLA SMITH:—In facial massage, cold cream must be liberally applied and rubbed well into the skin. Always rub the cheeks, temples and forehead, upward and backward, except when this instruction conflicts with the following one. To soften the indentations and wrinkles left by time, rub in exactly the opposite direction from the line of their conformation. For instance: the deep furrows which extend from the nostril to the corner or the mouth must be firmly rubbed with the cushion of the hand by an outward and upward movement; the perpendicular lines showing between the brows must be firmly stroked with the fingers in an horizontal direction; and the horizontal lines crossing the forehead must be rubbed upward and downward.

JESSIE G.:—The white pimples are sometimes called "whiteheads," and there is no remedy for them except to puncture each separately and squeeze out the contents. This is a painless operation and leaves no scar.

ELIZABETH:—A tonic preparation for the hair, given by a noted specialist is as follows:

Bay rum, ...	1 quart.
Table salt, ...	½ teacupful.
Castor oil, ...	1 drachm.
Tincture of cantharides, -	1 drachm.

MISCELLANEOUS.

NEW HAMPSHIRE:—You should consult a New Hampshire lawyer. We do not know whether the laws of New Hampshire will permit the change or not.

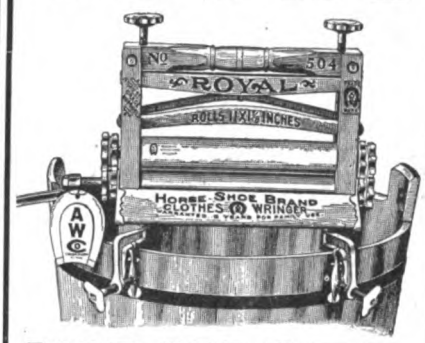
MRS. R. A. B.. The best treatment for perspiration is to wash in a strong solution of bicarbonate of soda—the baking soda of the kitchen. This removes all odor and, of course, is perfectly harmless. A powder for profuse perspiration is made as follows:

Talc, ...	60 grams.
Subnitrate of bismuth, . .	45 grams.
Permanganate of potash, .	13 grams.
Salicylate of soda, . . .	2 grams.

Make up the little one's dress by pattern No. 5894, price 20 cents, illustrated in THE DELINEATOR for April, trimming with embroidery and edging.

ELLA:—You will find much information about trained nursing in *Employments and Professions for Women*, published by us at 25 cents.

The American Wringer Co.'s
HORSE-SHOE BRAND
ROYAL



WRINGER

WARRANTED 5 YEARS

Are the best Wringers made. The rolls are of the **finest quality Para Rubber,** which last long, wring dry and **save the clothes** and buttons. They have the **Patent Guide Board** which **spreads the clothes** and to each Wringer is attached the **Horse-Shoe Warranty Card.**

SOLD EVERYWHERE.

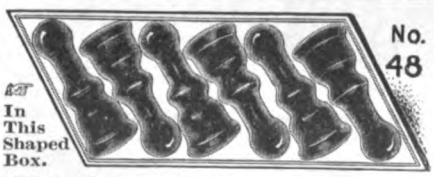
THE AMERICAN WRINGER CO.
99 Chambers Street, New York

TWO BEAUTIFUL PAIRS OF
Swiss Ruffled Curtains
GIVEN AWAY ABSOLUTELY FREE

to introduce Aunt Mary's Gelatine, the purest and most economical Gelatine made.

Send for free booklet, "Aunt Mary's Gelatine Secrets," showing numerous fancy ways to prepare desserts of Gelatine, and we will also send you a sample package to try, and full information how to obtain the two pairs of Swiss Ruffled Curtains absolutely FREE.

WALTON MANUFACTURING CO.
318 N. Second St., St. Louis, Mo.



DAVIDSON

Rubber Nipples

Cannot collapse, give a constant flow of milk, prevent choking, all on account of the little collar. At your druggists, or send 2c. for a sample; 60c. for a dozen.

Free "Mother's Free Library." (10 Little Booklets.)

Davidson Rubber Co., 19 Milk St., Boston.

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"THE SAHLIN"

Cultivates Naturally

The Straight Front and Erect Figure



Patented July 26, 1898

The garment identified by having no hooks, no clasps, no laces, no strings, no heavy steels. If you wish to be satisfied accept no substitute. The name

"SAHLIN"

is stamped on every garment. No corset is necessary as it is a "CORSET AND FORM COMBINED." It is impossible to state here all of its many merits.



Patented Feb. 20, 1900

Write for free catalogue, containing interesting literature, "How to Wear a Corset." Every form guaranteed. Price $1.00 and $1.50. If your dealer hasn't them, order direct, giving bust and waist measure, and length of waist under arm. Add 18 cents for postage.

SAHLIN CORSET CO., 45 Fulton Street, CHICAGO, ILLINOIS



HAIR GOODS

Perfect-Fitting **WIGS** for Ladies and Gentlemen.

Stylish Pompadours, Wavy Switches, $3.00 up. Complexion Beautifiers.

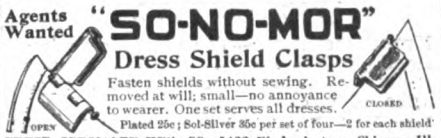
Illustrated Catalogue Free.

E. BURNHAM, Dept. A, 70 State Street, Chicago

Agents Wanted

"SO-NO-MOR"

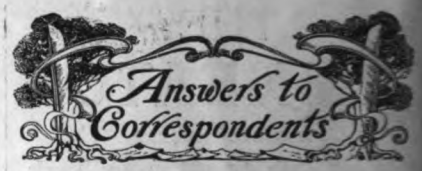
Dress Shield Clasps



Fasten shields without sewing. Removed at will; small—no annoyance to wearer. One set serves all dresses.

Plated 25c; Sol-Silver 35c per set of four—2 for each shield

BEESE SPECIALTY MFG. CO., 5433 Kimbark Ave., Chicago, Ill.



MISCELLANEOUS—(*Continued*)

MRS. A. K. AND OTHERS:—We cannot supply addresses through these columns. Correspondents desiring addresses must enclose a stamp for a mail reply.

AVOIR:—See the illustrations of hosiery and footwear in THE DELINEATOR for February. Pretty lace turn-overs are illustrated in the article on lace making in April. The old-fashioned Spring medicine is made of:

Powdered sulphur,	2 ounces.
Cream of tartar,	1 ounce.
Molasses,	1 pint.

Mix until very smooth, and take a tablespoonful three mornings in succession; then omit for three mornings, and take again for three more, continuing until you have taken it nine mornings. After a week or so you may repeat the doses. Sometimes the medicine is taken every other morning for a fortnight or more, but the first method is the one actually belonging to the old remedy. Do not begin to take it in cold weather and during its use avoid draughts and profuse perspiration, as sulphur freely opens the glands and pores of the skin, and colds are then more easily contracted.

TRANSATLANTIC:—Before taking your place at a *table d'hôte* on the Continent, you should bow slightly to the other persons at your table and also when you get up to go away. People who omit to do this are thought very rude.

TWO FRIENDS;—At a Colonial dancing party the guests may or may not wear masks. The ladies are dressed in Martha Washington and other costumes of the 18th century, and with powdered hair; and the gentlemen in the Continental and Revolutionary costumes, with powdered and braided queues, and ruffles and frills of lace at their wrists and necks. At a recent Martha Washington ball the men attended in evening dress; but all of the ladies were in full Martha Washington costumes with all its variations. Long silk mitts were worn in preference to gloves, and the hair dressed as Lady Washington wore hers and heavily powdered; antique reticules were suspended from the arms and every detail of fashion that could be unearthed from historical records of the revolutionary period carried out as far as possible. Of course, black patches must appear on the faces near pretty mouths, seductive dimples, an arching eyebrow or a beautiful eye. These balls may be conducted the same as the usual type, but the ballroom should be decorated with American flags, muskets, bayonets, swords and antique emblems. Lady Washington parties may be given for pogressive euchre, and the prizes may include relics of the period of '76, or small boxes of tea which may also contain modern prizes. At the end of the playing, if such boxes form the prizes, tea might be brewed from their contents, and served at the different tables by the occupants at each of the latter at the end of the game.

LANSING:—You should refer to the end of the lace-making article in the number of THE DELINEATOR mentioned. We will send you the address where silk rag portières may be woven if you will forward a self-addressed stamped envelope.

PATENT SUSTAINED BY U. S. CIRCUIT COURT

NEVER SLIPS or TEARS

Every Pair Warranted

Avoid Infringements—Insist on the Genuine

The **Velvet Grip** HOSE SUPPORTER CUSHION BUTTON

GEORGE FROST CO., Makers, Boston, Mass., U. S. A.

Sample pair by mail, 25c. Catalogue Free.

LOOK for the name on every loop



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VOL. LX OCTOBER, 1902 NO. 4

THE DELINEATOR



PUBLISHED MONTHLY BY THE BUTTERICK PUBLISHING COMPANY PARIS—LONDON—NEW YORK—TORONTO

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THE DELINEATOR

WISHES A
FIVE-MINUTE TALK
WITH *its* READERS



IT WISHES
TO TAKE YOU INTO
PARTNERSHIP

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FOR A VERY LONG WHILE you have been faithful to The Delineator and to the Butterick idea.

Your mother read it thirty years ago, and it is the Company's ambition that her grandchildren shall read it thirty years hence.

The Delineator—which is the printed voice of The Butterick Company, with its great force of employés, its agents everywhere, its legions of subscribers with their borrowing friends—has formed a large family.

We are proud of its size.

Its members make up our world; the rest of the people exist, for us, mainly as future additions to our family.

This business of ours has grown to be a very large one.

You have made it so.

It is a very profitable business. And we wish to share it with you.

OUR MUTUALLY SELFISH REASON

The Delineator Family may be divided into three classes: those of us at home who make the patterns and publish the magazine; those of you who buy and read

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what we make and publish, and those who introduced you to us—our agents.

The closer we can weld together the interests of these three component parts of The Family the stronger and healthier will The Family grow—which in plain business English means that while last year's net profits were over six hundred thousand dollars, next year's can be much larger if all The Family will help, and if each member has an interest in helping and in profit-sharing.

Our plan is to offer stock in The Butterick Company for sale to our public—our Delineator readers. The stock is full-paid, non-assessable, of a par value of one hundred dollars a share. We offer it to you at fifty dollars a share. It is now listed on the New York Stock Exchange among all other well-known and established securities, and any purchaser who desires to sell at a future time will find there a ready market.

For the year 1901 the net profits ($604,387.59) were large enough to pay five per cent. dividend on the *par value* of the stock, or *ten per cent. on the investment.*

For the *first half* of the year 1902 the profits were $512,417.41.

It is our purpose to pay only four per cent. on the stock (equal to eight per cent. on the

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investment, at fifty dollars per share), and to put aside all profits over this amount for the general betterment of the business and the increasing in value of the securities.

We have already offered stock to our agents at the same price. The subscriptions thereto have been taken up and the offer is closed. What we want now is to complete the chain of *personal interest* between ourselves and our public. We want stockholders among our public.

For in this way we will best help the business.

There are over 5,000 places in the United States and Canada of say 1,500 population.

Suppose we had a holder of five shares of stock in each of these towns, to whom we could write, as an interested party, regarding the appointment of a local canvasser for The Delineator—as to who was best fitted for such a position, and whether a single representative was sufficient—some one on whom we could depend to speak a good word for The Delineator or the Patterns when occasion offered. In short, a local adviser to whom we could turn for information when The Family needed it.

It would mean that practically the entire business of The Delineator Family could be

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transacted *by* The Family, for The Family, and without going outside The Family!

It would mean a greatly increased business for The Family—a much more economically conducted business, a much more profitable business—for The Family.

That is "our mutually selfish reason."

We want a stockholder in every small town; the smaller the individual holdings and the more of them, the better. Every stockholder receives The Delineator free of charge.

This announcement will be read by nearly four million members of The Delineator Family. It will appear in two issues (October and November) in order to give it wide publicity among those who will desire to subscribe for small amounts. Subscriptions for large amounts will be held, subject to the discretion of the management, until all of the small subscriptions have been filled. There is only a limited number of shares which can be sold. They will be taken up by those of our readers who respond without waiting. Send all subscriptions for stock and correspondence relating thereto, to

Treasurer Butterick Company
17 West 13th Street, New York

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How we Make Paper Patterns

Patterns are profitable—very. Forty years ago, in Sterling, Mass., the first Butterick Pattern was cut.

It was for a boy's pair of short trousers.

That was followed by a pattern for his coat.

The capital we had then was a ream of tissue paper and a pair of shears.

We are capitalized at Twelve Millions of Dollars now.

And we are still making patterns.

Which means making profits.

A great many of the women of this country (at least three-quarters of them) think our patterns are better than any others.

We *know* they are —far better.

We want the other quarter to know about them now.

That is why we have called The Delineator Family together—to tell them of our plans for "expansion."

And now come with us for a walk through our present quarters—we are pretty big already.

These are our present quarters, 7 to 17 West Thirteenth Street, New York City, running through to Fourteenth Street.

Large as these buildings are, they are sufficient only for our offices, salesrooms, stockrooms, etc. All the printing is done in a building a few blocks away and the factory for the manufacture of patterns is in Brooklyn.





Here is where the patterns are graded and "blocked."

These blocked patterns are cut on heavy manila paper, and are the originals from which the various sizes are graded and cut in tissue paper. Before the blocked patterns are made, the design is cut and fitted on a living model.

This room, which looks like a public library, shows how we have made it possible to carry over two millions of patterns in stock all the time. These tissue patterns are all cut in our factory in Brooklyn.





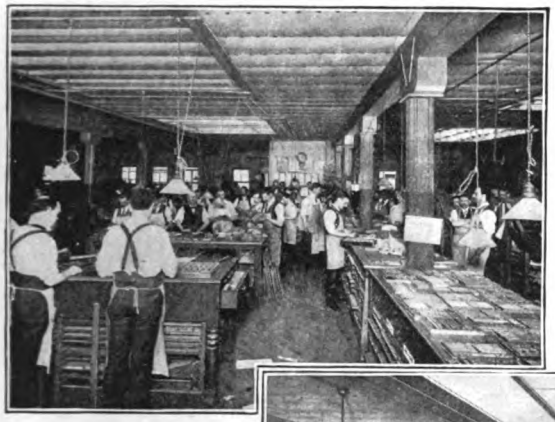
Each box shown in this picture contains about 500 cards or "stencils" which are run through an addressing machine each month, supplying the addresses on the wrappers of The Delineator.

This shows a portion of the Advertising Department, where a business of more than Half a Million Dollars is transacted yearly.

It is here that the income makes it possible for each Delineator reader to receive for a dollar that which costs much more.



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These people are putting into type the Decrees of Fashion to which hundreds of thousands will conform in their dress and in their home furnishings. It is the Composition Department of the magazine that has 730,000 regular purchasers.



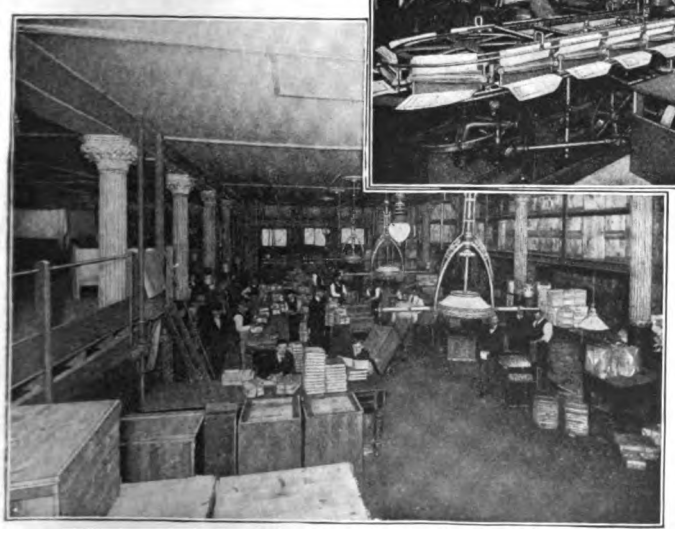
Here are a few of the big presses that go faster than time flies in order that over 125 millions of pages can be printed each month. There are 21 of them all told. In the new building we will have 35.



These are a few of the folding machines. You can get an idea of the task of binding The Delineator when you realize that 14,000,000 sections have to be gathered individually each month, representing 429 tons of paper.



This is one corner of the bindery. The machine in the foreground shows how The Delineator covers are bound on the Magazine.



This is a portion of the Shipping Department. From these rooms more than 2,000 large cases and over 5,000 packages are sent out each month. Two carloads, or 60,000 pounds of lumber, are used each month for these cases, and it is from this department that your copy of The Delineator is put into the mail bag with thousands of others and loaded on great trucks, which take them to the post office, there to be distributed to every country in the civilized world.

And how THE DELINEATOR is made and published

Can you realize what a circulation of 730,000 copies per issue means on a magazine of such a character as THE DELINEATOR?

It means that, carrying in its contents that which satisfies more people than any other single magazine published, it has been so thoroughly advertised by its subscribers themselves as to have advanced by thousands each month until now. The million mark will soon be reached!

As a magazine of Fashions it has long held first place in this country and is now published in French, German and Spanish.

Of late its literary and artistic features have secured for it an equal preeminence among family "reading" magazines.

Its French edition has a larger circulation in Paris and throughout France than any Fashion publication of that country.

It is a great magazine and a profitable one.

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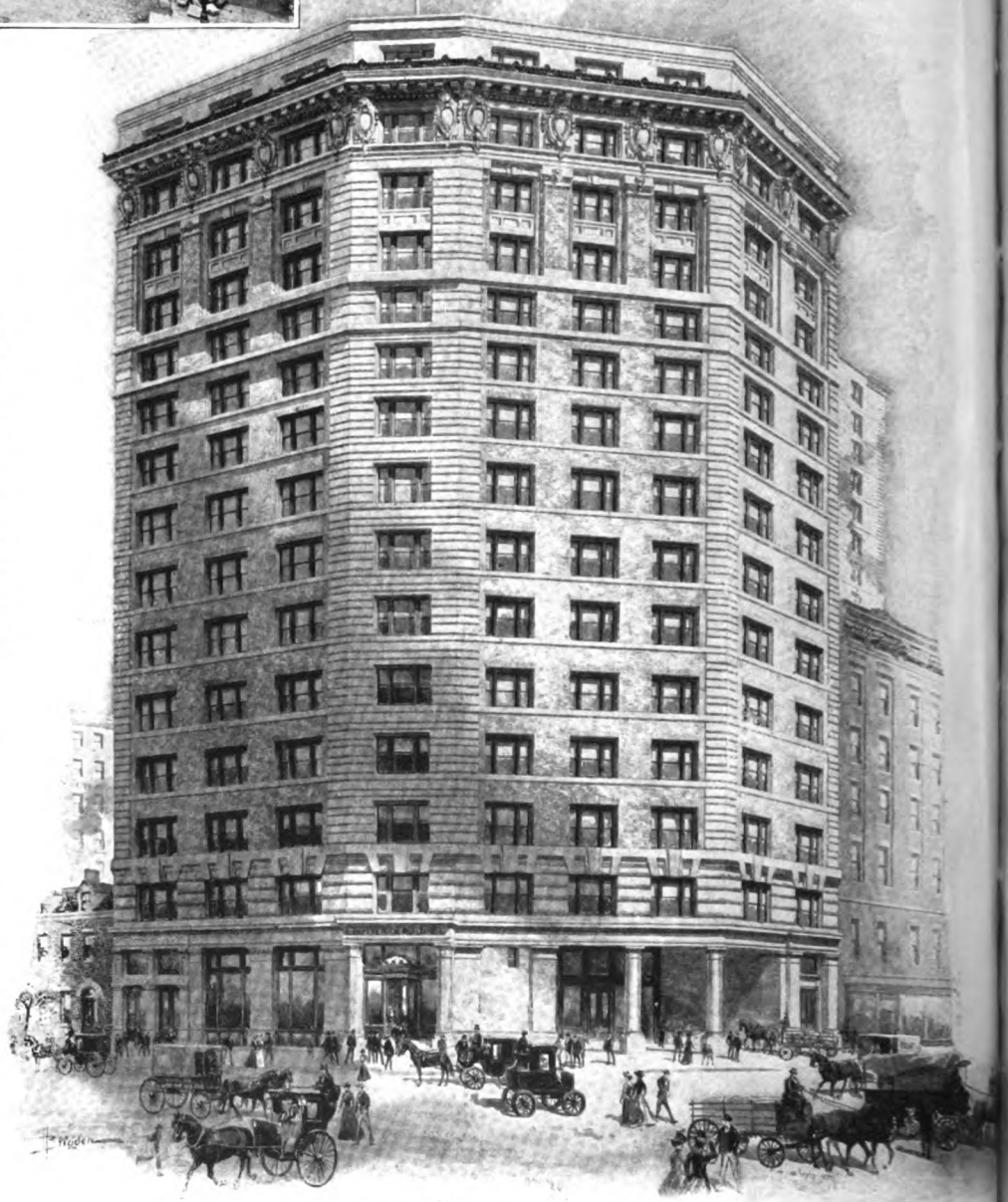


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THE DELINEATOR

PUBLISHED BY

THE BUTTERICK PUBLISHING CO., Ltd.

At 17 West 13th Street, New York

ONLY a few of the features that will make the November number one of the most notable of the year can be mentioned here, but they will serve to indicate its quality.

With the paper on Dante, one of the most beautiful in the whole collection, the stories of Authors' Loves will end in serial form. The charm of these stories has been acknowledged by numerous requests for their republication, comfine. There will be also an admirably told story by Edward Stratton Holloway with the fanciful title of John of Disappointment.

Another collection of Historic and Other Pitchers will delight china lovers; and those who have followed in preceding issues the triumphs and the tribulations of Jill in the building of her artistic house will be further attracted by her bright account of how the plumbing was done.

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ing from all parts of this country, from England, India and far-away Australasia. An announcement of a new series, to be contributed by Miss Laughlin during 1903, will be made later.

In Thyra Varrick, Mrs. Barr's novel, the action becomes rapid and dramatic, and the reader's interest is kept at high pitch. The character development of the chief personages is wonderfully

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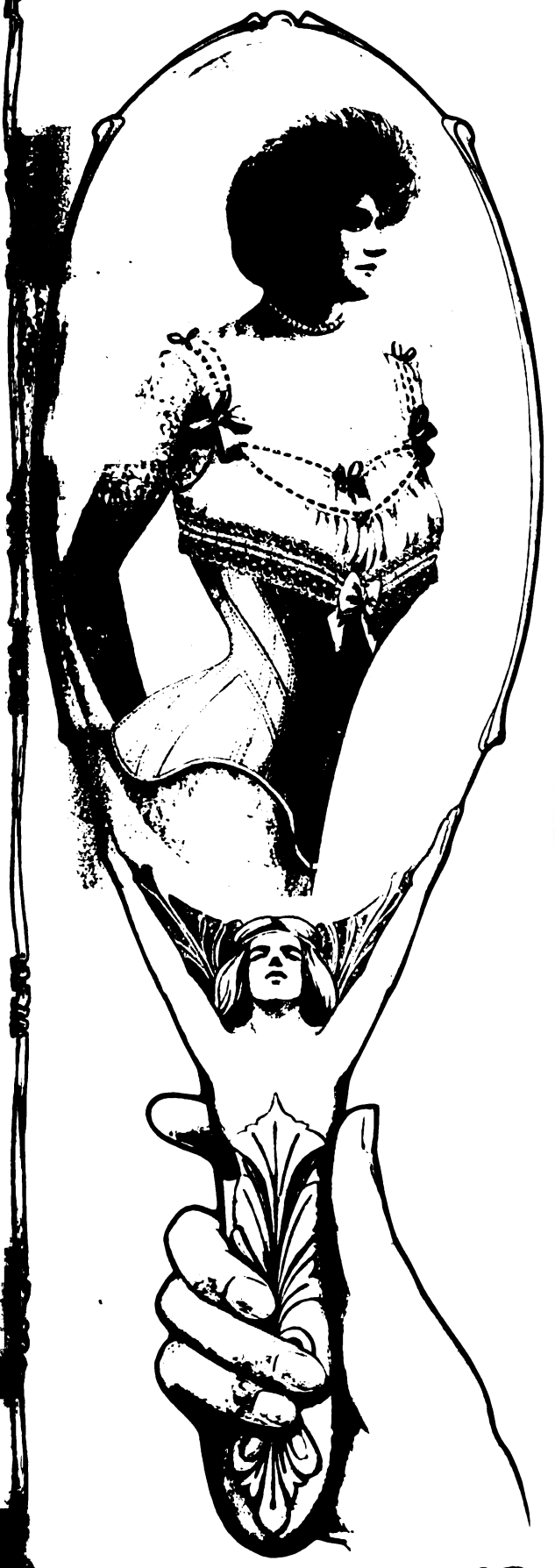
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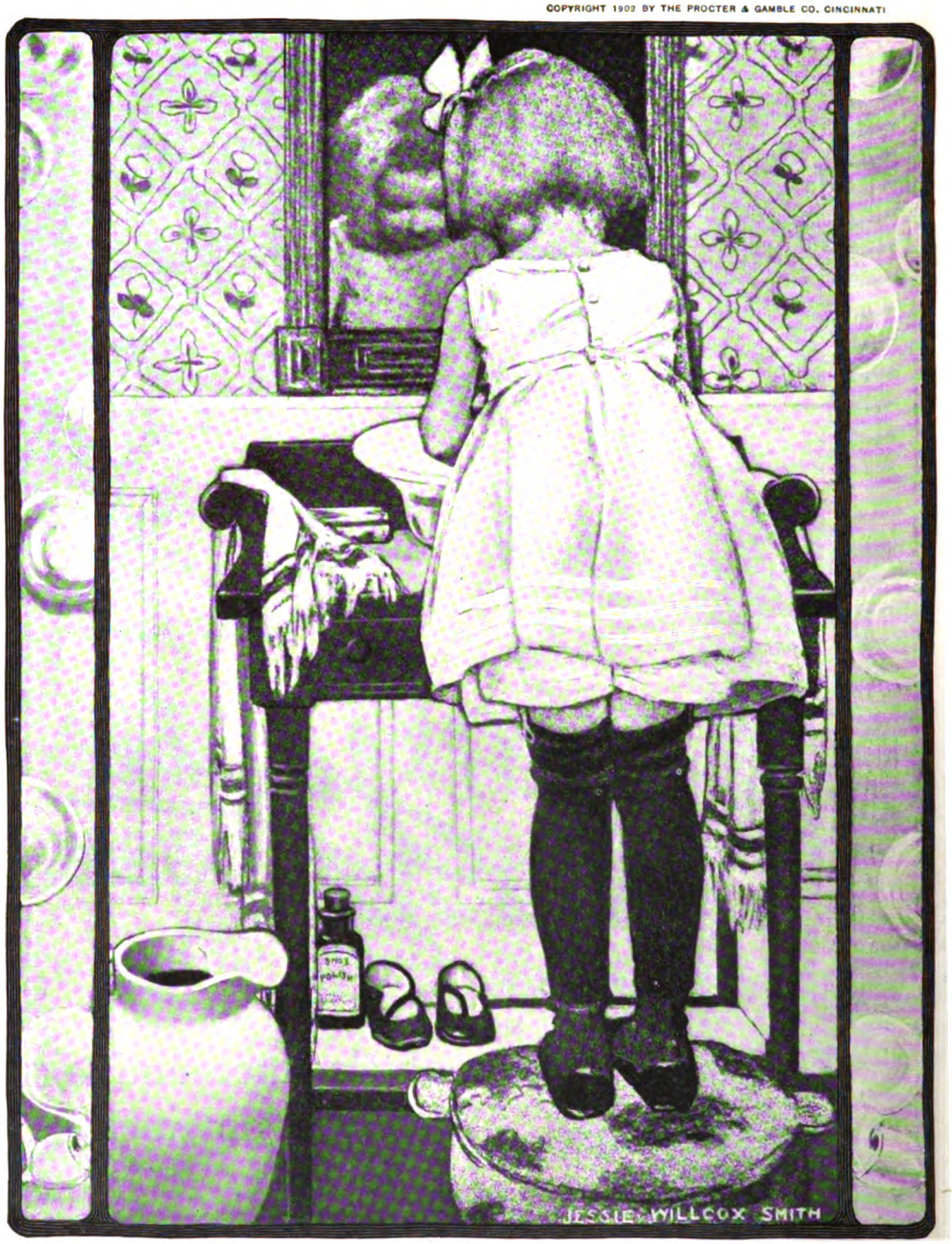
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THE DELINEATOR

CONDUCTED BY CHARLES DWYER

VOL. LX OCTOBER, 1902 No. 4



FIGURE 128 G
(Waist 6319)

FIGURE 129 G
(Waist 6253)
(Yoke 6304)

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FIGURE 130 G
(Costume 6207)

FIGURE 131 G
(Costume 6310)

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FIGURE 132 G
(Coat 6283)
(Skirt 6213)

FIGURE 133 G
(Costume 6274)

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FIGURE 134 G
(Shirt-Waist 6282)

FIGURE 135 G
(Shirt-Waist 6314)

FIGURE 136 G
(Shirt-Waist 6183)

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FIGURE 137 G
(Dressing-Sack 6286)
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FIGURE 138 G
(Tea-Gown 6288)

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FIGURE 139 G
(Jacket 6301)
(Skirt 6184)

DESCRIBED ON PAGE 505

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FIGURE 140 G
(Coat 6322)
(Skirt 6260)

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FIGURE 141 G
(Tea-Gown 6320)

FIGURE 142 G
(Costume 6328)

DESCRIBED ON PAGE 506

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FIGURE 143 G
(Waist 6318)
(Skirt 6327)

FIGURE 144 G
(Waist 6200)
(Skirt 5321)

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FIGURE 145 G
(Coat 6305)
(Skirt 6327)

FIGURE 146 G
(Coat 6277)
(Skirt 6312)

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FIGURE 147 G
(Costume 6279)

FIGURE 148 G
(Blouse 6278)
(Skirt 6260)

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FIGURE 149 G
(Shirt-Waist 6326)
(Skirt 6243)

FIGURE 150 G
(Shirt-Waist 6007)
(Skirt 6213)

DESCRIBED ON PAGES 509 AND 510

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FIGURE 151 G
(Waist 6292)
(Skirt 6289)

FIGURE 152 G
(Waist 6318)
(Skirt 6291)

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FASHIONS OF TO-DAY

The Monte Carlo coat, in numerous modifications, remains a popular mode, and an unusually attractive example that may be in three-quarter or hip length has an inverted plait at the centre of the loose back and a similar plait in each side of the box fronts. There may be one or two shoulder collars, and a flare or plain standing collar gives neck completion, while the sleeves may be flowing or in fancy bishop style, as preferred. Bands of lace or embroidery will provide a pleasing finish when the coat is made of silk, veiling or even cloth.

There is an air of extreme good style in a coat made with loose box fronts that may close in a fly or with visible buttons, and a semi-fitted back. A wide or narrow shawl collar and flowing or bell sleeves may be used. The mode is particularly adapted to development in cloth, and the collar may be inlaid with silk, satin or velvet. Machine-stitching provides the decoration.

Seams in slot effect remain the distinguishing note in many of the new skirts and jackets and also in the smartest shirt-waists. An example of the latter has the back, sleeves and fronts in slot-seam effect, and a double-breasted closing is arranged. This mode is equally adapted to silk or soft woollens. Epaulettes may be used if desired.

The Duchess closing is the characteristic feature of a modish new shirt-waist that may be made with or without the straps and postilion-tabs.

Equally suitable for dainty veilings and handsome silks or velvet is a new seven-gored skirt in eleven-gored slot-seam effect to flounce depth, with a box-plait on the outside or underneath below each slot seam. It is made over a five-gored foundation and may have a long or medium sweep. Faggoting or some other fancy stitch may be employed to join the seams of this skirt, or machine-stitching may be used instead.

Youthful grace and beauty distinguish a bodice in drop-shoulder style, with drop yoke and high neck or with low neck and full-length or elbow sleeves. Folds applied to simulate tucks add distinction to the mode. All-over lace or fancy tucking will combine effectively with a soft dainty material in a bodice made in this style. The closing is at the back.

An attractive waist with back closing has a pointed back and front yoke and may be further distinguished by a jaquette in fanciful lower outline. The sleeves may be in elbow or full-length style and the neck high or low. Lace, chiffon or other sheer goods will associate pleasingly in this mode, and appliqué banding and lace frills will provide the decoration.

That the Eton blouse or jacket will continue in popularity is evidenced by the various modifications exhibited. An attractive example that is well suited to development in cloth or velvet, or a combination of the two fabrics, is characterized by vest pieces and one or two cape-collars and peplums. The sleeves may be in flowing or fancy bishop style, and the use of the standing bands is optional. Fancy braid and buttons are suggested for ornamentation.

The Louis XV. coat in velvet or rich silk or in handsome satin-faced cloth is one of the season's most modish garments, and a new mode may have the skirt in either of two lengths and the sleeves reversed in cuffs to any preferred depth. To the tall, well-formed figure this style of coat is extremely becoming.

Among the smart accessories of dress, the belt with postilion tabs is perhaps most popular, and it may be made with two or four tabs. Machine-stitching and tiny buttons will add a pleasing decorative effect. A belt in two sections joined at the back with lacing and secured in front with a buckle of odd shaping offers another suggestion. These fashionable adjuncts may be developed of black taffeta stitched in white, velvet, or of material like the dress.



FIGURE 153 G.—LADIES' COAT AND SKIRT.—The patterns are Coat 6322, price 9d. or 20 cents; and Skirt 6327, price 1s. or 25 cents.

(Described on Page 511.)

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DESCRIPTIONS of LADIES' FIGURES



FIGURE ON FIRST PAGE COVER.

LADIES' COAT AND SKIRT: representing Coat pattern 6277, price 9d. or 20 cents; 8 sizes, 30 to 44 inches, bust measure; shown also on page 508; and Skirt pattern 6260, price 1s. or 25 cents; 9 sizes, 20 to 36 inches, waist measure.

Coats of the Louis XV. period are prominent among the advance styles and are welcomed by those who admire fancy effects in top garments. A charming design is shown at this figure developed of hunter's-green velvet, faced with white satin and elaborated with gold braid. The coat fits snugly at the back and sides and blouses in front, where it may be closed, or worn open and rolled in revers, displaying the bodice front attractively. Skirt sections having an inverted box-plait at the back and joined on under a belt secured in front with a jewelled buckle lengthen the coat, and pocket-laps are included in the joining. A wide rolling collar completes the neck, and turn-back cuffs are a feature of the sleeves. Fashionable skirts emphasize the frou-frou effect at the bottom, and at this figure a *chic* mode is depicted developed in velvet to match the coat. The design, known as the mermaid skirt, has five gores and is closely fitted to the knee, below which it flares out smartly, the effect being heightened by a graduated circular flounce. A habit back is introduced and may close with buttons or with a placket and seam. A hip yoke is provided in the pattern, but its use is optional, and the skirt may be made with a long or short sweep.



6328

A black velvet gown made up in this style may be given character by cloth-of-gold facings. Large gilt buttons may also be added. Elaborate effects are to be had in brocaded satins, silks and stamped velvet. Peau de soie relieved with panne will be effective, while for more serviceable wear melton, serge, broadcloth, vicuna and tailor fabrics are advised. A practical development of the mode would be in navy-blue or brown homespun, bands of black taffeta being used as trimming. Black and white braid will give pleasing garniture. Black cloth is very stylish, and velvet facings add to the effect.



6328

LADIES' COSTUME WITH LONG SWEEP: CONSISTING OF A WAIST OR BODICE, CLOSED AT THE BACK, WITH DROP-SHOULDER YOKE, HIGH OR LOW NECK, AND SHORT PUFF OR FULL-LENGTH OR ELBOW BISHOP SLEEVES; AND A FIVE-GORED SKIRT, WITH INVERTED BOX-PLAIT OR GATHERS AT THE BACK AND THREE OR FEWER SLIGHTLY GATHERED CIRCULAR FLOUNCES.

(Described on Page 511.)

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FIGURES 128 G AND 129 G.

FIGURE 128 G (PAGE 487).—LADIES' WAIST: representing pattern 6319, price, 9d. or 20 cents; 8 sizes, 30 to 44 inches bust measure; shown also on page 511.

Fancy bodices for wear with separate skirts of cloth, silk, veiling, etc., are still in vogue, and a particularly attractive example is shown at this figure, combining cream-white Louisine and all-over lace. A pronounced feature of the mode is a bolero with drop shoulders that are arranged to give the effect of sleeve caps. The bodice has full fronts that puff out becomingly and close at the centre, while the back has slight gatherings at the lower edge. A strap-belt with crossed ends follows the slanting outline of the waist, and the straight collar has a turn-over of lace. The sleeves have drooping puffs and are faced with the lace to suggest deep cuffs.



6310

LADIES' TWO-PIECE COSTUME, WITH MEDIUM SWEEP OR IN DIP ROUND LENGTH: CONSISTING OF A JACKET WITH FLY OR VISIBLE BUTTON CLOSING AND WITH OR WITHOUT CUFFS; AND A FIVE-GORED FLARE SKIRT, WITH INVERTED BOX-PLAIT AT THE BACK, AND WITH OR WITHOUT THE CIRCULAR FLOUNCE, FROM BENEATH WHICH THE SKIRT SHOULD BE CUT AWAY.

(Described on Page 512.)

A charming treatment of the mode would be to use pale-green Liberty satin with medallions of point Venise or Irish lace. Fancy taffeta, grenadine and nets are also advised.

FIGURE 129 G (PAGE 487).—LADIES' WAIST AND YOKE: representing Waist pattern 6253, price, 9d. or 20 cents; 8 sizes, 32 to 46 inches, bust measure; and Yoke pattern 6304, price 6d. or 10 cents; 6 sizes, 32 to 42 inches, bust measure; shown also on page 514.

The popularity of broad-shouldered effects has called into requisition fancy yokes and collars. A charming example of the former, introducing a drop-shoulder effect, is shown at this figure in a development of cream-white lace, relieved with faggoting and a frill of edging. The gores are joined together with faggoting, and the fancy lower edge is outlined with the edging.

Pale-blue silk was selected for the bodice, which is a new design recommended for faggoting or other fancy seam finish. The bodice is smooth across the shoulders, but has slight fulness at the lower edge in front. It is extended to form the collar, and a closing is arranged in front. Cuffs confine the bishop sleeves, which droop prettily, and a crush belt is worn.

A handsome yoke would be of pale-pink satin Liberty worked in white French knots. Chantilly net over satin of a contrasting color would also be effective. Good results may be had in the waist by combining corn-colored tucked taffeta with applications of Irish lace.

FIGURES 130 G AND 131 G.

FIGURE 130 G (PAGE 488).—LADIES' COSTUME: representing pattern 6207, price 1s. or 25 cents; 9 sizes, 30 to 46 inches, bust measure.

Black-and-white braid gives an effective garniture in this tailor gown for the development of which blue faced cloth was used. At the back and sides the jacket fits comfortably close, while the fronts close invisibly and are extended to form a tab, a similar effect being given in the back. A peplum lengthens the jacket at the sides, and sleeves of regulation coat shaping are introduced.



6310

Above the closing the fronts shape revers that meet the ends of the rolling collar.

The five-gored skirt has a habit back and is appropriate for short sweep or round length. A graduated circular flounce with trimming bands is a fashionable feature of the mode, and from beneath the flounce the skirt should be cut away.

Mode broadcloth with velvet collar and cuffs would give good results. Coronation-red cheviot is also fashionable and an elaborate effect may be achieved with Persian trimming. Velvet suits are also made up in this way and will be smart in dark blue with a white lining.

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FIGURE 131 G (PAGE 488).—LADIES' COSTUME: representing pattern 6310, price 1s. or 25 cents; 9 sizes, 30 to 46 inches, bust measure; shown also on page 502.

Tailor suiting in a fancy mixture was appropriately used for this gown, with novelty fibre braid in black-and-white for trimming. The skirt is a five-gored flare type, with an inverted box-plait at the back. It may have a medium sweep or be cut off in dip round length, according to preference, the flare at the lower part being heightened by the addition of a graduated circular flounce from beneath which it is advisable to cut the skirt away.

Snug adjustment at the sides and back identifies the jacket, which may have a fly or visible closing. A rolling collar of velvet finishes the neck and forms notches with the ends of lapels arranged above the closing. Turn-back cuffs are a feature of the sleeves, but they may be omitted.

Hunter's-green hop-sacking with a collar of velvet will make a pretty suit, and a lining of self-colored silk or satin may be added. Black broadcloth is fashionable, and folds of glacé taffeta will give distinction.

FIGURES 132 G AND 133 G.

FIGURE 132 G (PAGE 489).—LADIES' COAT AND SKIRT: representing Coat pattern No. 6283, price 9d. or 20 cents; 8 sizes, 32 to 46 inches, bust measure; shown also on page 507; and Skirt pattern 6213, price 1s. or 25 cents; 9 sizes, 20 to 36 inches, waist measure.

The coat in three-quarter length is prominent among the Autumn fashions. A dainty example is given at this figure in a development of slate-gray cloth, with darker velvet for trimming. The garment is here shown in regulation three-quarter length, but may be made shorter if desired. At the back and sides the coat is semi-fitted, while the loose fronts are suggestive of the box shaping. A shawl collar that may be in wide or narrow outline is a smart item, and the sleeves are in flowing style. Bell sleeves are also provided, and a fly or visible button closing may be employed.



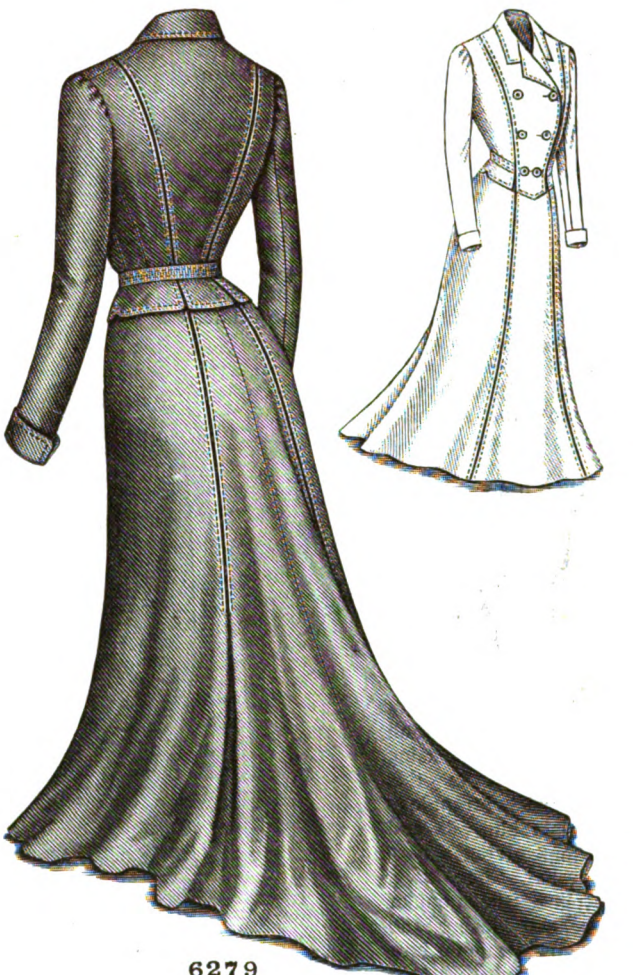
6279

Dark cloth was used in making the skirt, which comprises seven gores and may be in sweep or short sweep length. A habit back is displayed, and a circular flounce included in the pattern is in this instance omitted, bias folds of the material headed by a narrow band of velvet furnishing the trimming. Provision is also made for a hip yoke.

English tweeds, homespun and Irish frieze are popular this season, with braid, strappings or rows of stitching as a finish. A coat of black taffeta will be charming, and fancy buttons may be utilized for the closing.

FIGURE 133 G (PAGE 489).—LADIES' COSTUME: representing pattern 6274, price 1s. or 25 cents; 8 sizes, 32 to 46 inches, bust measure; shown also on page 504.

A trim air pervades this costume for which putty-colored homespun was used, velvet and stitched bands of the material supplying the decoration. The skirt has five gores that flare smartly toward the lower edge, and a circular flounce joined on under a band of the material is a stylish feature. At the back is an inverted box-plait, and, if desired, the skirt may be in short round, instep or shorter length.



6279

LADIES' TWO-PIECE COSTUME, WITH SLOT SEAMS: CONSISTING OF A DOUBLE-BREASTED ETON JACKET, WITH PEPLUM AND BELT, AND WITH OR WITHOUT THE CUFFS; AND A THREE-PIECE FLARE SKIRT, WITH HABIT BACK, AND IN SWEEP OR DIP ROUND LENGTH.

(Described on Page 512.)

The Eton shaping identifies the jacket, which is double-breasted and has sharply pointed revers above the closing. A rolling collar finishes the neck, and the jaunty peplum is joined on under a belt. Coat sleeves of the regulation two seam shaping are in keeping with the tailor effect of the mode.

A useful development would be in dark-blue storm serge or cheviot, with stitching in spaced rows for completion. Black-and-white or brown-and-white checked tweed will be very serviceable, and the collar may be of velvet or peau de soie. Royal-blue pebble cheviot would be effective with trimming bands of embroidery in Persian colors. Covert cloth, homespun, étamine and similar fabrics are also advised.

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FIGURES 134 G, 135 G AND 136 G.

FIGURE 134 G (PAGE 490). — LADIES' SHIRT-WAIST: representing pattern 6282, price 9d. or 20 cents; 8 sizes, 30 to 44 inches, bust measure; shown also on page 513.

Among the novelties of the season are the slot seams, and this effect is given in the attractive shirt-waist shown at this figure, light-gray cloth being the material chosen, with stitching and velvet in a darker shade for contrast. The waist is plaited to simulate slot seams, and the fronts are double-breasted and close with large buttons. The plaits in the back taper toward the waist, while the fronts pouch softly, having the extra fulness gathered. A collar extended in a point in front finishes the neck, and the sleeves tucked to correspond with the body of the waist, droop softly over straight cuffs closing on the inside. A velvet belt is worn, and epaulettes of the velvet are a distinctive feature of the mode, giving a broad-shouldered effect.

Réséda-green flannel will give a charming development, and gilt buttons may be utilized for the closing. Peau de soie, Louisine and all the silks are appropriate. A pretty waist would be in ivory-white moiré, with large pearl buttons, the stitching being in black.

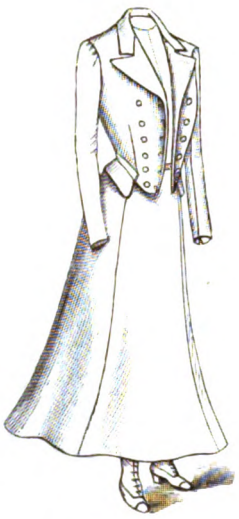
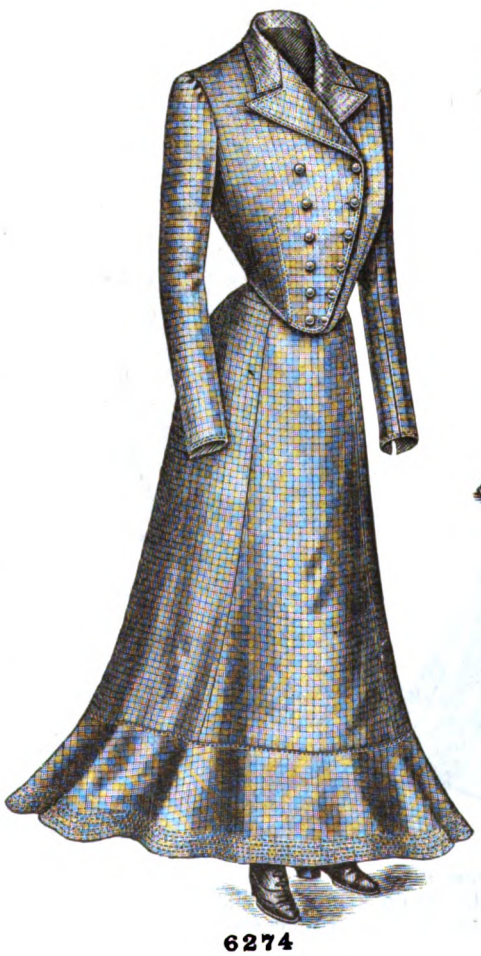


FIGURE 135 G (PAGE 490).—LADIES' SHIRT-WAIST: representing pattern 6314, price 9d. or 20 cents; 9 sizes, 30 to 46 inches, bust measure; shown also on page 512.

Fancy taffeta in a mixture of blue and white yields a pleasing development in this shirt-waist, strappings of plain blue silk and buttons giving a note of relief. The waist displays the popular Duchess closing and has shallow under box-plaits in the front that are overlaid for some distance with the strappings. Straps extending to the lower edge relieve the severity of the back, and the front pouches becomingly. The arrangement of the straps on the shoulders and collar gives a *chic* military air, and the narrow belt may be made with or without postilion-tabs. Plaits to correspond with the waist proper are introduced in the sleeves, and deep cuffs are a smart item.

A handsome development of the waist would be in cream-white lady's-cloth or flannel, with stitchings of red or blue. Enamelled buttons might be used to trim, and French knots in the same color as the stitching might be worked on the strappings. Cashmere, albatross and shirt-waist fabrics in general are recommended, as well as the various plain and fancy silks.



6274

FIGURE 136 G (PAGE 490).— LADIES' SHIRT-WAIST: representing pattern 6183, price 9d. or 20 cents; 8 sizes, 30 to 44 inches, bust measure.

Faggoting done in black twist affords becoming contrast in this blouse, for which réséda-green French flannel was the fabric chosen. The mode portrays the popular tendency toward slot seams and the Duchess closing and has pouching fulness in front, while in the back the seams are arranged to give a tapering line to the figure. Slot seams are also a feature of the sleeves, which droop over cuffs of lace. A lace collar finishes the neck, and a crush ribbon belt is worn.

Brilliantine in white with black dots makes up effectively in a blouse of this type, and a collar of white taffeta stitched in black will give distinction. Taffeta, foulard, Louisine and peau de cygne also achieve good results.



6274

LADIES' TWO-PIECE COSTUME: CONSISTING OF A DOUBLE-BREASTED ETON JACKET, WITH OR WITHOUT THE PEPLUM AND BELT OR CENTRE-BACK SEAM; AND A FIVE-GORED FLARE SKIRT, IN SHORT ROUND, INSTEP OR SHORTER (OR OUTING) LENGTH, WITH AN INVERTED BOX-PLAIT AT THE BACK, AND WITH OR WITHOUT THE CIRCULAR FLOUNCE, FROM BENEATH WHICH THE SKIRT SHOULD BE CUT AWAY.

(Described on Page 512.)

FIGURES 137 G AND 138 G.

FIGURE 137 G (PAGE 491).— LADIES' DRESSING-SACK AND SKIRT: representing Dressing-Sack pattern 6286,

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price 9d. or 20 cents; 8 sizes, 30 to 44 inches, bust measure; shown also on page 513; and Skirt pattern 6134, price 1s. or 25 cents; 8 sizes, 20 to 34 inches, waist measure.

A becoming negligée is here shown made of white brocaded satin, trimmed with bands of lace overlaying pink satin ribbon. A yoke tops the mode, and from it depends a box-plaited back and fronts in suggestion of a "coffee coat". A shawl collar completes the neck, and a chou of ribbon is arranged in front. The sleeves are box-plaited on the outside and are in flowing style at the hand.

The skirt has a habit back, and is lengthened to form a sweep by a tucked circular flounce joined on under a tuck. It is of circular shaping, and the back may close with buttons



6320

LADIES' EMPIRE OR "REFORM" HOUSE-DRESS OR TEA-GOWN, WITH MEDIUM SWEEP OR IN DIP ROUND LENGTH, WITH THE SKIRT FITTED BY TUCKS OR GATHERS TO THE BODY, AND FANCY BISHOP OR FLOWING SLEEVES, AND WITH OR WITHOUT THE CIRCULAR FLOUNCE WHICH MAY EXTEND ACROSS THE FRONT OR TERMINATE AT THE SIDES AND FROM BENEATH WHICH THE SKIRT SHOULD BE CUT AWAY.

(Described on Page 513.)

and buttonholes or with a placket and seam. Dark-blue hopsacking was employed in making the skirt.

A dressing-sack of pale-pink taffeta with appliqués of yellow lace will be very effective. Soft woollens are also used for these comfortable garments, and lace edging, insertion and ribbon may be introduced to trim. Mistral étamine in light gray would be stylish for the skirt, with a finish of stitching. Cashmere, serge, homespun and broadcloth are recommended.

FIGURE 138 G (PAGE 491).—LADIES' TEA-GOWN: representing pattern 6288, price 1s. or 25 cents, 8 sizes, 32 to 46 inches, bust measure; shown also on page 506.

A quaint effect is obtained in this tea-gown by combining Persian silk with bands of plain silk. The garment is one of the popular Japanese styles having a circular back seamed at the centre. The trimming band follows the neck and front edges, and the pagoda sleeves are similarly ornamented. Bishop sleeves and a yoke, the latter to be headed by a standing collar, are provided in the pattern. A body lining may be used.

Scarlet crépon with bands of red or black satin would be very effective. Other appropriate fabrics are cashmere, French flannel, challis, and all the Japanese materials are in use for these gowns. A handsome development would be in lavender zenana, with trimming bands of Arabe lace over ivory white satin or silk. A sash of China or some other soft silk will give the finishing touch.



6320

FIGURE 139 G

FIGURE 139 G (PAGE 492).—LADIES' JACKET AND SKIRT: representing Jacket pattern 6301, price 9d. or 20 cents; 9 sizes, 30 to 46 inches, bust measure; shown also on page 509; and Skirt pattern 6184, price 9d. or 20 cents; 9 sizes, 20 to 36 inches, waist measure.

This trim costume, appropriate for travelling, shopping, etc., would admirably form a part of a wedding outfit, as would also the charming calling toilette, negligée, afternoon gown, evening gown and bridal dress shown at figures 140 G, 141 G, 142 G, 143 G and 144 G, inclusive. The costume is made up in homespun of a fancy mixture, with velvet in a darker shade for contrast. The skirt, one of the new seven-gored varieties, introduces the fashionable slot seams that are underlaid with velvet and which have cross straps of the same with buttons at the lower part. The habit back also carries out the slot-seam effect, and the skirt, which is shown in short round length, may be in instep or shorter length.

The jacket is a particularly smart mode having slot seams to match the skirt. It is in double-breasted style and displays large fancy buttons. A rolling collar inlaid with velvet finishes the neck, and the sleeves have turn-back cuffs to match. A strap collar may be used instead of the rolling one.

London-gray melton with self-strappings would be stylish and smart, and smoked pearl buttons might be utilized for the closing. Art cheviot in one of the gray-blue mixtures gives excellent results. Black broadcloth with Persian trimming would also be effective.

FIGURE 140 G

FIGURE 140 G (PAGE 493).—LADIES' COAT AND SKIRT:

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representing Coat pattern 6322, price 9d. or 20 cents; 7 sizes, 32 to 44 inches, bust measure; shown also on page 508; and Skirt pattern 6260, price 1s. or 25 cents; 9 sizes, 20 to 36 inches, waist measure.

Fashion has decided on the three-quarter length coat for a leader of smart wraps, and one that shows the desired features forms a part of this toilette. It is known as the Monte Carlo coat and is developed in black velvet, with facings of white satin elaborated with black silk braid. The coat has an underfolded box-plait in each front and gives the effect of a round yoke at the top. At the centre of the back an inverted box-plait is also arranged. Circular collars widen the shoulders and are headed by a strap extending down the fronts for a short distance. A flare collar finishes the neck, and the fronts are prettily rolled. Oddly shaped cuffs decorated with stitched taffeta bands to match the shoulder collars, finish the bishop sleeves. The coat is here shown in regulation three-quarter length, but may be made shorter, and the sleeves may be in flowing or fancy bishop style.

The skirt is a smart five-gored mode, known as the mermaid skirt, and is here developed without the flounce. In the making light cloth with a satin finish was used, and strappings of silk arranged in fancy outline relieve the severity of the lower edge. The skirt is described in detail in connection with the figure on the cover page.

A coat of light cloth would be equally smart for day and evening wear, and a lining of bright colored silk might be added. A handsome development would be in black peau de soie with trimmings of Irish lace over white satin. A white satin lining will be appropriate, and cut-steel buttons will serve a useful as well as ornamental purpose. Cloth, silk and velvet are fashionable for skirts, and black-and-white fibre braid will afford a smart touch.



6288

The Empire or "Reform" styles are very popular for house garments, and an especially becoming design is here pictured developed in heliotrope dotted India silk, trimmed with lace edging, insertion and fancy stitches, the last being done over ribbon. The short body is curved upward at the centre of the front and back, and the gathered bertha is arranged to suggest a yoke. A collar pointed in front and having a lace turn-over supplies the neck finish. The skirt is tucked at the sides and is gathered at the centre of the front and back, the trimming being arranged to give a very pretty effect. The graduated, circular flounce terminates at the sides, but may extend across the front, and the gown is made with a medium sweep, but may be cut off in dip round length if preferred. Deep frills of the material edged with lace and outlined with the fancy stitching finish the sleeves.

Pale-blue albatross relieved with white lace will be dainty. An artistic conception could be carried out in pink-sprigged challis, united with all-over lace and pink Liberty ribbon. Crêpes in silk, wool or cotton are advantageous selections, and silks, veiling and cashmere also give satisfaction. Point d'esprit over pale blue would make a charming negligée.



6288

LADIES' JAPANESE TEA-GOWN OR LOUNGING ROBE, WITH BISHOP OR PAGODA SLEEVES OR BOTH, AND WITH OR WITHOUT THE YOKE OR FITTED LINING.

(Described on Page 513.)

FIGURES 141 G AND 142 G.

FIGURE 141 G (PAGE 494).—LADIES' TEA-GOWN; representing pattern 6320, price 1s. or 25 cents; 9 sizes, 30 to 46 inches, bust measure; shown also on page 505.

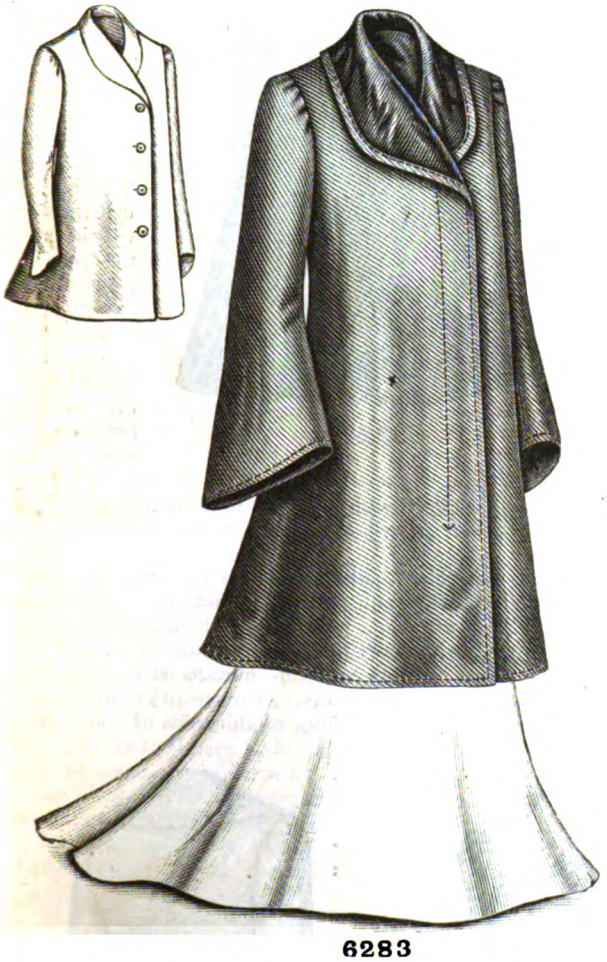
FIGURE 142 G (PAGE 494).—LADIES' COSTUME: representing pattern 6328, price 1s. or 25 cents; 7 sizes, 30 to 42 inches, bust measure; shown also on page 501.

The black lace gown is fashionable and is a most useful possession, being appropriate for wear upon so many different occasions. A pretty gown is shown at this figure made

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up in a Chantilly net, its sombreness being relieved by bands of iridescent trimming. The skirt is five-gored and has three, graduated, circular flounces that are slightly gathered and arranged to suggest a tablier. Juby trimming gives a pretty finish to the flounces and is also applied on the skirt in fancy effect. Gathers or an underfolded box-plait may take up the fulness at the back, and the skirt has a long sweep.

A drop yoke characterizes the bodice, which has a softly blousing front and a centre-back closing. The pointed yoke outlined in front by a gathered bertha of lace extends over the tops of the sleeves, giving the broad effect that is so fashionable at present. Bishop sleeves drooping over bands are introduced, and neck completion is afforded in a straight collar of the trimming matching the belt. Liberty ribbon is bowed at the back. The bodice may be made with low neck and short puffed elbow bishop sleeves, if preferred.



6283

A striking reproduction of the mode would be in black gauze over white, with trimmings of black velvet ribbon and white lace. Réséda-green grenadine with écru guipure lace would be equally effective. Crêpe de Chine makes a pretty gown and in pale-blue or corn color would be dainty trimmed with Irish lace. A touch of black might be introduced in a chiffon sash.

FIGURES 143 G AND 144 G.

FIGURE 143 G (PAGE 495).—LADIES' WAIST AND SKIRT: representing Waist pattern 6318, price 9d. or 20 cents; 7 sizes, 30 to 42 inches, bust measure; shown also on page 510; and Skirt pattern 6327, price 1s. or 25 cents; 9 sizes, 20 to 36 inches waist, shown also on page 518.

A smart gown for dinners, receptions and evening affairs in general is represented at this figure in mignonette-green silk, with ribbon and medallions of Cluny lace. The bodice has a shallow yoke covered with folds of the material and the same idea is carried out at the top of the sleeves, accentuating the drop yoke effect. It pouches becomingly in front, and a girdle belt covered with folds outlines the dip. The full-length sleeves droop over folds of the material, and the bodice, which closes at the back, is also appropriate for high neck.

The skirt, of seven-gored shaping, introduces slot seams in eleven-gored effect with box-plaits at the lower part. A long or medium sweep may be employed.

Silk voile in pale-blue would be exquisite relieved with stamped velvet and heavy white lace. Mousseline, grenadine, Liberty foulard and similar materials are used for evening dresses, with elaboration of lace, ribbon or appliqué band.

FIGURE 144 G (PAGE 495).—LADIES' WAIST AND SKIRT: representing Waist pattern 6200, price 9d. or 20 cents; 7 sizes, 30 to 42 inches, bust measure; and Skirt pattern 5321, price 1s. or 30 cents; 7 sizes, 20 to 32 inches, waist measure.



6283

LADIES' COAT, IN REGULATION OR SHORT THREE-QUARTER LENGTH, WITH WIDE OR NARROW SHAWL COLLAR, FLOWING OR BELL SLEEVES, AND FLY OR VISIBLE BUTTON CLOSING.

(Described on Page 514.)

For making this handsome bridal gown ivory-white Louisine was selected, with trimmings of point lace. A circular bertha that gives the bodice a quaint "1830" suggestion is a distinctive feature and outlines the round yoke. A straight collar is at the neck, and the waist, which closes at the left shoulder and side, puffs out in front over a crush belt. The du Barry puff sleeves droop attractively at the lower part and may have deep cuffs if full-length sleeves be preferred.

The skirt is a seven-gored flare type with a fashionable long train that may have square or rounding corners. At the back box-plaited fulness is arranged to fall with graceful effect into the train. Tulle ruches and rosettes with orange blossoms give a pretty lower edge finish.

The tulle veil is caught with orange blossoms, and a bouquet of these time-honored flowers with trailing spray is arranged at the left side.

White peau de soie with Brussels lace would be exquisite. Silk voile is also fashionable for bridal gowns, and the yoke may be of tucked chiffon. Appliqués of Irish lace will add distinction.

FIGURES 145 G AND 146 G.

FIGURE 145 G (PAGE 496).—LADIES' COAT AND SKIRT: representing Coat pattern 6305, price 9d. or 20 cents; 9 sizes, 30 to 46 inches, bust measure; shown also on page 509; and Skirt pattern 6327, price 1s. or 25 cents; 9 sizes, 20 to 36 inches, waist measure; shown also on page 518.

A *chic* top garment is illustrated at this figure, smooth cloth being chosen for its development, with velvet for the collar

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6322



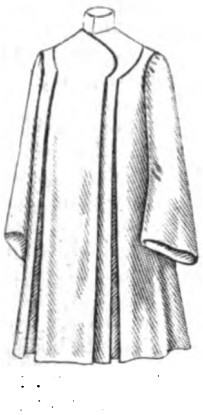
6322



6322

LADIES' COAT, IN THREE-QUARTER OR HIP LENGTH, WITH FLOWING OR FANCY BISHOP SLEEVES, AND FLARE COLLAR OR STANDING BAND, AND WITH OR WITHOUT EITHER OR BOTH SHOULDER COLLARS. (KNOWN AS THE MONTE CARLO COAT.)

(Described on Page 514.)



and cuffs. The coat extends well below the waist-line and fits snugly at the back and sides; while the loose fronts may close in a fly or with visible buttons. Vents are introduced at the lower part of the bust darts and centre-back seam, and lap-covered pockets are inserted low down in the fronts. The neck is finished with the conventional rolling collar that meets the ends of mannish-looking lapels. Turn-back cuffs characterize the sleeves, which are shaped with two seams.

The skirt is in seven gores arranged to give an eleven-gored slot-seam effect. Below each slot seam an inverted box-plait is displayed, but, if preferred, it may be arranged on the outside. A long or medium sweep is provided, and the skirt is made over a five-gored foundation. Cheviot in a fancy mixture was selected for making the skirt with a tailor finish of stitching.

Serge, broadcloth, covert cloth, melton, homespun and tailor fabrics in general are recommended for both coat and skirt.

FIGURE 146 G (PAGE 496).—LADIES' COAT AND SKIRT: representing Coat pattern 6277, price 9d. or 20 cents; 8 sizes, 30 to 44 inches, bust measure; shown also on page 508; and Skirt pattern 6312, price 1s. or 25 cents; 7 sizes, 20 to 32 inches, waist measure; shown also on page 517.

Tan faced cloth charmingly developed this suit, fur binding and facings of figured panne elaborating the coat, which is of Louis XV. shaping, and is described in detail in connection with the figure on the cover page.

Folds of the material trim the skirt, which is of the three-piece flare variety and has a graduated, circular flounce that may be extended in a long or medium sweep. A hip yoke trimmed with folds is also included in the pattern, but its use, as well as that of the circular flounce, is optional.

A dark-blue velvet suit made up in this style, with trimmings of brocaded satin and gold braid, will be handsome for carriage or afternoon wear. Smooth black cloth would also be stylish with fur trimmings and large enamelled buttons and velvet facings might be introduced on the collar, revers, pocket-laps and cuffs. A coat of moiré velours would be pretty with trimmings of chinchilla or some other contrasting fur. The skirt might be of the same material or of cloth, with folds of self-colored velvet or Chiné silk.







6277



6277

LADIES' LOUIS XV. COAT, WITH SKIRT IN EITHER OF TWO LENGTHS, AND THE SLEEVES REVERSED IN CUFFS TO ANY PREFERRED DEPTH.

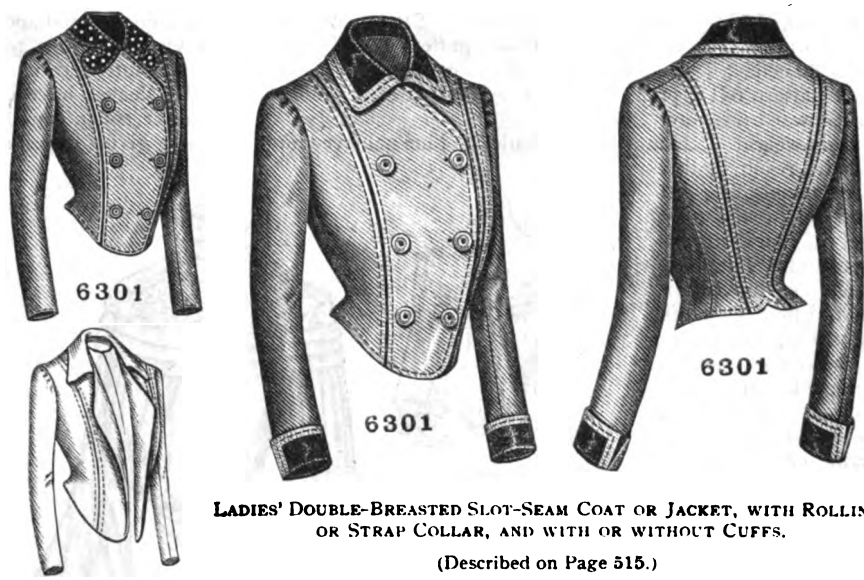
(Described on Page 515.)

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FIGURES 147 G AND 148 G.

FIGURE 147 G (PAGE 497).—LADIES' COSTUME: representing pattern 6279, price 1s. or 25 cents; 9 sizes, 30 to 46 inches, bust measure; shown also on page 503.

Autumn styles favor simplicity as well as more elaborate effects, and this is particularly true of tailor gowns, a charming example of which is portrayed at this figure in *café au lait* cloth and darker velvet. In accordance with prevailing modes slot seams are displayed, and the jacket, which is of the double-breasted type, follows the lines of the figure comfortably close at the back and sides. A rolling collar is worn and above the closing, which is effected with large pearl buttons, revers are arranged. A peplum joined on under a belt gives a smart air to the mode. The sleeves are of the regulation coat variety with turn-back cuffs.



LADIES' DOUBLE-BREASTED SLOT-SEAM COAT OR JACKET, WITH ROLLING OR STRAP COLLAR, AND WITH OR WITHOUT CUFFS.

(Described on Page 515.)

The three-piece skirt has slot seams in line with those of the jacket, the side-back seams being simulated. The back is in habit style, and the skirt may be extended in sweep or dip round length.

A gown of dark-blue hop-sacking would be stylish and elegant, with trimming bands of Oriental coloring. Mixed-gray homespun is a serviceable material and with strappings of plain gray will produce a gratifying result. Serge, cheviot, light and medium weight meltons, etc., are in high favor. Dull-green granite cloth with stitched panne in a darker shade will be an effective combination, and the buttons may be of green and gold.

FIGURE G 148 (PAGE 497).—LADIES' BLOUSE AND SKIRT: representing Blouse pattern 6278, price 9d. or 20 cents; 7 sizes, 30 to 42 inches, bust measure; shown also on page 510; and Skirt pattern 6260, price 1s. or 25 cents; 9 sizes, 20 to 36 inches, waist measure.

The blouse styles are very popular and are particularly becoming to slender figures. A new design of Eton shaping forms a part of this *chic* gown, réséda-green cloth with reliefs of scarlet being the color scheme selected and the material broadcloth. The jacket has slightly pouched fronts and may be worn open or closed. Vest pieces, double cape collars and peplums give distinction to the mode, but, if preferred, the neck may be finished with a standing band. Cuffs that flare finish the bishop sleeves, and a belt conceals the joining of blouse and peplums.

The skirt, a graceful five-gored design, is known as the mermaid skirt on account of its shaping, which is sheath-like to the knee, below which it flares out in frou-frou effect. A habit back is employed, and the closing may be effected with buttons and buttonholes or with a placket and seam. The circular flounce is headed by folds of the material, and from beneath it the skirt should be cut away.

Collar and cuffs of Irish crochet lace will lend character to a gown of mignonette cloth. Mode étamine would be stylish with a collar and vest of brown velvet. Dull-blue or London-gray cheviot makes up stylishly, with strappings of glacé or Chiné taffeta.

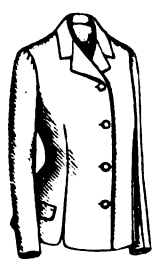


LADIES' SINGLE-BREASTED COAT, WITH FLY OR VISIBLE BUTTON CLOSING, AND WITH OR WITHOUT SLEEVE VENTS OR CUFFS.

(Described on Page 515.)

FIGURES 149 G AND 150 G.

FIGURE 149 G (PAGE 498).—LADIES' SHIRT-WAIST AND SKIRT: representing Shirt-Waist pattern 6326, price 9d. or 20 cents; 9 sizes, 30 to 46 inches, bust measure; shown also on page 512; and Skirt pattern 6243, price 1s. or 25 cents; 9 sizes, 20 to 36 inches, waist measure.



Bands embroidered in Oriental coloring elaborate this pretty blouse of white silk. It has groups of tucks in the front taken up to yoke depth, and between the tucks bands of the embroidery are arranged. Shoulder yokes are a novel item, and the back, smooth across the top, is slightly gathered at the waist-line. A box-plait conceals the closing, and the fronts puff out over a crush belt. The bishop sleeves droop over bands, but, if preferred, they may be cut off in three-quarter length. At the neck is a pointed collar.

The skirt is a seven-gored mode and is known as the mermaid skirt. It has a habit back and fits closely to the knee, below which it flares out in frou-frou effect, and a long or short sweep may be used. A flounce of graduated depth is included in the pattern, as well as a hip yoke, but the use of either is optional. Black broadcloth was selected to make the skirt, and faggoting over white gives a pretty contrast.

French flannel, silk, cashmere and albatross are equally appropriate for the reproduction of the blouse, and the skirt may be made of cloth, silk or mohair elaborated with braid or self-strappings.

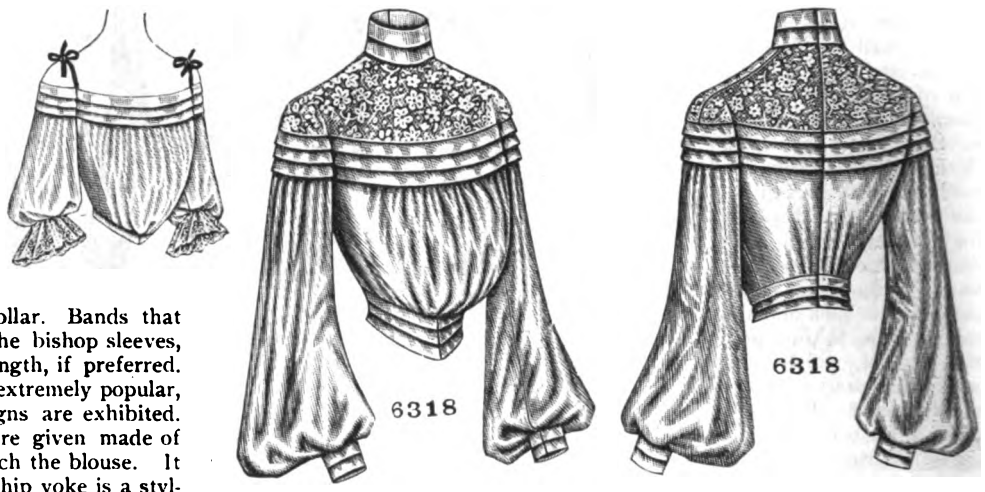
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FIGURE 150 G (PAGE 498).—LADIES' SHIRT-WAIST AND SKIRT: representing Shirt-Waist pattern 6007, price 9d. or 20 cents; 7 sizes, 30 to 42 inches, bust measure; and Skirt pattern 6213, price 1s. or 25 cents; 9 sizes, 20 to 36 inches, waist measure.

Light-weight cloth in a pretty shade of blue achieved an effective result in this gown, all-over lace and white cloth embroidered in black affording contrast. The shirt-blouse is tucked in front, where it puffs out softly, and closes at the centre under a white silk scarf. The back is gathered at the waist-line, and a shawl collar outlines the chemisette, which is topped by a standing collar. Bands that close on the inside finish the bishop sleeves, which may be in elbow length, if preferred.

Seven-gored skirts are extremely popular, and many smart new designs are exhibited. A pleasing example is here given made of cloth and trimmed to match the blouse. It has a habit back, and the hip yoke is a stylish adjunct. Sweep or short sweep length may be employed, and the circular flounce adds to the flare at the bottom.

A blouse of light-gray silk worn with a skirt of cloth in the same shade would be attractive, and for trimming black-and-white fibre braid might be used. A skirt of dark-blue cheviot will be serviceable for wear with different waists, and stitched bands of glacé taffeta or strappings of the material will supply appropriate garniture.



LADIES' WAIST OR BODICE, CLOSED AT THE BACK, IN DROP-SHOULDER STYLE, WITH DROP-YOKE AND HIGH NECK OR WITH LOW NECK, AND FULL-LENGTH OR ELBOW SLEEVES, AND WITH OR WITHOUT THE GIRDLE BELT.

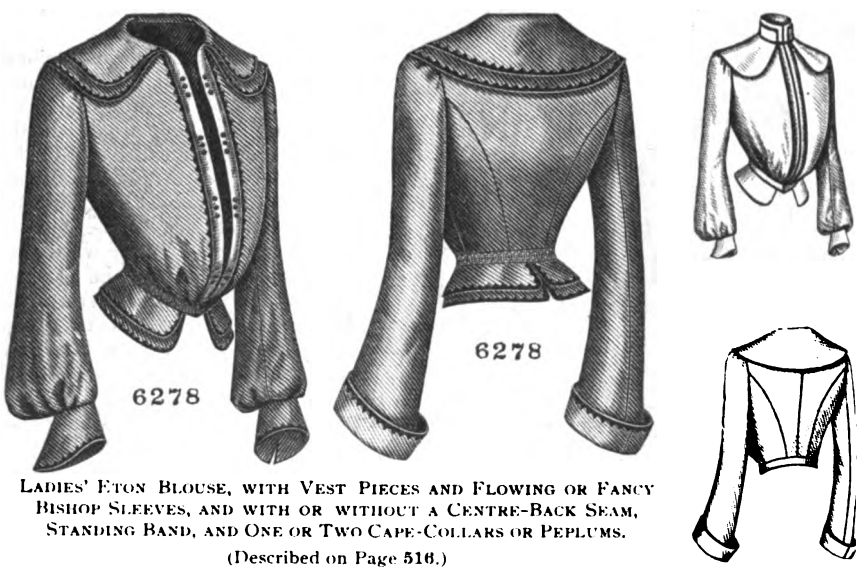
(Described on Page 516.)

FIGURES 151 G AND 152 G.

FIGURE 151 G (PAGE 499).—LADIES' WAIST AND SKIRT: representing Waist pattern 6292, price 9d. or 20 cents; 7 sizes, 30 to 42 inches, bust measure; shown also on page 511; and Skirt pattern 6289, price 1s. or 25 cents; 7 sizes, 20 to 32 inches, waist measure; shown also on page 515.

Tunic skirts are once more to the fore, and a smart exponent of prevailing styles is here depicted. The skirt proper is of the five-gored flare order in frou-frou effect at the lower edge and having narrow circular flounces. It has a habit back and is in sweep length only. The tunic or upper skirt is in five gores, and the lower edge is cut in points, prettily revealing the flounces.

A stylish reproduction would be in silver-gray nun's-veiling, over a foundation of white or self-colored taffeta. The jaquette might be of Renaissance lace, and a fold of blue panne at the top of the collar would be pretty. Albatross, voile, satin Liberty, Louisine, foulard and fancy silks and silk-and-wool fabrics are advised, with trimmings of fancy braid, motifs of Arabe or Irish lace, juby ruches, etc.



LADIES' ETON BLOUSE, WITH VEST PIECES AND FLOWING OR FANCY BISHOP SLEEVES, AND WITH OR WITHOUT A CENTRE-BACK SEAM, STANDING BAND, AND ONE OR TWO CAPE-COLLARS OR PEPLUMS.

(Described on Page 516.)

A charming gown suitable for afternoon teas, receptions, etc., is here shown in turquoise-blue silk bearing a conventional design, white silk and mousseline, narrow black velvet ribbon, appliqué lace and chiffon ruffling edged with juby trimming being used to trim. The bodice has an odd feature in the jaquette that shapes a point in front. It blouses over a velvet belt, and a pointed yoke striped with the velvet ribbon is introduced. A centre-back closing is arranged, and the sleeves have voluminous puffs confined by bands. A straight collar completes the neck, the application of the trimming giving the effect of the yoke and collar being in one.

FIGURE 152 G (PAGE 499).—LADIES' WAIST AND SKIRT: representing Waist pattern 6318, price 9d. or 20 cents; 7 sizes, 30 to 42 inches, bust measure; shown also on this page; and Skirt pattern 6291, price 1s. or 25 cents; 9 sizes, 20 to 36 inches, waist measure; shown also on page 516.

French broadcloth in a shade known as antique pink contrasts prettily with a yoke of white silk striped with narrow black velvet ribbon in this gown. The skirt is five-gored and is tucked at the lower part, where it joins the flounce, the latter being of circular shaping with similar tucks. The habit back may close with buttons or with a placket and seam. A five-gored foundation supports the mode.

Drop yokes are again in style, and a *chic* mode is introduced at this figure. The yoke is encircled with rows of the velvet ribbon and is connected with the lower part of the waist by a shallow yoke covered with folds of the material. The waist is gathered in front and pouches stylishly.

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while a centre-back closing is arranged. The sleeves have fold-covered caps in apparent continuation of the shallow yoke and droop stylishly over similar folds. A straight collar trimmed to accord with the yoke is at the neck, and the girdle belt is also covered with folds. Provision is made in the pattern for low neck and three-quarter length sleeves.



LADIES' WAIST OR BODICE, CLOSED AT THE BACK, WITH JAQUETTE, HIGH OR LOW NECK AND FULL-LENGTH OR ELBOW SLEEVES.
(Described on Page 517.)

Pale-blue cloth with a yoke of panne elaborated with medallions of Irish lace give a stylish reproduction of the mode. A black Chantilly net gown made up in this way would be charming for evening wear. A foundation of white taffeta gives character, and a sash of black chiffon may be worn.

Crêpe de Chine would make a pretty gown.

No. 6328.—LADIES' COSTUME.

A drop-shoulder effect is attractively introduced in the mode illustrated on page 501, which is shown in two developments, one being in white point d'esprit trimmed with lace and ribbon, and the other in black with a yoke of appliqué lace. Figure 142 G displays this design also. The waist blouses prettily in front, and gathers control the fulness at the back, where the closing is invisibly effected. A standing collar finishes the neck in high effect, but it may be dispensed with, and the "1830" outline of the décolletage accentuated by the trimming. A full bertha pointed at the centre and extending only across the front may be utilized as a finish. The short puff sleeves may be replaced by elbow bishop sleeves, or full-length bishop sleeves drooping gracefully may be adopted. A regularly fitted lining is used.

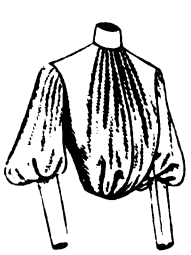
The skirt, shaped by five gores, may have the fulness at the back disposed in an inverted box-plait or removed in gathers. Three or fewer slightly gathered circular flounces may be introduced to increase the flare at the lower edge, which in the medium sizes affords a measurement of about three yards and one-half, the lower flounce measuring about four yards and one-half. A long sweep is provided.

Chantilly lace in white or black with touches of the new corn-yellow panne would be exceedingly stylish. Crêpe de Chine is also appropriate, and veiling, voile, grenadine, silk muslin and pliable fabrics in general are recommended.

We have pattern No. 6328 in 7 sizes for ladies from 30 to 42 inches, bust measure. To make the costume with one flounce for a lady of medium size, requires 8½ yards of material 44 inches wide, with three flounces, 11 yards in the same width, with ⅞ yard all-over lace 18 inches wide for collar and yoke. Price of pattern, 1s. or 25 cents.

FIGURE 153 G.

FIGURE 153 G (PAGE 500).—LADIES' COAT AND SKIRT, representing Coat pattern 6322, price 9d. or 20 cents; 7 sizes, 32 to 44 inches, bust measure; shown also on page 508; and Skirt pattern 6327, price 1s. or 25 cents; 9 sizes, 20 to 36 inches, waist measure; illustrated also on page 518.



This smart top garment is known as the Monte Carlo coat and is shown made of black smooth-faced cloth, relieved with velvet and cut-steel buttons. It is described in detail in connection with figure 140 G.

The skirt is a seven-gored mode in eleven-gored slot-seam effect. At the lower part of each slot seam a box-plait is laid that may be on the outside or, as in this instance, underneath. A five-gored foundation supports the mode, which may have a long or medium sweep. Homespun in a gray mixture was employed for the skirt, with stitchings of black silk.

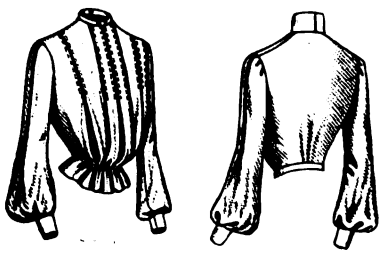
A black velvet coat will be stylish for wear with a skirt of the same or one of cloth or silk. Fur band trimming may be introduced, and a lining of brocaded satin or silk utilized. Moiré velours is very fashionable for coats of this style, and in black with a lining of brocaded satin would be effective worn with a cloth skirt, trimmed with appliqués of lace. Taffeta, moiré and cloth are also fashionable materials and might be finished with stitched bands of the material.

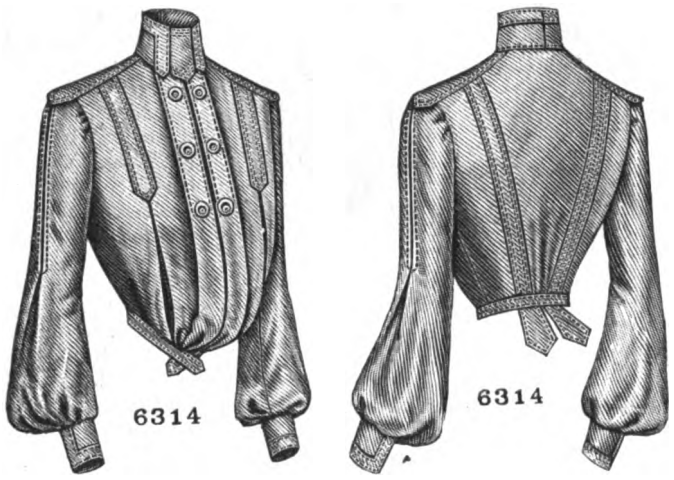


LADIES' WAIST OR BODICE, WITH BOLERO HAVING DROP-SHOULDERS.
(Described on Page 517.)

No. 6310.—Ladies' Two-Piece Costume.

Machine-stitching gives a trim tailor effect to the mode depicted on page 502 in nut-brown serge; another illustration appears at Figure No. 131 G. The jacket included in the costume extends slightly below the waist and is snugly adjusted, vents being allowed at the back. The





Ladies' Shirt-Waist or Shirt-Blouse, with Duchess Closing, and with or without Postilion-Tabs, Straps or Lining.

(Described on Page 518.)

fronts, which may be worn open or closed, slant fashionably to the lower edge, and the closing is arranged at the centre with a fly or visible buttons. Lapels and a rolling collar add style to the neck, and the coat sleeves are displayed with and without turn-back cuffs.

Five gores shape the skirt, which flares smartly at the lower edge, affording a measurement of about three yards and one-half in the medium sizes, and an inverted box-plait removes the fulness at the back. A circular flounce, from beneath which the skirt should be cut away and measuring about four yards and one-half, is added, but its use is optional. The pattern makes provision for a medium sweep or dip round length, as preferred.

English cheviot in one of the Autumnal shades of gorse red would be smart, with facings of black moiré on the jacket. Whipcord, wool crash, homespun, zibeline, hopsacking, granite cloth and satin-faced goods are among the materials suited to the development of the mode.

We have pattern No. 6310 in 9 sizes for ladies from 30 to 46 inches, bust measure. To make the costume for a lady of medium size, will require 5⅞ yards of material 44 inches wide. Price of pattern, 1s. or 25 cents.

No. 6279.—Ladies' Two-Piece Costume.

Simplicity is the commendable feature of the costume illustrated on page 503, for making which golden-brown cloth was selected, with a finish of machine-stitching. The mode, also shown at figure 147 G, includes a jacket of the Eton variety, fitted with slot seams, and the back is extended in a postilion. The neck displays an oddly shaped collar, which forms notches with revers rolling with the double-breasted fronts, the closing being effected with buttons. The coat sleeves may have vents at the outside seams, or turn-back cuffs may adorn them. A belt heads the peplum and closes under the fronts.

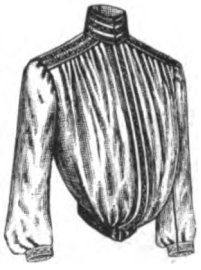
The skirt is in three pieces, and displays slot seams in front and an under-folded box-plait at each side of the back stitched in slot-seam effect to flounce depth. A habit back is an important item, and the fashionable flare is a marked feature of the lower edge, which in the medium sizes measures about four yards and three-fourths. Provision is made for a sweep or dip round length, and the opening is made at the left side-front seam.

Mixed Scotch heather suiting showing a neutral dark ground flecked with black and white would be smart with stitchings of black. Cheviot, serge, covert cloth, Venetian twill, broadcloth, and satin-faced goods are favored materials.

We have pattern No. 6279 in 9 sizes for ladies from 30 to 46 inches, bust measure. For a lady of medium size, the costume will require 5⅝ yards of material 50 inches wide. Price of pattern, 1s. or 25 cents.

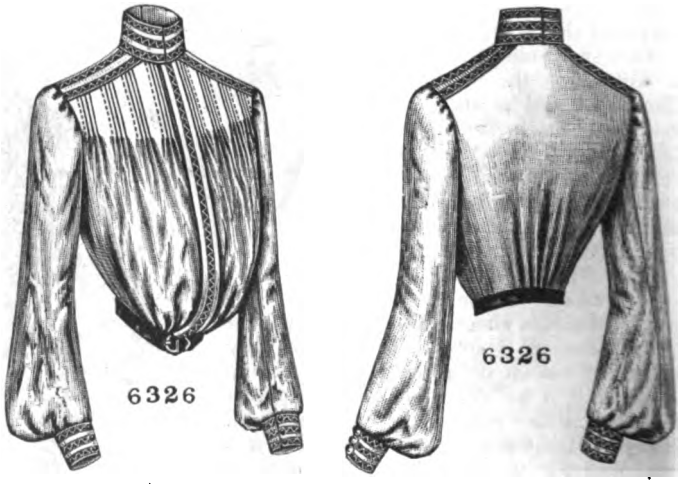
No. 6274.—Ladies' Two-Piece Costume.

An especially attractive design for street wear is displayed on page 504, one development being in mixed suiting, and another in dark-blue broadcloth; in each instance machine-stitching provides the decoration. By referring to figure 133 G another view may be obtained. The jacket included in the costume is one of the Eton types



6326





Ladies' Shirt-Waist or Shirt-Blouse, with Fronts Tucked or Gathered to Shoulder Yokes, and Full or Three-Quarter Length Two-Seam Bishop Sleeves, and with or without the Lining.

(Described on Page 519.)

closely adjusted with or without a centre-back seam, and bust darts shape the fronts, which extend in rounded outline at the lower edge. Sharply pointed revers and a rolling collar are exhibited, buttons and buttonholes being employed for

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the double-breasted closing, and coat sleeves are in keeping with the tailor features of the mode. A narrow belt that terminates at the darts is a pretty accessory, but its use, like that of the peplum, is optional.

A circular flounce, measuring about four yards and three-fourths and from beneath which the skirt should be cut away, may be utilized to increase the flare of the skirt, which adheres to the five-gored shaping and measures at the lower edge about three yards and three-fourths. An inverted box-plait stitched for a short distance removes the fulness at the back, and short round, instep or shorter (or outing) length may be adopted, as suits the wearer's fancy.

One of the new checked materials in green-and-black would make up effectively with pipings of black taffeta. Tailor suitings, serge, cheviot, taffeta natté, hop-sacking, velvet, moiré velours and zibeline may be used with satisfactory results.

We have pattern No. 6274 in 8 sizes for ladies from 32 to 46 inches, bust measure. For a lady of medium size, the costume without flounce calls for 4⅞ yards of material 50 inches wide; with flounce, 5⅛ yards in the same width. Price of pattern, 1s. or 25 cents.

No. 6320.—Ladies' Empire or "Reform" House-Dress or Tea-Gown.

A quaint "1830" suggestion is imparted in the design illustrated at figure 141 G, and also on page 505, in the latter instance in a charming union of silver-blue albatross and ivory lace. The dress, which may also serve as a tea-gown, is of the Empire or "Reform" shaping, with a short body rounding upward at the centre of the back, and in front where an invisible closing is arranged. Tucks or gathers may take up the fulness below the body at the sides, and gathers control it at the centre of the front and also at the back where it falls in a Watteau plait. The sleeves are quite novel in construction with a circular lower portion gathered at the top and left to fall free in wide flowing style or drawn in at the wrists by bands in bishop effect. Frill berthas accentuating the long-shouldered effect are attractive features, and a stock pointed at the centre may be used or not. If desired, the flare at the lower edge of the wrapper, which may be in medium sweep or dip round length, may be increased, to accord with fashionable modes, by the addition of a circular flounce, extending across the front or terminating at the sides, and from beneath which the skirt should be cut away.

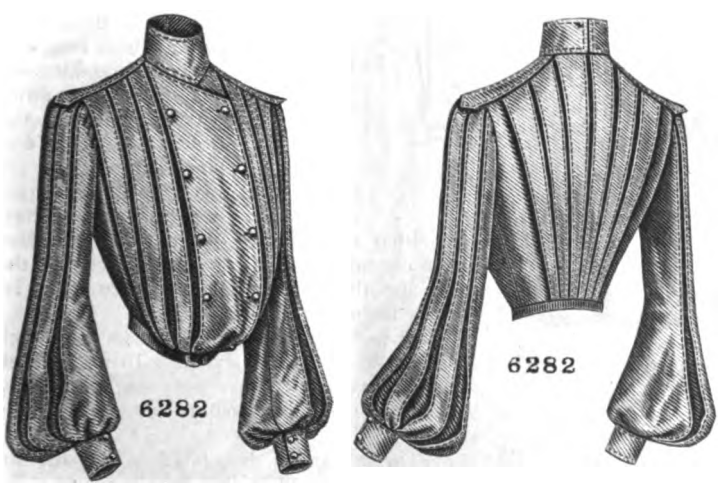
Cashmere in the antique pink shades would accord well with Luxeuil lace and black velvet. Crêpe de Chine, challis, flowered delaines of the kind our grandmothers wore, and clinging silks are appropriate to the mode, highly picturesque effects being at present the style. Nile-green China silk with motifs of pale-yellow lace will make an exquisite negligé gown and a ribbon bow with long ends may be arranged in front.



Ladies' Dressing-Sack, or Matinée, in Hip or Waist Length, with Full or Three-Quarter Length Flowing Sleeves. (In Coffee Coat Style.)

(Described on Page 520.)

We have pattern No. 6320 in 9 sizes for ladies from 30 to 46 inches, bust measure. For a lady of medium size, the dress without flounce requires 8½ yards of material 36 inches wide; with flounce, 9¾ yards in the same width. Price of pattern, 1s. or 25 cents



Ladies' Shirt-Waist or Shirt-Blouse, in Slot-Seam Effect, and with or without Epaulettes or Lining.

(Described on Page 519.)



No. 6288.—Ladies' Japanese Tea-Gown or Lounging-Robe.

An essentially feminine conception, which may be used either as a tea-gown or lounging-robe, is portrayed at figure 138 G, and is also illustrated on page 506 made up of Nile-green crêpe de Chine and white China silk, elaborated with wide insertion over silk, lace, beading and ribbon. The mode suggests a kimono in its shaping, having a back seamed at the centre. The neck is cut out in slightly low, rounding effect, revealing a yoke gathered in front and smooth at the back and arranged on a lining fitted with the regulation seams. A standing collar completes the neck, but, if preferred, it may be low, with the lining and yoke omitted. Bishop sleeves mounted on close linings and banded at the wrists above frills may accompany the conventional flowing or pagoda sleeves, or either style may be dispensed with, according to individual taste. Trimming bands border the pagoda sleeves, and are also used as a facing about the neck and are

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carried down the fronts. A ribbon sash may be utilized to hold the garment in at the waist, and is knotted carelessly in front.

Veiling in one of the flax-blue shades would combine effectively with filet net, and butterflies of appliqué lace would form a charming decoration for the bands. Cashmere, albatross, zenana, Oriental silks, crêpe cloth and kimono flannels are advised.

We have pattern No. 6288 in 8 sizes for ladies from 32 to 46 inches, bust measure. To make the gown, except bishop sleeves, full yoke and bands, for a lady of medium size, will require 13¼ yards of material 20 inches wide; the bishop sleeves, yoke, collar and bands need 4½ yards in the same width, with 1⅝ yard of edging 5 inches wide for sleeve frills. Price of pattern, 1s. or 25 cents.

No. 6283.—Ladies' Coat.

The new top garments for Autumn adhere to the shaping of those introduced earlier in the season. The mode illustrated on page 507, was developed in cloth, with machine-stitching for a finish an inlay of silk being exhibited on the collar. Another view is given at figure 132 G. The coat, which may be in regulation or short three-quarter length, is semi-adjusted with a seam at the centre of the back, and vents are introduced below the under-arm seams. The fronts close with a fly although they may show buttons, and character is given the neck by a wide or narrow shawl collar. Flowing sleeves suggestive of the kimono shaping are provided, but they may be replaced by bell sleeves flaring smartly at the wrists.

Moiré velours in black with a shawl collar of Irish lace and velvet disks embroidered in French knots would be stylish. Taffeta still commands attention, and velvet is promised a revival. Melton and Venetian twill are also used.

We have pattern No. 6283 in 8 sizes for ladies from 32 to 46 inches, bust measure. To make the coat in short three-quarter length, for a lady of medium size, will require 2¾ yards of material 54 inches wide; the coat in regulation three-quarter length, 3¼ yards in the same width, each with ½ yard of silk 20 inches wide for inlaying collar. Price of pattern, 9d. or 20 cents.



6295



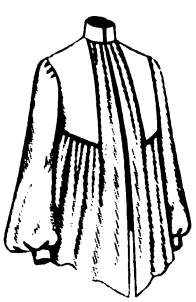
6295

Ladies' Dressing-Sack, with Bolero Yoke and Bishop Sleeves, or Three-Quarter Length Flowing Sleeves, and with or without the Lining.

(Described on Page 520.)

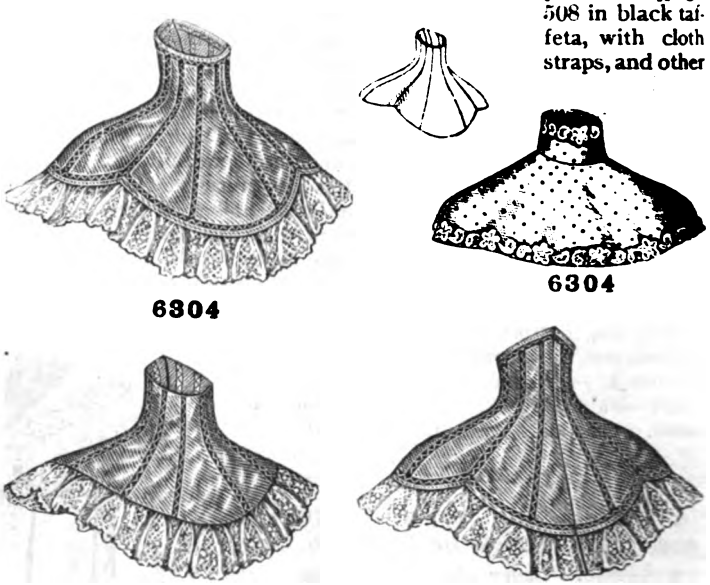
No. 6322.—Ladies' Coat.

Variations of the popular Monte Carlo coats are exhibited with charming features. Of this shaping is the mode depicted on page 508 in black taffeta, with cloth straps, and other developments may be seen by referring to figures 140 G and 153 G. The coat, fashioned on graceful lines, has double-breasted fronts shaped to form a round yoke back of an inverted box-plait that falls to the lower edge. A similar box-plait removes the fulness at the centre of the back and terminates under the strap. Either three-quarter or hip length may be adopted for the coat, the sleeves of which may be in flowing style, or of the bishop type gathered in at the wrists under bands supporting deep turn-back cuffs of irregular outline. Shoulder collars, headed by a strap extending down the fronts for a short distance, are added to give the proper breadth, or, if preferred, either or both may be omitted. A flare collar or standing band gives character to the neck, and the garment may be worn open, revealing facings of lace over silk.



Black moiré with an embellishment of French knots would be equally stylish. Taffeta, velvet, satin de Lyons, albatross over silk, gloria silk, satin-faced cloth and melton are equally fashionable.

We have pattern No. 6322 in 7 sizes for ladies from 32 to 44 inches, bust measure. To make the coat in three-quarter length for a lady of medium size, requires 8 yards of taffeta 27 inches wide, with ½ yard of cloth 54 inches wide for strap and bands to trim, and 1¼ yard of silk 20 inches wide for the inside of collar and to cover lapels, and 1¼ yard of all-over lace 18 inches wide to cover silk; the coat in hip length requires 3⅝ yards 54 inches wide. Price of pattern, 9d. or 20 cents.



6304

6304

6304

6304

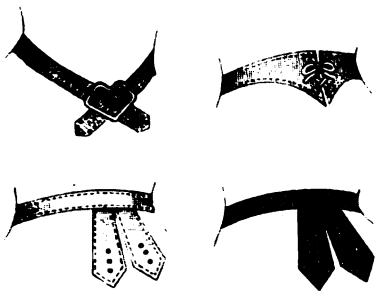
Ladies' Yokes or Yoke-Collars, in Drop-Shoulder or Regulation Outline. (Desirable for Faggoting, Lace Effects or Other Fancy Finish.)

(Described on Page 520.)

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No. 6277.—Ladies' Louis XV. Coat.

Feminine favor has bestowed itself on the picturesque styles of the Louis periods. The coat portrayed on page 508 in black velvet with introductions of Irish lace and silk facings, and also in satin-faced cloth, is a charming example of the Louis XV. designs. Other views are given at the figure on the cover page and at figure 146 G. The mode is snugly adjusted at the back with the regulation seams, and the bloused fronts display revers that may roll to the waistline, or only to the bust when the garment is worn closed. A deep, rolling collar gives style to the neck, and the flowing sleeves may be turned back in deep or shallow cuffs. Long skirt sections are an important item, and laps included in their joining to the body conceal the darts that give adjustment over the hips. A crush belt with a buckle at the back and front is a smart accessory, and the skirt, which may be in either of two lengths, may have rounding or square corners at the front, or be turned back in revers.



6315

Ladies' Belts.

(Described on Page 520.)

Black moiré lined with pink-flowered Pompadour satin would be *chic*, and motifs of panne, embroidered in French knots, and Limerick lace are advised. A practical development would be in cloth, finished with stitched strappings, and it could be closed invisibly if desired. Peau de soie, taffeta, brocaded satin and the elegant damassé effects in moiré velours are suggested.

We have pattern No. 6277 in 8 sizes for ladies from 30 to 44 inches, bust measure. To make the coat for a lady of medium size, will need 5¼ yards of material 27 inches wide, or 2¾ yards 54 inches wide, with ⅞ yard of silk 20 inches wide to face cuffs and revers. Price of pattern, 9d. or 20 cents.



6289

No. 6305.—Ladies' Single-Breasted Coat.

Single-breasted effects are eminently becoming and are close rivals of coats in double-breasted style. An illustration is given on page 509 of such a garment made of tan cloth, simply machine-stitched, and is also displayed at figure 145 G. The mode, which extends well below the waist, is closely adjusted at the back with the regulation seams, and a vent and coat plaits are introduced. Vents are also allowed at the termination of the bust darts, and the fronts may have a visible button or fly closing, as preferred. A rolling collar and revers carry out the tailor effect, and for convenience pockets marked by laps are inserted at the sides. The use of turn-back cuffs or vents, as a feature of the coat sleeves, is optional.

Black broadcloth would be stylish, and a lining of black-and-white striped taffeta would add to the effect. A street gown of brown étamine or taffeta would be fashionable with a coat of this kind, and the collar and cuffs might be inlaid with velvet or silk. Tailor cloths, covert and Venetian twill are appropriate.

We have pattern No. 6305 in 9 sizes for ladies from 30 to 46 inches, bust measure. For a lady of medium size, the coat needs 2⅛ yards of material 54 inches wide. Price of pattern, 9d. or 20 cents.



6289

Ladies' Tunic Skirt, with Habit Back: consisting of a Five-Gored Flare Skirt, in Frou Frou Effect at the Lower Edge and with Long Sweep and Narrow Circular Flounces; and a Five-Gored Upper Skirt or Tunic Cut in Points.

(Described on Page 521.)

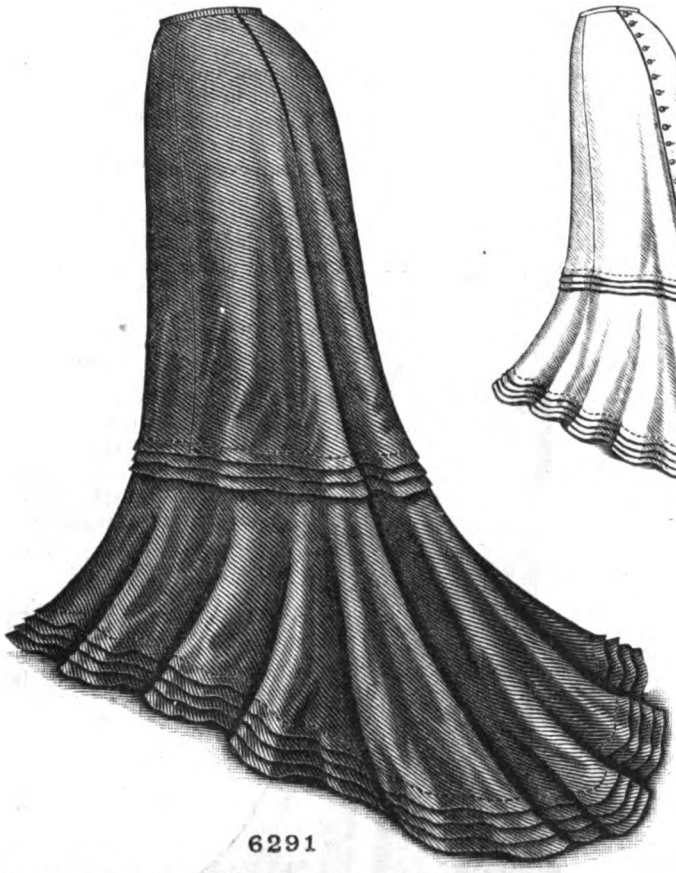
No. 6301.—Ladies' Double-Breasted Slot-Seam Coat or Jacket.

Stylish designs in coats are now being exhibited, and one that will be appreciated because of its attractive features is pictured on page 509 in tan cloth contrasted with black velvet in one instance and black taffeta with French knots in the other. Figure 139 G also introduces this design. The coat is in slot-seam style, closely adjusted at the back, with the lower edge curving upward at the centre and the fronts closing in double-breasted fashion with buttons and buttonholes. Modish neck completion is afforded in the collar, which may be of the strap order, with oddly

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shaped ends in front; or a rolling collar may replace it. Turn-back cuffs, corresponding with the rolling collar, may be made a feature of the coat sleeves.

Satin-faced cloth in black would be smart, and stitchings of white silk might ornament it. A jacket of this type would be fashionable with a skirt in slot seam effect in hunter's-green cheviot. Black satin could be arranged under the seams which should be stitched in black silk. French knots could adorn the collar. Taffeta, moiré, tailor cloths and covert are adapted to the design.



6291

LADIES' SKIRT, WITH LONG SWEEP: CONSISTING OF A FIVE-GORED FOUNDATION SKIRT; AND A FIVE-GORED UPPER-PORTION, WITH HABIT BACK AND BUTTON OR PLACKET-AND-SEAM CLOSING, TUCKED AT ITS LOWER EDGE AND LENGTHENED BY A GRADUATED CIRCULAR FLOUNCE SIMILARLY TUCKED.

(Described on Page 521.)

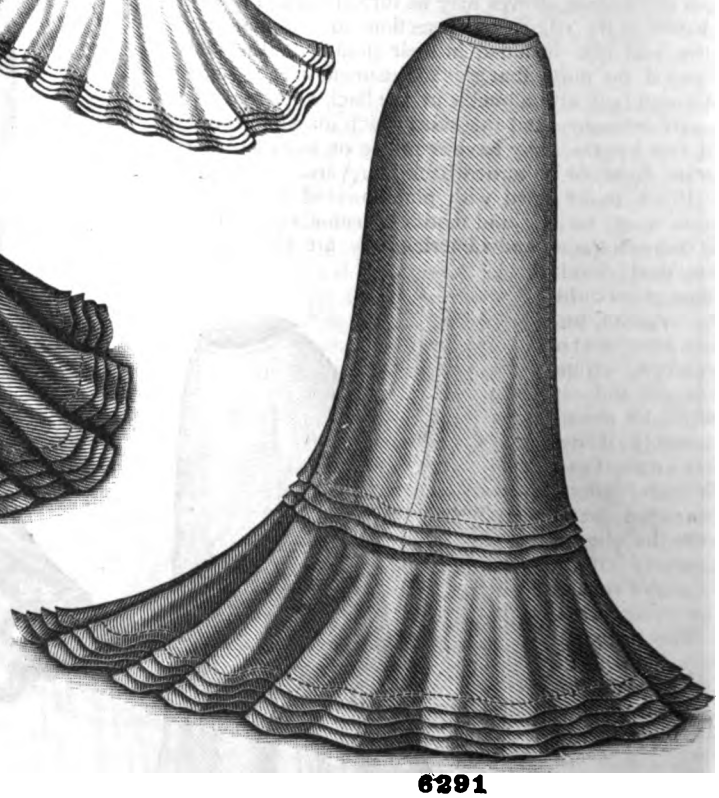
We have pattern No. 6301 in 9 sizes for ladies from 30 to 46 inches, bust measure. For a lady of medium size, the jacket will require 2 yards of material 54 inches wide, with ½ yard of velvet (bias) 20 inches wide to inlay cuffs and rolling collar or ¼ yard of silk 20 inches wide for strap collar. Price of pattern, 9d. or 20 cents.

No. 6278.—LADIES' ETON BLOUSE.

The Eton designs have a strong hold on the feminine heart, and an example of current styles is illustrated on page 510 in marine-blue cloth, associated with white silk, fancy braid and buttons furnishing the decoration. The blouse, also shown at figure 148 G, is snugly adjusted at the back with or without a centre seam. Gathers control the fulness at the lower edge of the drooping fronts that are slightly separated to disclose vest pieces, which may be worn open and slightly rounded at the throat or closed invisibly. Novel cuffs flaring over the hands give style to the bishop sleeves, which have linings and may be replaced by those in flowing style turned back in cuffs. One or two cape collars may give the essential breadth to the shoulders, and the use of the standing bands is optional. Double peplums headed by a belt defining the slant of the waist-line are added, although one or both may be dispensed with.

Developed in black velvet, the mode is susceptible of charming variations with the aid of Irish or filet lace, French knots and appliqué. Blouses are to be extremely fashionable this season, and the design, reproduced in cedar-colored toile du Nord, with a skirt to match, would be both pretty and stylish. A vest of ivory-white taffeta adorned with gilt bullet buttons would supply the necessary relief. Satin-faced cloth is always appropriate, and serge, cheviot, broadcloth, covert, moiré, taffeta and damassé cloths are worn.

We have pattern No. 6278 in 7 sizes for ladies from 30 to 42 inches, bust measure. To make the blouse for a lady of medium size, requires 2 yards of material 54 inches wide, with ⅝ yard of silk 20 inches wide for vest pieces. Price of pattern, 9d. or 20 cents.



6291

No. 6318.—LADIES' WAIST OR BODICE.

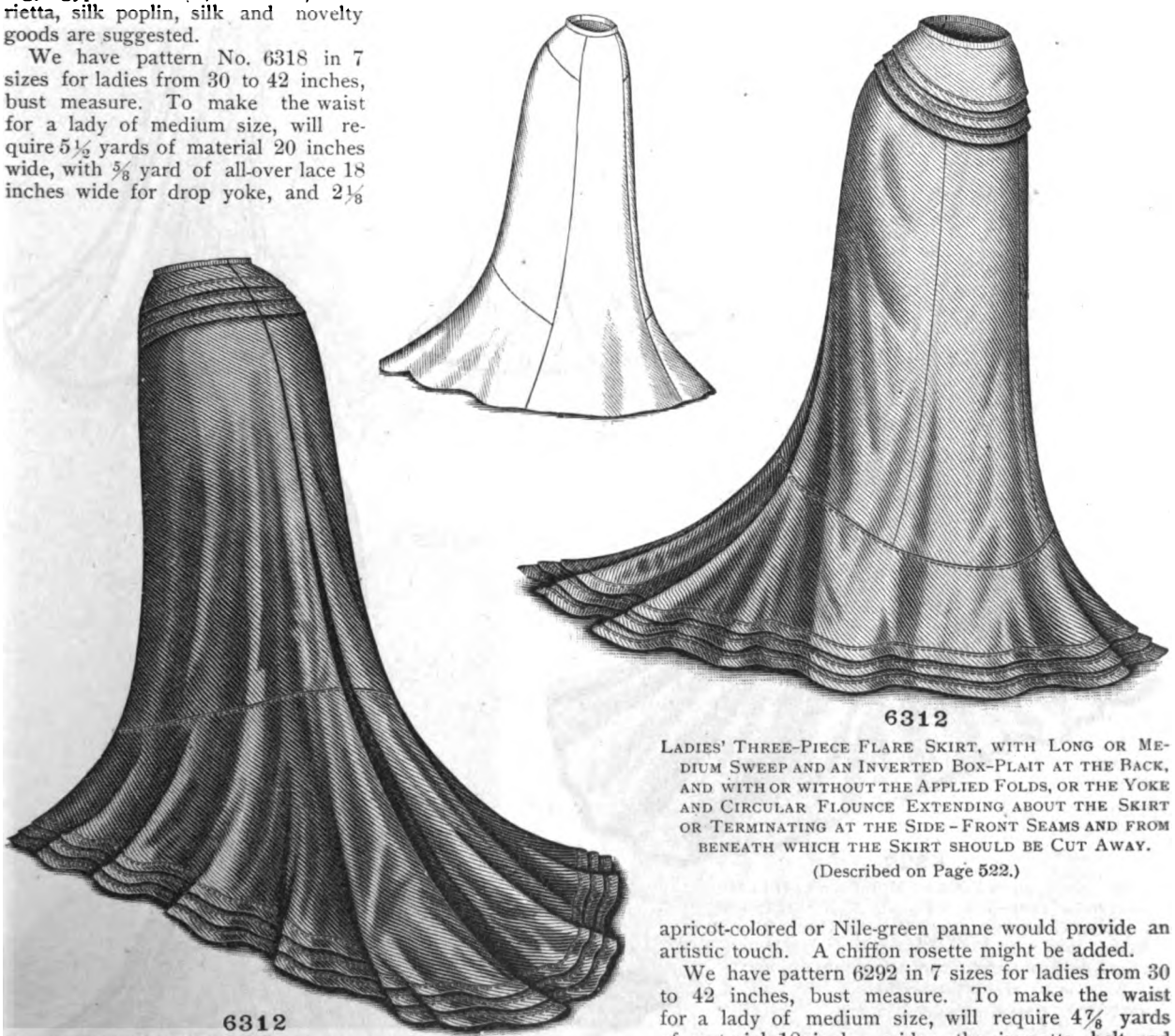
The new drop-shouldered effects are important items of exclusive designs. The charming mode pictured on page 510 in pearl-gray crêpe de Chine and lace exhibits this feature and is one of the girlish styles that close at the back. Other illustrations are given at figures 143 G and 152 G. A regularly fitted lining supports the waist, which is distinguished by a drop yoke followed by a narrow yoke covered with folds, below which the front pouches out attractively, gathers controlling the fulness at the lower edge. A standing collar may finish the neck in high effect, or it may be omitted with the drop yoke and a low neck employed

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instead, velvet ties supporting it on the shoulders. The drop yoke extends well over the tops of the full sleeves, which are gathered under narrow caps also covered with folds and droop gracefully over fitted linings decorated at the wrists to accord with the caps; or, they may be shortened to elbow length and finished with graduated frills. A fitted girdle belt also having a fold decoration is supplied.

Putty-colored voile would be a pleasing selection, with self-colored crêpe de Chine and lace. Touches of pale-blue panne would enhance the effect. Veiling, Egyptienne cloth, cashmere, Henrietta, silk poplin, silk and novelty goods are suggested.

We have pattern No. 6318 in 7 sizes for ladies from 30 to 42 inches, bust measure. To make the waist for a lady of medium size, will require 5½ yards of material 20 inches wide, with ⅝ yard of all-over lace 18 inches wide for drop yoke, and 2⅛ yards of edging 5½ inches wide for elbow sleeve frills. Price of pattern, 9d. or 20 cents.



6312

LADIES' THREE-PIECE FLARE SKIRT, WITH LONG OR MEDIUM SWEEP AND AN INVERTED BOX-PLAIT AT THE BACK, AND WITH OR WITHOUT THE APPLIED FOLDS, OR THE YOKE AND CIRCULAR FLOUNCE EXTENDING ABOUT THE SKIRT OR TERMINATING AT THE SIDE-FRONT SEAMS AND FROM BENEATH WHICH THE SKIRT SHOULD BE CUT AWAY.

(Described on Page 522.)

No. 6292.—LADIES' WAIST OR BODICE.

Combinations are particularly effective in the waist illustrated on page 511, which in this instance is made of light-green taffeta united with all-over filet lace, edging and insertion. The waist, also represented at figure 151 G, is a youthful type closing at the back and is mounted on a regularly fitted lining, the essential drooping effect being produced by gathers that collect the fulness at the lower edge. A novel feature is the stylish bolero irregularly shaped and which displays a pointed outline at the top. A frill lengthens it, and also the elbow sleeves, or if preferred, deep puffs in du Barry style, made over close linings and drooping becomingly, may complete them in full length. A buckle closes the crush ribbon belt at the back.

String-colored voile would be effective in association with lace of the same hue and pale-blue panne. Crêpe de Chine, veiling, crêpe cloth, Eolienne, taffeta natté, foulard and novelties are suggested in union with all-over batiste, tucking and fancy effects in faggoting. A becoming conception for evening could be carried out in apricot-colored crêpe de Chine, trimmed with ivory appliqué and associated with Luxeuil lace in both the all-over and edging. A belt of apricot-colored or Nile-green panne would provide an artistic touch. A chiffon rosette might be added.

We have pattern 6292 in 7 sizes for ladies from 30 to 42 inches, bust measure. To make the waist for a lady of medium size, will require 4⅞ yards of material 18 inches wide; the jaquette, belt and over-sleeves, 2⅜ yards in the same width; and 2¼ yards of edging 11¼ inches wide will be needed for sleeve frills. Price of pattern, 9d. or 20 cents.

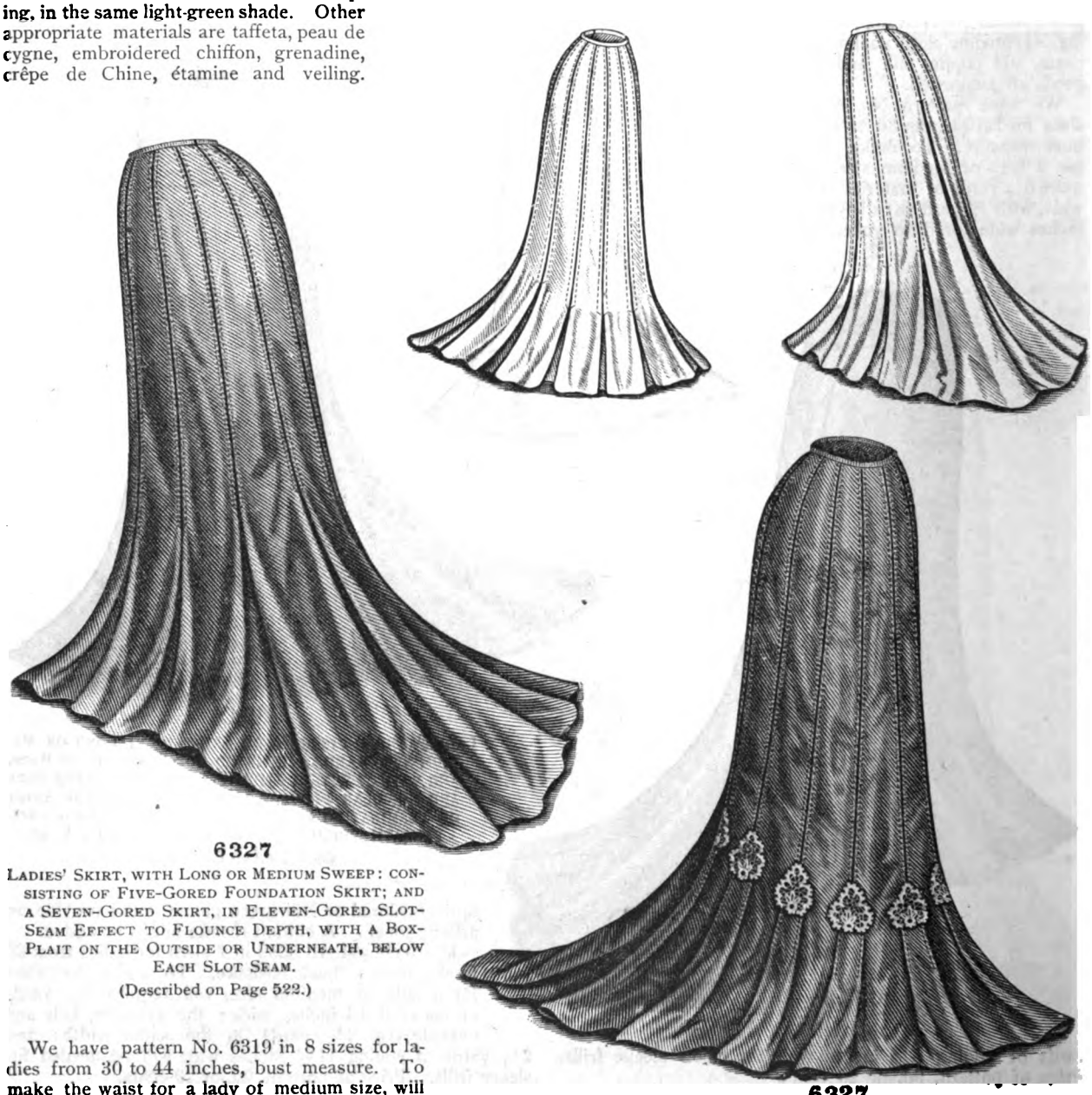
No. 6319.—LADIES' WAIST OR BODICE.

All-over lace bids fair to be a favorite fabric for the coming season, and was combined with green voile in the mode shown on page 511. Another view may be had by referring to figure 128 G. The waist, which is mounted on a regularly fitted lining, has the fulness controlled at the top of the fronts by gathers, and also at the lower edge, the back being held in at the centre with gathers under a velvet ribbon belt that defines the sloping line of the waist. Drop shoulders are a feature of the bolero, in accordance with prevailing styles; and the fronts have rounding edges, the back curving upward prettily at the centre. The drooping sleeves

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suggest the du Barry style and sag over deep facings applied on the linings. A high collar finishes the neck.

A bolero of Irish lace would enhance a waist in rose-pink Liberty satin. The Pompadour effects and Dolly Varden silks combine well with lace batiste, velvet, net, etc. Lustrous white satin would accord well with Honiton lace, and if any color were desired, sea-foam green panne could be used for the belt and as pipings for the collar and wrists. A chou of chiffon or tulle would be in keeping, in the same light-green shade. Other appropriate materials are taffeta, peau de cygne, embroidered chiffon, grenadine, crêpe de Chine, étamine and veiling.



6327

LADIES' SKIRT, WITH LONG OR MEDIUM SWEEP: CONSISTING OF FIVE-GORED FOUNDATION SKIRT; AND A SEVEN-GORED SKIRT, IN ELEVEN-GORED SLOT-SEAM EFFECT TO FLOUNCE DEPTH, WITH A BOX-PLAIT ON THE OUTSIDE OR UNDERNEATH, BELOW EACH SLOT SEAM.

(Described on Page 522.)

We have pattern No. 6319 in 8 sizes for ladies from 30 to 44 inches, bust measure. To make the waist for a lady of medium size, will require 2¼ yards of material 44 inches wide, with 1⅜ yard of material 18 inches wide for bolero, collar and sleeve facings. Price of pattern, 9d. or 20 cents.

No. 6314.—LADIES' SHIRT-WAIST OR SHIRT-BLOUSE.

Natty designs are introduced in shirt-waists, straps being a prominent form of decoration employed. A pretty garment is portrayed on page 512 in a development of china-blue flannel, finished with machine-stitching, and is shown differently made up at figure 135 G. The waist has the fulness of the fronts taken up in plaits stitched in slot-seam effect to yoke depth, and fulness appears at the waist-line both in front and at the back, where straps give a tapering effect. Straps may also be used to accentuate the long shoulder seams and to define the yoke effect. A Duchess closing is arranged with box-plaits, and buttons supply an ornamental touch. The slot-seam effect is also a feature of the bishop sleeves, which droop over deep cuffs, and bands provide a novel decoration, the same device being carried out in the pointed collar concealing the neck-band. Postilion-tabs may be used with the strap-belt, and the waist may be mounted on a lining consisting of a back seamed at the centre and dart-fitted fronts. Sleeve linings may also be used.

Coral-pink taffeta would be smart, with black taffeta motifs embroidered in white French knots. Invisible-striped black and white silk would accord well, with stitchings of black, and turquoise, burnt-orange, rose-pink or emerald-green motifs would be extremely fashionable. Louisine, moiré, albatross, velutina, cashmere, etc., are suggested.

We have pattern No. 6314 in 9 sizes for ladies from 30 to 46 inches, bust measure. To make the shirt-waist for a lady of medium size, will require 3⅞ yards of material 27 inches wide. Price of pattern, 9d. or 20 cents.

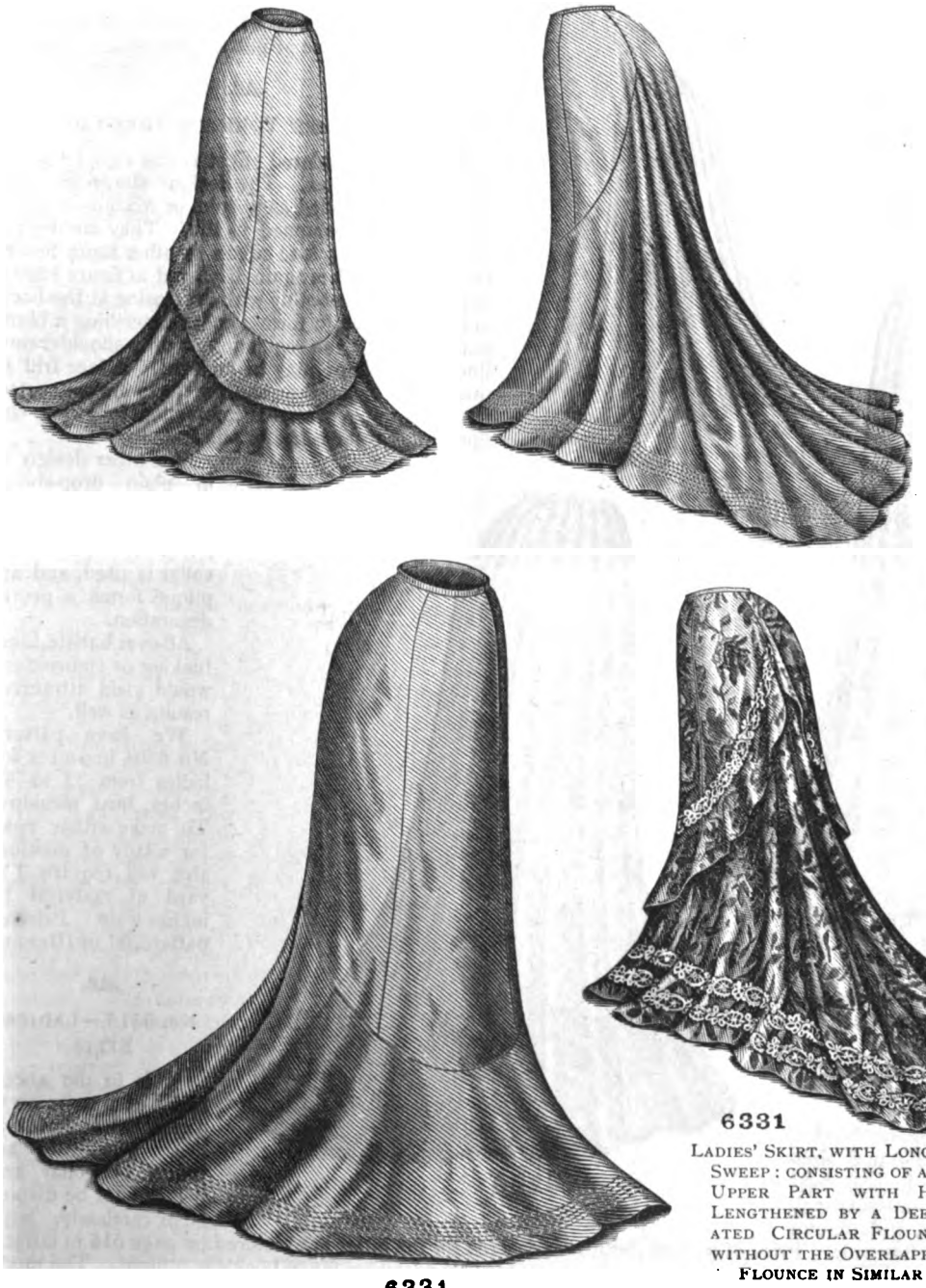
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No. 6326.—Ladies' Shirt-Waist or Shirt-Blouse.

Faggoting furnishes the decoration of the waist pictured on page 512 and again at figure 149 G, and which is shown in the former case developed in albatross in one of the old-ivory tints. The waist, introducing shoulder yokes as a novelty, pouches out prettily in front, where the fulness may be arranged in clusters of tucks to yoke depth, or gathered to the yokes. A box-plait conceals the closing at the centre, and the back is smoothly adjusted at the top with gathers controlling the fulness at the waist-line. A stock seamed at the centre of the front is a stylish accessory and is supported by the neck-band. Cuffs of the regulation order finish the bishop sleeves, which are shaped with two seams and made over linings; if preferred, however, they may be shortened to three-quarter length and banded closely. A leather belt is an attractive feature, and the use of a lining consisting of fronts and a back, as well as the sleeve linings, is optional.

Putty-colored Louisine faggoted in black silk would be stylish. Other appropriate fabrics are veiling, cashmere, flannel, velutina, taffeta, Liberty satin, moiré and peau de cygne.

We have pattern No. 6326 in 9 sizes for ladies from 30 to 46 inches, bust measure. To make the shirt-waist for a lady of medium size, will require 3¼ yards of material 27 inches wide or 2½ yards 36 inches wide. Price of pattern, 9d. or 20 cents.



6331

Ladies' Skirt, with Long or Medium Sweep: consisting of a Five-Gored Upper Part with Habit Back, Lengthened by a Deeply Graduated Circular Flounce with or without the Overlapping Narrow Flounce in Similar Outline.

(Described on Page 522.)

No. 6282.—Ladies' Shirt-Waist or Shirt-Blouse.

A charming variation of the ever popular shirt-waist is illustrated on page 513 in hyacinth-blue albatross, simply machine-stitched; at figure 134 G it is again displayed. The shirt-waist has the fulness at the back taken up in plaits stitched to simulate slot seams, and a similar effect is given in front. The closing is made with buttons and buttonholes in double-breasted fashion, and gathers take up the fulness at the waist-line. Plaits in the same effect embellish the sleeves, which droop prettily over cuffs closing at the inside. A collar pointed in front redeems the severity of the neck and conceals the narrow band completing it. A lining consisting of a back that is seamed at the centre, dart-fitted fronts and regulation sleeve linings may be used as a foundation. A patent-leather belt closed with a buckle in front is worn, and a military suggestion is afforded in epaulettes extending over the tops of the sleeves, although their use is simply a matter of taste.

Taffeta in one of the new berry shades would be smart, stitched in black. Other fabrics are cashmere, veiling, challis, Liberty satin, pongee, Shantung and Habutai silks.

We have pattern No. 6282 in 8 sizes for ladies from 30 to 44 inches, bust measure. For a lady of medium size, the shirt-waist needs 4¼ yards of goods 27 inches wide, or 3⅝ yards 36 inches wide. Price of pattern, 9d or 20 cents.

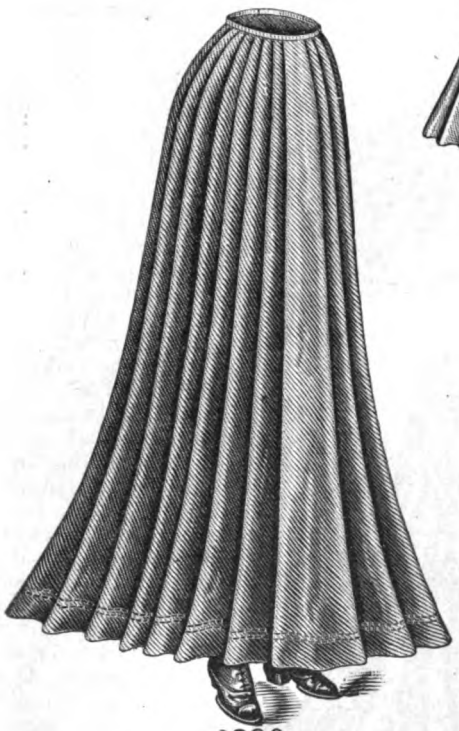
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No. 6286.—Ladies' Dressing Sack or Matinée.

So much originality may be exercised in négligées that the average woman readily embraces new designs that may be elaborated on. A charming type of dressing-sack or matinée is depicted at figure 137 G, and again on page 513 where it is shown made of Japanese crêpe and blue challis, elaborated with appliqué band and edging. The mode, which may extend in hip length or terminate at the waist, depends in box-plaits from a square yoke, in coffee coat style. A shawl collar broadens the shoulders, and a bow of ribbon is a pretty ornament at the front. The full-length flowing sleeves, which are also box-plaited to correspond with the sack, may be shortened to three-quarter length.

Charming results may be obtained with veiling and point d'esprit, with a generous use of ribbon. Cashmere, crêpe de Chine, albatross, flannel, wash and China silks are popular fabrics.

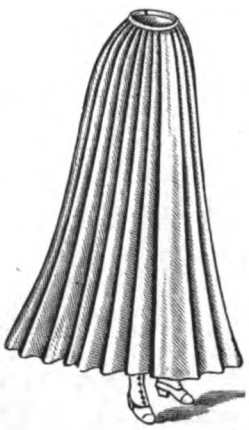
We have pattern No. 6286 in 8 sizes for ladies from 30 to 44 inches, bust measure. To make the dressing-sack for a lady of medium size, will require 4⅞ yards of material 27 inches wide. Price of pattern, 9d, or 20 cents.

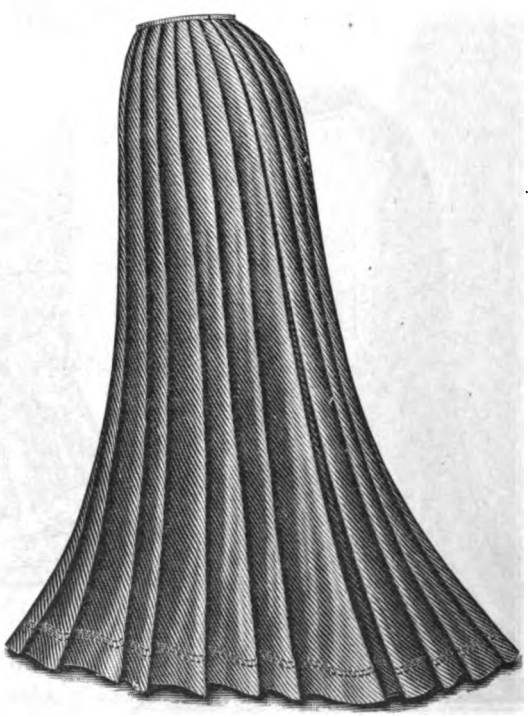


6280

Ladies' Kilt-Plaited Skirt, in Short Round, Instep or Shorter (or Outing) Length.

(Described on Page 522.)





6280

No. 6295.—Ladies' Dressing-Sack.

It is in a woman's negligées that much of her ingenuity is exhibited. A pleasing design that will be welcomed appears on page 514 made of lawn elaborated with lace and baby ribbon. The mode is distinguished by a deep bolero yoke which the full fronts and back are cut out to accommodate, and describing an upward point at the back. Gathers regulate the fulness at each side of the closing, and frills that accentuate the bolero effect conceal the attachment. A standing collar graces the neck, and bands show at the wrists of the drooping bishop sleeves, or flowing sleeves decorated with frills may be adopted. The use of a regularly fitted lining is optional.

Sky-blue albatross will unite well with point de Paris lace, and appliqué laced with ribbon may be used for outlining the bolero yoke. Other appropriate fabrics are crêpe de Chine, Swiss, wash silk, China silk, cashmere, challis, India linon and lawn.

We have pattern No. 6295 in 9 sizes for ladies from 30 to 46 inches, bust measure. For a lady of medium size, the dressing-sack requires 3⅜ yards of material 36 inches wide. Price of pattern, 9d. or 20 cents.

No. 6304.—Ladies' Yokes or Yoke-Collars.

The drop-shouldered effect is the signal feature of prevailing styles. The designs shown on page 514 may be applied as a yoke or worn as a yoke-collar and are fashioned in silk. They are desirable for faggoting, lace effects or other fancy finish. One yoke, which is again displayed at figure 129 G, is gored to fit smoothly with the closing at the back and is extended to form a collar describing a blunt point. Either the regulation or drop-shoulder outline with scollops may be adopted. A lace frill is utilized for decoration, and the gores are connected with faggoting, a similar decoration following the upper and lower edges in one instance.

The other design is in plain drop-shouldered effect with a closing at the back or left side. A standing collar is used, and appliqué forms a pretty decoration.

All-over batiste, lace, tucking or embroidery would yield attractive results as well.

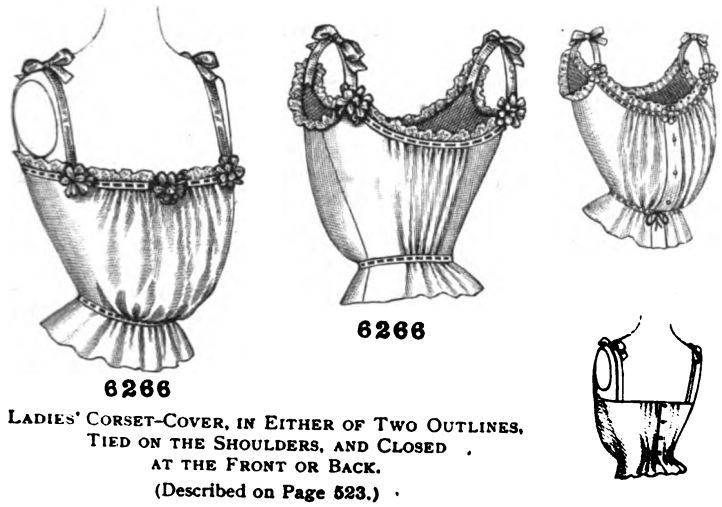
We have pattern No. 6304 in 6 sizes for ladies from 32 to 42 inches, bust measure. To make either yoke for a lady of medium size will require 1⅛ yard of material 18 inches wide. Price of pattern, 6d. or 10 cents.

No. 6315.—Ladies' Belts.

It is in the accessories of a costume to a great extent that style lies. The little adjuncts of collar and belt can not be disposed of carelessly. Stylish designs for the latter are pictured on page 515 in taffeta, machine-stitched, and a fancy buckle is utilized. The mode in two sections with bluntly pointed ends is shaped in downward-turning points at the centre of the back and is provided with eyelets for lacing. The ends cross at the centre in front under the buckle. Double or single postilions may be a feature of the other belt, which crosses in front in the regulation way.

These accessories are developed in cloth, dress goods, panne and moiré and may be covered with many rows of machine-stitching; they are also made up in lace, edged with taffeta. French knots or other fancy stitches may be introduced with good effect if elaboration is desired.

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LADIES' CORSET-COVER, IN EITHER OF TWO OUTLINES, TIED ON THE SHOULDERS, AND CLOSED AT THE FRONT OR BACK.
(Described on Page 523.)

We have pattern No. 6315 in 3 sizes, small, medium and large. For a lady of medium size, the laced belt requires ⅝ yard of material 10 or more inches wide; the postilion belt, 1⅛ yard in the same width. Price of pattern, 6d. or 10 cents.

No. 6289.—LADIES' TUNIC SKIRT.

There is a threatened revival of over-skirts, as is exemplified in the new tunic skirts, a stylish type of which is illustrated at figure 151 G, and also on page 515 where it is shown in a development of hyacinth-blue satin-faced goods trimmed with taffeta bands. The mode includes a flare skirt of the five-gored order, with a back in habit style, and the frou-frou effect is obtained at the lower edge, which spreads generously on the floor across the front and measures about three yards and three-fourths in the medium sizes. The flare is increased by the addition of narrow, circular flounces, producing a fluffy, graceful effect. The tunic or upper skirt is also shaped with five gores that flare in the required way, and the lower edge is cut in deep points that extend over the flounces. The disposition of the trimming accentuates the pointed outline, and a habit back is employed. A long sweep is provided.

Broadcloth in any of the Autumnal shades of wood brown, or berry red, is particularly adapted to the mode, and, if desired, the seams may be outlined by faggoting. Veiling, mistral étamine, grenadine, crêpe de Chine, Egyptian crêpe, serge, cheviot and homespun may be utilized.

We have pattern No. 6289 in 7 sizes for ladies from 20 to 32 inches waist, or 37 to 52½ inches hip measure. For a lady of 24 inches waist or 41 inches hip, the upper skirt and flounces will need 6¼ yards of material 50 inches wide; the flare skirt, 4⅞ yards of material 36 inches wide, with 1⅛ yard of taffeta 20 inches wide for bands, ¾ inches wide to trim. Price of pattern, 1s. or 25 cents.

No. 6291.—LADIES' SKIRT.

Such pleasing effects are obtained with tucks that this form of decoration is largely employed. The mode illustrated in nun's-gray veiling on page 516 is elaborated accordingly and is shown otherwise made up at figure 152 G.

The skirt consists of an upper portion shaped with five gores, and tucked at the lower edge above a circular flounce that lengthens it. Tucks ornament the lower edge, where in the medium sizes a measurement of about five yards and one-half is allowed, and a habit back with button or placket-and-seam closing is employed. The pattern provides a long sweep for the skirt, and also for a foundation skirt, which is likewise adjusted with five gores and has a back in habit style.



A charming reproduction of the mode, for wear with an Irish lace waist, would be in white grenadine. If desired, faggoting might be introduced to outline the seams. Voile, étamine, albatross, silk, serge,



LADIES' CHEMISE OR CORSET-COVER AND UNDERSKIRT IN ONE, WITH OR WITHOUT THE WAIST-LINE SHIRRING.
(Described on Page 523.)

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cheviot, net and the numerous crêpes in silk and wool develop admirably.

We have pattern No. 6291 in 9 sizes for ladies from 20 to 36 inches waist, or 37 to 58½ inches hip measure. For a lady of 24 inches waist or 41 inches hip, the outside skirt needs 5¾ yards of material 44 inches wide; the foundation skirt, 4¼ yards 36 inches wide. Price of pattern, 1s. or 25 cents.

No. 6312.—Ladies' Three-Piece Flare Skirt.

Yoke effects continue in vogue, as is exemplified on page 517, two representations of the mode being given—in putty-colored cloth and in black étamine respectively, three bias folds of the material in tuck effect being employed for decoration. The skirt, also portrayed at figure 146 G, is of the popular three-piece shaping, with the fulness at the back disposed in an inverted box-plait. A circular flounce, from beneath which the skirt should be cut away, may be employed to increase the flare at the lower edge, which measures in the medium sizes about three yards and one-half, the measurement of the flounce being about four yards and one-half. A round hip yoke may also be utilized, and, if preferred, both flounce and yoke may terminate at the side-front seams, giving the effect of a panel to the front-gore, or they may be omitted altogether. Provision is made for a long or medium sweep.

Mistral étamine in the new mignonette shade would be pretty, and bands of self-colored taffeta would enhance the effect. Grenadine, voile, veiling, bunting, taffeta natté, granite cloth, velvet and moiré are satisfactory selections.

We have pattern No. 6312 in 7 sizes for ladies from 20 to 32 inches waist, or 37 to 52½ inches, hip measure. To make the skirt without the flounce, for a lady of 24 inches waist or 41 inches hip, will require 4 yards of material 44 inches wide, or 4 yards 50 inches wide; the skirt with flounce, 6 yards of material 44 inches wide, or 5½ yards 50 inches wide. Price of pattern, 1s. or 25 cents.

No. 6327.—Ladies' Skirt.

The popularity of the slot-seam effects will continue in the Autumn styles, and a smart mode is depicted on page 518 made up in brown hop-sacking. The skirt, also displayed at figures 143 G, 145 G and 153 G, is of the seven-gored order, fashioned with underfolded plaits stitched to flounce depth in slot-seam effect to simulate eleven gores. A unique idea is expressed below each slot seam by the arrangement of a box-plait which may be formed on the outside and marked by appliqués, or underneath, according to fancy. The required flare marks the lower edge, which in the medium sizes measures about five yards. A long or medium sweep is provided for the skirt, as well as for its foundation, which is shaped with five gores and has an inverted box-plait at the back.

Ox-blood étamine would be stylish stitched in black. Serge, cheviot, light-weight broadcloth, voile, satin-faced goods, taffeta, foulard and moiré velours are appropriate.

We have pattern No. 6327 in 9 sizes for ladies from 20 to 36 inches waist, or 37 to 58½ inches hip measure. For a lady of 24 inches waist or 41 inches hip, the outside skirt needs 6⅞ yards of material 44 inches wide; the foundation skirt, 4⅝ yards 36 inches wide. Price of pattern, 1s. or 25 cents.

No. 6331.—Ladifs' Skirt.

A deep, graduated flounce is the novel feature of the skirt illustrated on page 519 in tan cloth, and also in India silk, decorated with lace banding. The mode consists of an upper portion shaped with five gores and having a habit back, the opening being made at the left side-front seam. It is lengthened by a deeply graduated circular flounce that may be overlapped by a narrow flounce in similar outline, the measurement at the lower edge of the skirt being about five yards and one-fourth in the medium sizes. A long or medium sweep may be given.

Satin-faced cloth is particularly adapted to the mode and in mulberry color would be stylish stitched in black. Serge, cheviot, tailor goods, wool crêpe and novelty suitings may also be used.

We have pattern No. 6331 in 9 sizes for ladies from 20 to 36 inches waist, or 37 to 58½ inches hip measure. For a lady of 24 inches waist or 41 inches hip, the skirt with one flounce requires 7¾ yards of material 27 inches wide, or 3½ yards 50 inches wide; with two flounces, 8⅞ yards 27 inches wide, or 4¼ yards 50 inches wide. Price of pattern, 1s. or 25 cents.

No. 6280.—Ladies' Kilt-Plaited Skirt.

Plaited skirts are extremely fashionable. In kilt-plaited effect is the mode illustrated on page 520 developed of blue brilliantine decorated with machine-stitching. The skirt, which may be in short round, instep or shorter (or outing) length is kilt-plaited all around. Tapes hold the plaits in position just below the hips and above the knee.

Dark-blue taffeta is very smart with white stitchings, or self-colored silk may be employed. Albatross, étamine, voile, tussore silk, and other pliable fabrics give satisfactory results.



6323

Ladies' Round-Necked Chemise Night-Gown, with the Skirt. Tucked or Gathered to the Bertha, and with Three-Quarter Length Bishop or Elbow Flowing Sleeves: to be Slipped over the Head.

(Described on Page 523.)



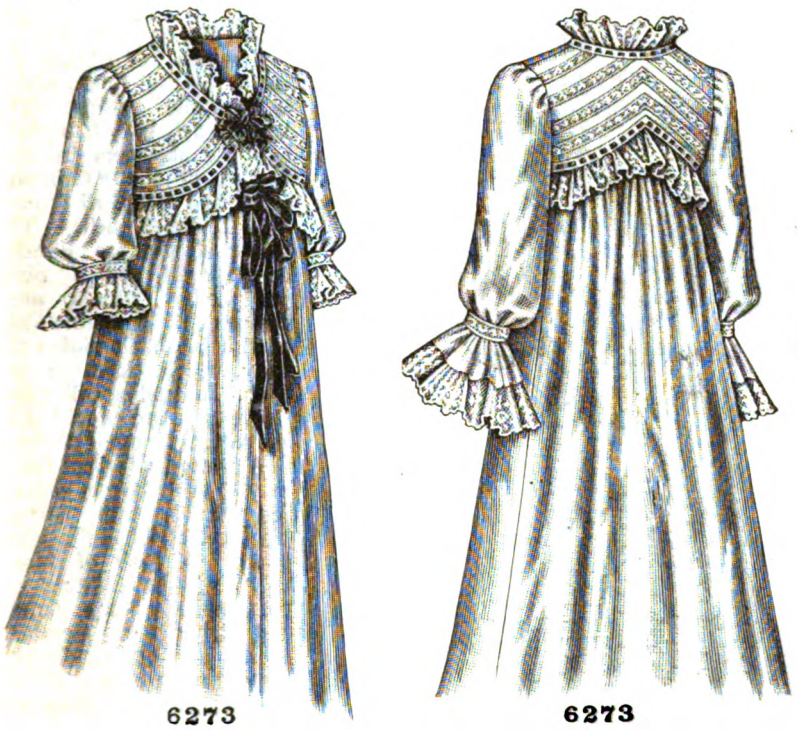
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We have pattern No. 6280 in 7 sizes for ladies from 20 to 32 inches waist, or 37 to 52½ inches hip measure. To make the skirt for a lady of 24 inches waist or 41 inches hip, will require 6⅝ yards of material 44 inches wide. Price of pattern, 9d. or 20 cents.

No. 6266.—Ladies' Corset-Cover.

A pretty article of lingerie, especially designed for wear with low-necked dresses, is portrayed on page 521 in a development of nainsook elaborated with Valenciennes lace, beading and ribbon. The corset-cover, which may have the closing made with buttons and buttonholes at the centre of the front through a box-plait or at the back, displays a low neck to be made in a rounding outline or in straight effect. Gathers regulate the fulness at the top and also in front and at the back, under beading defining the waist-line. Ribbon straps tied on the shoulders are a feature of the mode, and ribbon run through beading follows the upper outline.



Ladies' Night-Gown, with Bolero or Empire Body and Three-Quarter Length or Elbow Bishop Sleeves.
(Described on this Page.)

Fancy embroidered flouncing is especially attractive made up in this fashion, with the straight outline employed at the top, the scolloped edge forming a pretty heading. Ribbon laced through the scollops forms a unique finish. Dimity, lawn, cambric, silk and dress linings may be utilized.

We have pattern No. 6266 in 9 sizes for ladies from 30 to 46 inches, bust measure. For a lady of medium size, the corset-cover calls for 1⅛ yard of material 36 inches wide, with 2⅛ yards of ribbon ¾ inch wide for ties. Price of pattern, 6d. or 15 cents.

No. 6294.—Ladies' Chemise or Corset-Cover and Under-Skirt in One.

Under-muslins, to be attractive, should discard severe effects. A pretty design is depicted on page 521, in cambric, elaborated with all-over embroidery, edging, tucks and ribbon. The mode, which is a chemise or corset-cover and under-skirt in one, is gored at the under-arm seams and is of regulation depth, a straight, gathered ruffle lengthening it. The neck is in low, pointed outline, followed by unique revers, and frills form a pretty finish. The waist-line shirring, which is formed by beading run with ribbon, may be omitted. Maltese lace is in demand for lingerie garniture, and as a trimming of the mode developed in mazalea would be charming. Baby blue ribbon would add to the effect.

India linon elaborated with Medici lace and edging gives charming results, and a lavish use of Valenciennes lace and beading will form a pretty decoration for long-cloth, dimity, nainsook, China silk and muslin.

We have pattern No. 6294 in 9 sizes from 30 to 46 inches, bust measure. For a lady of medium size, the garment requires 3¼ yards of material 36 inches wide, with ⅜ yard of all-over embroidery 18 inches wide, for revers. Price of pattern, 9d. or 20 cents.

No. 6323.—Ladies' Round-Necked Chemise Night-Gown.

A charmingly feminine piece of lingerie is pictured on page 522 in a union of fine white nainsook, edging and insertion. The night-gown, which suggests the shaping of a chemise, may be tucked or gathered at the top and is made to be slipped on over the head. The low, rounding outline of the neck is followed by an elaborate bertha frilled with lace and falling prettily over the tops of the sleeves, which may be of the flowing type in elbow length, pointed at the lower edge; or three-quarter length bishop sleeves, gathered into bands lengthened by frills, may be substituted. A hem finishes the lower edge.

White dimity with a bertha of fine needlework would be dainty. Pink or pale blue is now utilized as a decoration for night-gowns, in fancy stitches or embroideries. Lawn, cambric, China silk and muslin may also be used, with lace or embroidery for trimming.

We have pattern No. 6323 in 7 sizes for ladies from 32 to 44 inches, bust measure. To make the night-gown for a lady of medium size, requires 5¾ yards of material 36 inches wide, with 1⅝ yard edging 3½ inches wide for the bishop sleeve frills. Price of pattern, 9d. or 20 cents.

No. 6273.—Ladies' Night-Gown.

A dainty night-gown is depicted on this page in nainsook, trimmed with lace edging, insertion, beading and ribbon. The mode has an Empire body in bolero style, with the trimming disposed to accentuate this suggestion, and gathers regulate the fulness below. The bishop sleeves may be in three-quarter length banded above deep frills, or shortened to elbow length and finished in a similar fashion. The quaint, short-waisted outline is followed by a frill, and the neck, slightly low in front, is trimmed to correspond.

Pretty results may be achieved with India linon elaborated with Valenciennes or Mechlin lace.

We have pattern No. 6273 in 7 sizes for ladies from 32 to 44 inches, bust measure. For a lady of medium size, the garment will require 6¼ yards of material 36 inches wide. Price of pattern, 9d. or 20 cents.

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Styles for Misses and Girls

FIGURE 154 G.—MISSES' BOX-PLAITED COSTUME.

FIGURE 154 G (THIS PAGE).—MISSES' COSTUME: representing pattern 6268, price 1s. or 25 cents; 5 sizes, 13 to 17 years of age; shown also on page 532.

At this figure is shown a *chic* box-plaited costume developed in London-gray cloth and light silk, with ribbon and appliqué band to trim. The skirt, of five-gored shaping, has box-plaits stitched to within graduated flounce depth, and at the back the fulness is taken up in an inverted box-plait. A foundation, also shaped with five gores, supports the skirt.

Fancy bolero fronts identify the bodice, which has a box-plaited back and blousing front with a pointed yoke. The sleeves are box-plaited and have narrow bands, and a straight collar finishes the neck. A belt with crossed ends follows the outline of the waist.

Dahlia-red cheviot, with black-and-white braid to trim, would make a smart suit. Good results may also be had by combining dull-green homespun with Persian band trimming showing different shades of green. Hop-sacking is fashionable for suits of this description and in dark-blue with strappings of glacé taffeta would be very effective.



FIGURE NO. 154 G.—This illustrates a MISSES' COSTUME.—The pattern is No. 6268, price, 1s. or 25 cents.
(Described on this Page.)

FIGURES 155 G, 156 G, 157 G, 158 G AND 159 G.

(Illustrated on page 525.)

FIGURE 155 G.—GIRLS' OR MISSES' FROCK: representing pattern 6293, price 9d. or 20 cents; 9 sizes, 6 to 14 years of age; shown also on page 534.

A plastron bertha of all-over embroidery gives character to this frock of raspberry-colored mercerized linen, trimmed with edging and narrow black velvet ribbon. The body is in French style and droops all around, the bertha outlining the yoke and extending down the front in plastron effect. A straight collar finishes the neck, and a centre-back closing is observed. Bands confine the bishop sleeves at the wrists. The skirt, of three-piece shaping, may have gathers or an inverted box-plait at the back and is joined to the body. A ribbon belt is worn.

A pretty little frock might be of réséda-green albatross, with pale-yellow lace over silk for the plastron bertha. Cashmere, veiling, flannel and novelty dress goods are much used for these frocks.

FIGURE 156 G.—LITTLE GIRLS' FRENCH DRESS: representing pattern 6275, price 9d. or 20 cents; 8 sizes, 3 to 10 years of age; shown also on page 539.

Insertion and edging decorate this little frock, which is of white madras. The long French body has plaits over the shoulders in suggestion of the "Gibson" styles and droops all around over a ribbon belt. The bishop sleeves are banded at the wrist, and a ping-pong collar affords neck completion. A double skirt of circular shaping joins the body, which closes at the back. A standing collar and sleeve caps are provided in the pattern for use if desired.

A pretty little school frock may be evolved from cherry-red challis, with narrow black velvet ribbon for trimming. A sash of black velvet will be a fitting accompaniment. Serge, flannel and cashmere are standard fabrics and black-and-white braid may be used to decorate. Pale-blue albatross will make a dainty party frock, with white lace trimmings. The sash may be of soft white silk or satin.

FIGURE 157 G.—MISSES' COSTUME: representing pattern 6298, price 1s. or 25 cents; 5 sizes, 13 to 17 years of age; shown also on page 531.

A slot-seam effect is given in this costume, for the development of which gray cashmere was used in combination with white silk and appliqué lace. The skirt is five-gored and has an underfolded box-plait below each slot seam. An inverted box-plait disposes of the fulness at the back, and the skirt is made over a five-gored foundation.

The bodice carries out the slot-seam effect, blousing in front but having the fulness at the back drawn down tight.

(Descriptions Continued on Page 528.)

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FIGURE 155 G
(Dress 6293)

FIGURE 156 G
(Dress 6275)

FIGURE 157 G
(Costume 6298)

FIGURE 158 G
(Dress 6297)

FIGURE 159 G
(Costume 6221)

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FIGURE 160 G (Costume 6259)
FIGURE 161 G (Shirt-Waist 6218) (Skirt 6290)
FIGURE 162 G (Dress 6281)
FIGURE 163 G (Dress 5311)
FIGURE 164 G (Dress 6316)

DESCRIBED ON PAGES 528 AND 529

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FIGURE 165 G
(Costume 6178)

FIGURE 166 G
(Coat 6306)
(Skirt 6276)

FIGURE 167 G
(Coat 6317)

FIGURE 168 G
(Coat 6302)

FIGURE 169 G
(Coat 6272)

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(*Descriptions Continued from Page 524.*)

A plastron that extends over the shoulders and tapers to the waist-line in front gives a distinctive touch to the mode, which closes at the back, and a straight collar decorated with black velvet finishes the neck. The sleeves also display slot seams and droop over bands. A belt with crossed ends follows the outline of the waist.

Dark-blue serge will be effective with a plastron of scarlet silk piped with black, or outlined with narrow black silk braid. Mohair, cheviot and dress materials in general are also available.

FIGURE 158 G.—LITTLE GIRLS' YOKE DRESS: representing pattern 6297, price 9d. or 20 cents; 8 sizes, 3 to 10 years of age; shown also on page 540.

This pretty frock is developed in pale-yellow silk, combined with white silk and decorated with narrow black velvet ribbon and white lace. The body is gathered in front and also at the back at each side of the closing, and a round yoke outlined by a double bertha and topped by a standing collar characterizes the mode. The bishop sleeves have narrow bands. The skirt is gathered to the body, and a black velvet sash is worn. The neck may be in low or Dutch round outline, and short puff sleeves are also provided in the pattern.

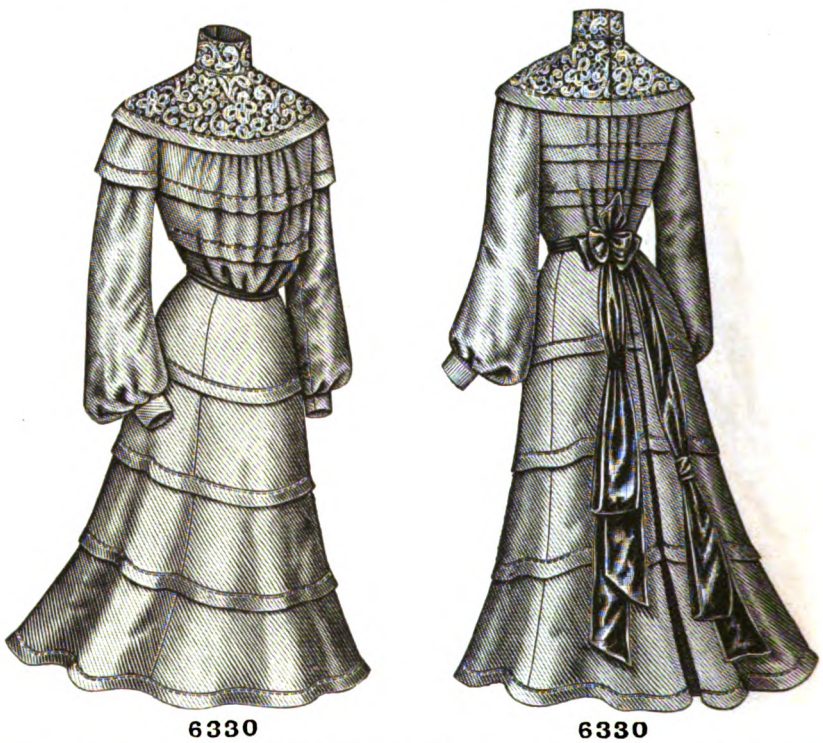
A pretty development would be in china-blue albatross, with white stitching. Delft-blue challis with narrow white braid would be very effective. All the soft woollen and silk-and-wool fabrics are fashionable.

FIGURE 159 G.—MISSES' COSTUME: representing pattern 6221, price 1s. or 25 cents; 5 sizes, 13 to 17 years of age.

A becoming effect is secured in this costume by the addition of a sailor collar. Old-blue linen was the fabric selected for making the costume, reliefs of white being introduced. The skirt is five-gored and has an inverted box-plait at the back, the seams being arranged in slot-seam effect.

The bodice also displays slot seams and blouses in front, where the closing is made under a scarf of white silk. The sailor collar outlines the shield, the latter being headed by a standing collar. The sleeves carry out the slot-seam effect and are banded at the wrist. A white belt is worn.

Gray serge, brightened with scarlet, would be pretty, and mohair, brilliantine and other dress goods are recommended.



6330 6330

MISSES' COSTUME, WITH OR WITHOUT APPLIED FOLDS IN TUCK EFFECT: CONSISTING OF BLOUSE-WAIST OR BODICE, CLOSED AT THE BACK, WITH DROP-SHOULDER YOKE, HIGH OR DUTCH ROUND NECK, AND FULL-LENGTH, OR ELBOW BISHOP SLEEVES WITH OR WITHOUT CAPS; AND A FIVE-GORED FLARE SKIRT, WITH AN INVERTED BOX-PLAIT OR GATHERS AT THE BACK.

(Described on Page 531.)

FIGURES 160 G, 161 G, 162 G, 163 G AND 164 G.

(Illustrated on Page 526.)

FIGURE 160 G.—GIRLS' OR MISSES' SAILOR COSTUME: representing pattern 6259, price, 9d. or 20 cents; 10 sizes, 5 to 14 years of age.

Sailor suits are eminently popular for young girls, and a *chic* mode of sailor shaping is here illustrated. Dark-blue serge was the material selected for making it, and reliefs of white give contrast. The blouse, which droops all around in the regulation way and is to be slipped on over the head, has a fancy yoke-facing and a pocket in the left side of the front. A sailor collar, the ends of which outline the shield, is a distinctive feature, and a straight collar finishes the neck. A white silk scarf knotted sailor fashion in front gives a finishing touch. Plaits piped with the white material and stitched flat are introduced at the lower part of the sleeves, and stitched bands complete them.

The skirt, a five-gored mode with an inverted box-plait or gathers at the back, is supported by a smoothly adjusted under-body.

White mohair with red accessories would be very effective. Red serge relieved with black will be serviceable for school and general wear. A costume in old-blue flannel with white reliefs and a decoration of white braid would be very smart. Cheviot, alpaca, lady's-cloth, Sicilian and dress materials in general are advised, and braid or stitched bands may be introduced.

FIGURE 161 G.—MISSES' TOILETTE: representing Shirt-Waist 6218, price 9d. or 20 cents; 5 sizes, 13 to 17 years of age; and Skirt pattern 6290, price 9d. or 20 cents; 5 sizes, 13 to 17 years of age; shown also on page 537.

Fancy stitches identify this pretty blouse of light-tan silk,

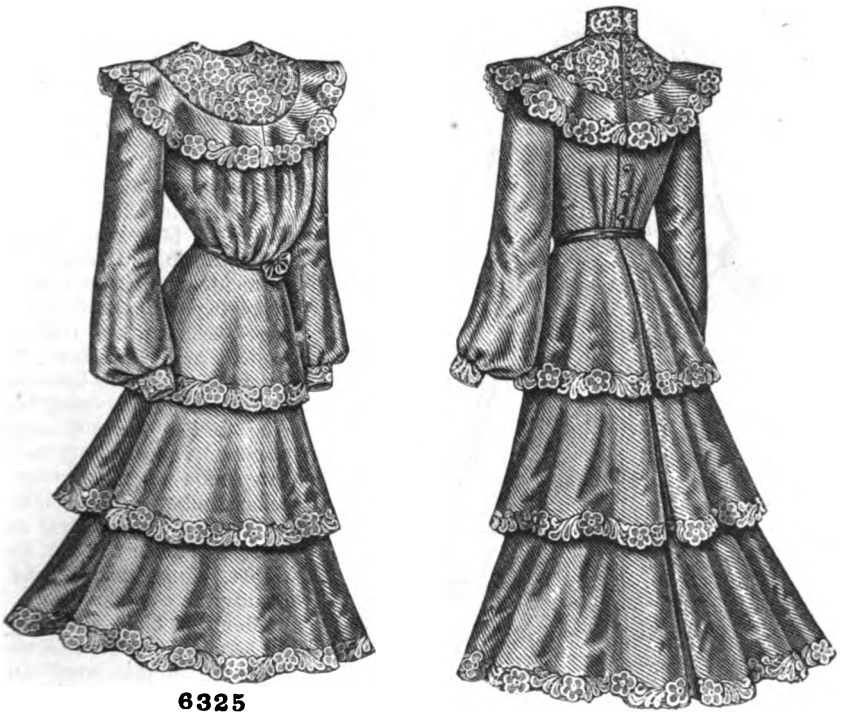
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in slot-seam effect, the stitching being done in silk of a darker shade. The slot seams terminate at yoke depth in front, while at the back they extend to the waist. A centre-front closing in Duchess style is effected. A straight collar is worn over the band completing the neck, and the sleeves, which carry out the slot-seam effect, droop over deep cuffs trimmed to correspond with the collar. A ribbon belt follows the line of the waist.

Homespun in a fancy mixture was used for the skirt, which is seven-gored and has a habit back. A yoke included in the pattern is in this instance omitted, and the circular flounce is trimmed with braid.

Red cashmere for the entire suit would be exceedingly pretty, as well as serviceable, with narrow black velvet ribbon or braid to trim. Flannel, albatross, fine serge and silk-and-wool mixtures are recommended.





6325

6325

MISSES' COSTUME: CONSISTING OF A YOKE WAIST OR BODICE, WITH HIGH NECK OR DUTCH OR REGULATION ROUND NECK, AND FULL OR THREE-QUARTER LENGTH BISHOP SLEEVES; A FIVE-GORED SKIRT; AND THREE CIRCULAR FLOUNCES IN TRIPLE SKIRT STYLE, WITH AN INVERTED BOX-PLAIT OR GATHERS AT THE BACK.

(Described on Page 531.)

FIGURE 162 G.—GIRLS' DRESS: representing pattern 6281, price 9d. or 20 cents; 9 sizes, 4 to 12 years of age; shown also on page 534.

A pretty little frock in Empire style is here pictured made of mignonette-green albatross, with rows of braid for trimming. The short body closes in front and is shaped to reveal a chemisette topped by a standing collar and outlined by a tucked frill. The gored skirt, which is gathered all around and joins the body under a broad belt, may be in regulation or Greenaway length. Full-length bishop sleeves banded at the wrists are used, but they may be cut off in three-quarter length and similarly banded.

Tan veiling with all-over lace for the chemisette would be dainty, and a ribbon sash might replace the belt. Challis, cashmere, and all the new dress fabrics of a pliable nature are also advised. Old-rose challis, with a yoke of fancy tucking and trimmings of pale-yellow lace, gives a pleasing treatment of the mode.

FIGURE 163 G.—LITTLE GIRLS' YOKE FROCK: representing pattern 6311, price 6d. or 15 cents; 7 sizes, 2 to 8 years of age; shown also on page 539.

This pretty frock is made up in pale-blue cashmere, combined with all-over lace and edging. A square yoke forms the upper part of the dress, and from it depends the skirt, which is in slot-seam effect and flares out below the stitching. A lace bertha follows the outline of the yoke, and the closing is made at the back. The bishop sleeves are finished with bands and frills, and the neck has a standing collar.

Scarlet challis with a yoke of faggoted bands of black taffeta would be pretty, and the bertha might be omitted. Réséda green is also becoming for children's frocks and in French flannel would be attractive with stitching of black silk.

FIGURE 164 G.—MISSES' OR GIRLS' DRESS: representing pattern 6316, price 1s. or 25 cents: 8 sizes, 10 to 17 years of age; shown also on page 533.

A quaint air marks this pretty dress, which is in Empire style. In making it pale-gray silk voile was utilized with all-over lace and narrow black velvet ribbon for elaboration. The short body introduces a smooth vest that is outlined by a Marie Antoinette fichu bertha. At the lower edge of the back gathers are arranged, and the neck is followed by a straight collar. The sleeves have puffs drooping over deep cuff facings of the lace. The skirt, of five-gored shaping, has a trimming band of the lace applied a short distance from the lower edge and threaded with the velvet ribbon. It may be in Greenaway or regulation length and is gathered all around where it joins the body, the joining being concealed by a sash of soft silk matching that employed for making the bertha.

A charming development of the design would be in mode albatross, with Liberty silk for the sash and bertha. Motifs of écru lace might be introduced on the vest and collar. If a touch of color be desired it may be supplied in a band heading the collar. A dainty dress might be made up in this way by the use of white dotted Swiss, combined with mull for the fichu bertha. A sash of Liberty silk or one of ribbon could be used and the vest made of tucking with the tucks running crosswise. Cashmere, Henrietta, veiling and similar materials are employed.

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FIGURES 165 G, 166 G, 167 G, 168 G AND 169 G.

(Illustrated on Page 527.)

FIGURE 165 G.—MISSES' TWO-PIECE COSTUME: representing pattern 6178, price 1s. or 25 cents; 5 sizes, 13 to 17 years of age.

Black-and-white novelty braid was used to decorate this smart costume of gray homespun. The skirt is circularly shaped, and the flare at the bottom is heightened by the addition of a circular flounce. At the back is an inverted box-plait.



The jacket is comfortably adjusted and closes in single-breasted style. A shawl collar finishes the neck, and laps cover the pockets. The sleeves are of regulation coat shaping.

A serviceable development would be in dark-blue cheviot strapped with velvet in the same shade. Covert cloth, broadcloth, melton and such fabrics are also appropriate.

FIGURE 166 G.—MISSES' TOILETTE: representing Coat pattern 6306, price 9d. or 20 cents; 6 sizes, 12 to 17 years of age; shown also on page 536; and Skirt pattern 6276, price 9d. or 20 cents; 5 sizes, 13 to 17 years of age; shown also on page 538.



6324



6324

MISSES' TUCKED COSTUME: CONSISTING OF A YOKE WAIST OR BODICE, CLOSED AT THE BACK, WITH HIGH OR DUTCH SQUARE NECK AND SHORT PUFF, FULL-LENGTH OR ELBOW SLEEVES; A FIVE-GORED FOUNDATION SKIRT; AND A FIVE-GORED SKIRT, WITH AN INVERTED BOX-PLAIT AT THE BACK, AND LENGTHWISE TUCKS TERMINATING AT FLOUNCE DEPTH.

(Described on Page 531.)

Box coats are decidedly becoming to young girls, and at this figure a *chic* exponent of prevailing styles is shown developed in tan covert cloth, with cuffs and collar of brown velvet. The coat has double-breasted fronts that close with large pearl buttons, and above the closing revers are formed. At the neck is a rolling collar, and turn-back cuffs identify the sleeves. A novelty of the garment is the under-arm gore which aids in the adjustment, and the coat may be in short three-quarter or hip length. The pattern provides fancy bishop sleeves for use if desired.

A circular flounce tucked at the lower part lengthens the skirt, which is five-gored and is tucked where it joins the flounce. An inverted box-plait takes up the fulness at the back, and a five-gored foundation skirt is provided. Brown satin-faced cloth was used in making the skirt.

A coat of black taffeta would be attractive, with a skirt of albatross, cashmere or lady's-cloth. Serge, cheviot, homespun and mohair are also appropriate for the skirt, while for the coat melton or broadcloth may be employed.

FIGURE 167 G.—CHILD'S LONG COAT: representing pattern 6317, price 9d. or 20 cents; 6 sizes, 2 to 7 years of age; shown also on page 541.

Black velvet is extensively used for children's coats and was pleasingly combined with Irish crochet lace in this little top garment. The coat is one of the double-breasted varieties individualized by a shawl collar, over which one of lace in similar shaping is applied. The chemisette included in the pattern is in this instance omitted. A stitched velvet belt gives the desired long-bodied effect, and the bishop sleeves are confined with bands.

Black taffeta or peau de soie is also an admirable selection, and a collar of tucked batiste may be used. Broadcloth, cheviot, homespun, serge and moire are other popular materials.

FIGURE NO. 168 G.—GIRLS' LONG COAT: representing pattern 6302, price 9d. or 20 cents; 8 sizes, 5 to 12 years of age; shown also on page 535.

Cloth in one of the new shades of blue gives a stylish result in this smart top garment, stitching and braid supplying the finish. The coat is suggestive of the box modes and displays the popular double-breasted fronts. A shawl collar lapping to the throat is an attractive feature, and neck completion is afforded in a rolling collar. The back fits loosely, and laps conceal the pockets inserted in the fronts. Turn-back cuffs modify the coat sleeves.

Moiré in black, dark-blue or green would be effective made up in this way, and the collar might be trimmed with appliqués of écru lace. Royal-blue velvet will make a dressy coat, with trimmings of chinchilla fur. Cloth, homespun and all the tailor fabrics are recommended.

FIGURE 169 G.—GIRLS' EMPIRE COAT: representing pattern 6272, price 9d. or 20 cents; 10 sizes, 3 to 12 years of age; shown also on page 535.

Empire styles are as popular for the young folks as for their elders. A pleasing coat of this order is here exhibited made of smooth gray cloth trimmed with braid in a fancy design and lace over velvet. The short body fits smoothly, and the gored skirt is modified by a circular flounce from beneath which the skirt should be cut away. A rolling collar completes the neck, and closing tabs, which, however, may be omitted, are an odd feature. The bishop sleeves have turn-back cuffs, and the pattern

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provides a band collar to replace the rolling collar, if preferred.

Dark-red melton is fashionable for coats for juveniles, and a trimming of black-and-white braid may be added. The stitching may be done in black. Taffeta, velvet, cloth and tailor goods are also advised.

No. 6330.—Misses' Costume.

Applied folds in tuck effect are a novelty of the hour and may be used on the costume pictured on page 528, in fawn-colored albatross combined with lace. The waist or bodice is of the blouse order, distinguished by a round yoke in drop-shoulder style, and gathers control the fulness at the top and also at the waist-line, the closing being invisibly made at the back. A collar completes the neck, but it may be omitted and a Dutch round outline adopted. The elbow bishop sleeves may be extended to full length, drooping over bands. Caps may be used, if desired, and the waist decorated with the folds that accentuate the "1830" or drop-shoulder suggestion. A lining of regulation adjustment is used for the foundation.

Five gores shape the skirt, which is of the flare order, affording a measurement of about three yards and one-half in the middle sizes at the lower edge. An inverted box-plait or gathers may dispose of the fulness at the back. The final touch of decoration is supplied in a ribbon sash.

Fern-green veiling associated with antique-ivory lace of the Luxeuil pattern would be stylish. Motifs of corn-yellow panne would be in keeping with recent styles. The popularity of all shades of yellow and orange has restored to fashion the lighter shades of brown, which might be supplied here instead of the green. Wool poplin, Henrietta, étamine and dress goods in general are used.

We have pattern No. 6330 in 5 sizes for misses from 13 to 17 years of age. For a miss of 15 years, the costume except folds requires $5\frac{1}{8}$ yards of material 36 inches wide, with $\frac{5}{8}$ yard of all-over lace 18 inches wide for collar and yoke; for folds, $1\frac{5}{8}$ yard of material 36 inches wide will be needed. Price of pattern, 1s. or 25 cents.

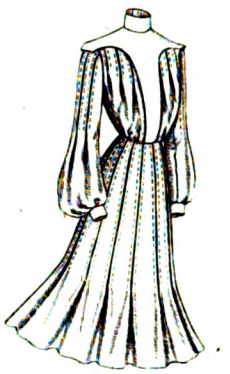
No. 6325.—Misses' Costume.

Three circular flounces in triple skirt style are introduced in the charming costume shown on page 529 in French-gray cashmere, appliqué band and all-over lace. The waist or bodice included in the mode blouses slightly in front, with gathers removing the fulness at the back, where a button closing is employed. A circular bertha follows the rounding outline of the yoke, which is topped by a standing collar; the latter may be omitted, however, and the neck shaped in Dutch effect, or the regulation round neck may be adopted. Bands are displayed at the wrists of the bishop sleeves, which, if preferred, may be shortened to three-quarter length and completed with bands heading graceful circular frills. A lining fitted with the regulation seams is used, and a crush ribbon belt having a looped bow at the left side defines the waist.

The skirt, of five-gored shaping, supports the circular flounces, the application of the trimming emphasizing the triple skirt effect. An inverted box-plait or gathers may remove the fulness at the back of the mode, which at the lower edge attains a measurement of about three yards in the middle sizes.

Poppy-red Henrietta with one of the new fibre braids in black and white would be stylish. Veiling, challis, voile, wool poplin, satin-faced goods, crêpe de Chine and grenadine may also be used.

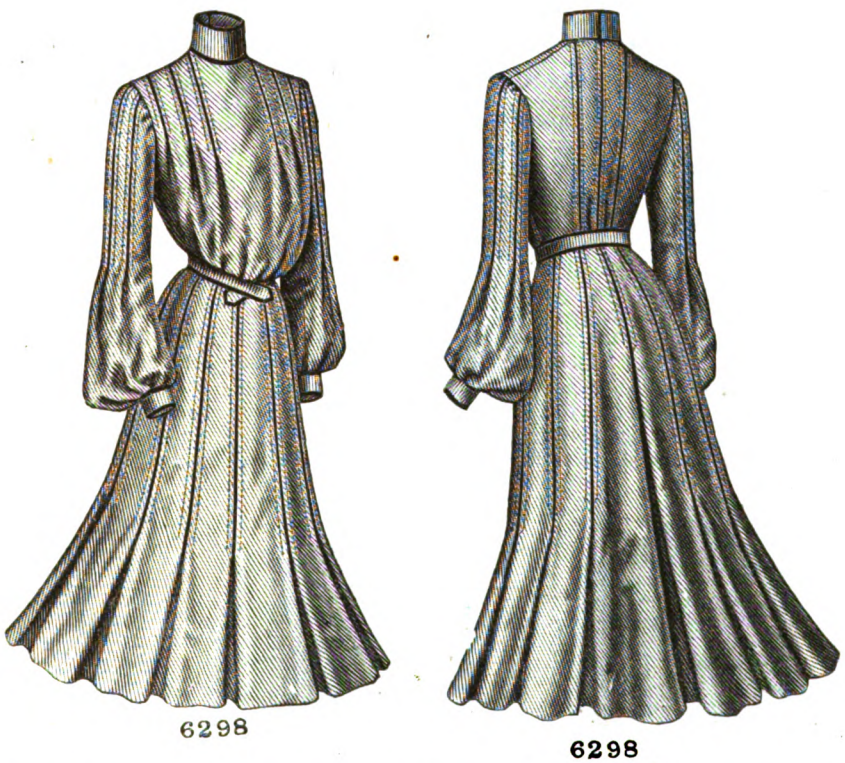
We have pattern No. 6325 in 5 sizes for misses from 13 to 17 years of age. For a miss of 15 years, the costume except skirt gores will require $5\frac{1}{8}$ yards of material 44 inches wide, with $\frac{5}{8}$ yard of all-over lace 18 inches wide to cover yoke and collar; the skirt gores need 3 yards of material 36 inches wide. Price of pattern, 1s. or 25 cents.



No. 6324.—Misses' Tucked Costume.

Yokes predominate as features of frocks, and a pretty example of prevailing styles is illustrated on page 530 in beige Henrietta and lace. The waist or bodice is topped by a square yoke below which tucks take up the fulness across the bust, and at the back where a button closing is arranged. A standing collar finishes the neck in high effect, but it may be dispensed with and a Dutch square outline adopted. Full sleeves tucked or gathered across the top droop over deep cuff facings applied to the full-length linings; or frills may finish them in elbow length. The pattern also provides for jaunty puff sleeves. A ribbon sash finishes the mode, which is adjusted over a lining.

The five-gored skirt is arranged over a foundation also



Misses' Costume, in Slot-Seam Effect to Flounce Depth: consisting of a Waist or Bodice, with or without the Plastron; a Five-Gored Foundation Skirt; and a Five-Gored Skirt, with an Under Box-Plait below Each Slot-Seam.

(Described on Page 532.)

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having five gores. Lengthwise tucks terminating at flounce depth elaborate it, and the requisite flare is given the lower edge, which in the middle sizes measures about three yards and one-half. A gathered ruffle gives a fluffy finish.

Silk voile in dove-gray, now so popular, would accord well with all-over Irish lace and motifs of the new yellow panne. Wood-brown veiling would also be stylish, with decorations of Arabe lace. Cashmere, challis, étamine, wool batiste, foulard and pliable fabrics are essentially correct.

We have pattern No. 6324 in 5 sizes for misses from 13 to 17 years of age. To make the costume for a miss of 15 years, will require 5½ yards of material 44 inches wide, with ⅝ yard of all-over lace 18 inches wide for yoke and collar. Price of pattern, 1s. or 25 cents.





6268



6268

MISSES' BOX-PLAITED COSTUME: CONSISTING OF A WAIST OR BODICE, WITH FANCY BOLERO FRONTS; A FIVE-GORED FOUNDATION SKIRT; AND A FIVE-GORED SKIRT LAID IN BOX-PLAITS STITCHED TO FLOUNCE DEPTH.

(Described on this Page.)

The skirt is in slot-seam effect to flounce depth and is shaped with five gores, an under box-plait being formed below each slot seam. An inverted box-plait is arranged at the back, and the lower edge affords a measurement of about four yards and one-half in the middle sizes. It is arranged over a foundation skirt, also of the five-gored order, with an inverted box-plait removing the fulness at the back. A strap-belt provides the final touch.

Coffee-colored zibeline with a plastron of écru peau de soie piped with pale-blue silk and embroidered in pale-blue French knots would be charming. Wool bunting, étamine, hop-sacking, challis, voile and veiling are used.

We have pattern No. 6298 in 5 sizes for misses from 13 to 17 years of age. To make the costume for a miss of 15 years, requires 6¼ yards of material 44 inches wide, with ¼ yard of velvet (bias) 20 inches wide for pipings. Price of pattern, 1s. or 25 cents.

No. 6298.—MISSES' COSTUME.

A plastron may be employed as a decorative feature of the costume depicted on page 531 developed in mignonette-green canvas, with pipings of velvet in a darker shade; it is again shown at figure 157 G. The blouse waist included in the mode has tucks simulating box-plaits in slot-seam effect at the back, where the closing is invisibly arranged, and also in front to yoke depth, the fulness puffing out becomingly. Gathers regulate the fulness at the waist-line and neck completion is supplied in a band collar. The sleeves are fashioned to accord with the waist and sag over conventional bands. The plastron suggests a yoke at the back, projecting in epaulettes over the tops of the sleeves and extending in tapering effect to the lower edge in front. A fitted lining supports both the waist and sleeves.



6321



6321





GIRLS' OR MISSES' DRESS, WITH WAIST HAVING FULL LENGTH OR ELBOW BISHOP SLEEVES, AND A PING-PONG COLLAR, WITH OR WITHOUT TABS, AND A SLIGHTLY GATHERED THREE-PIECE SKIRT, WITH AN INVERTED BOX-PLAIT OR GATHERS AT THE BACK.

(Described on Page 533.)

No. 6268.—MISSES' BOX-PLAITED COSTUME.

Box-plaits are very much in evidence this season, and this form of elaboration is given the costume shown at figure 154 G, and again on this page, developed in London-gray veiling, trimmed with appliqué. The waist or bodice is box-plaited at the back, and the full front accommodates a narrow pointed yoke at the top, below which the fulness is controlled by gathers. Bolero fronts that separate to disclose the full front are a novel addition, and a sailor collar distinguishes the mode. The closing is invisibly effected at the left side of the front, and neck completion is afforded in a standing

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collar. The bishop sleeves are box-plaited, the fulness puffing out above straight bands. A lining fitted with the regulation seams is used for both the waist and sleeves.



6316



6316

MISSES' OR GIRLS' EMPIRE OR "REFORM" DRESS WITH MARIE ANTOINETTE FICHU BERTHA, HIGH OR DUTCH POMPADOUR NECK, AND FULL OR THREE-QUARTER LENGTH SLEEVES; AND A SLIGHTLY GATHERED, FIVE-GORED SKIRT IN GREENAWAY OR REGULATION LENGTH.

(Described on this Page.)

The skirt adheres to the five-gored shaping and is laid in box-plaits stitched to flounce depth. A panel is simulated in the front-gore, and at the back an inverted box-plait is used. A measurement of about four yards and three-fourths is allowed in the middle sizes at the lower edge. A foundation skirt, also of the five-gored type, is employed and has a habit back. A strap-belt follows the fashionable slope of the waist.



Royal-blue wool batiste would be *chic* with Irish lace over ivory satin for the yoke. Other satisfactory fabrics are wool crash, étamine, albatross, cashmere, Henrietta, novelty suitings and all kinds of pliable fabrics.

We have pattern No. 6268 in 5 sizes for misses from 13 to 17 years of age. To make the costume for a miss of 15 years, requires 7⅞ yards of material 44 inches wide. Price of pattern, 1s. or 25 cents.

No. 6321.—GIRLS' OR MISSES' DRESS.

A ping-pong collar is an important feature of the frock illustrated on page 532 in a development of amber-colored dress goods showing red dots, and trimmed with fancy braid. Tucks take up the fulness of the waist at the front at each side of the centre to yoke depth, and also at the back, where a visible button closing is used. Gathers control the fulness of the drooping front at the lower edge, and bands complete the bishop sleeves in full or elbow length. The collar may have an ornamental touch supplied in tabs, and a lining supports the waist. The skirt, in three-piece style slightly gathered, is attached to the waist, a crush ribbon with rosette concealing the joining. The fulness at the back is removed in an inverted box-plait or gathers.



Maize-colored challis with one of the new fibre braids would be stylish. Other adaptable fabrics are albatross, veiling, voile, wool batiste, bunting, velutina and serge.

We have pattern No. 6321 in 10 sizes from 5 to 14 years of age. For a girl of 9 years, the dress requires 2¼ yards of material 44 inches wide. Price of pattern, 9d. or 20 cents.

No. 6316.—MISSES' OR GIRLS' EMPIRE OR "REFORM" DRESS.

The short-waisted Empire or "Reform" frocks have been readily adopted into favor, and of this shaping is the dress illustrated on this page developed in dove-gray crêpe de Chine, in combination with lace and chiffon. Figure 164 G again displays this design. The short body has gathers at the lower edge of the back, and in front where a smooth vest is applied and framed by a softly folded fichu bertha in Marie Antoinette style and frilled at the edge. The closing is arranged at the left side of the front. A standing collar is used for neck completion, but it may be omitted and the neck shaped in Dutch Pompadour outline. Linings support the full sleeves, which may be in three-quarter length or extended to full length and



6285

6285

GIRLS' OR MISSES' DRESS, IN "GIBSON" STYLE, WITH LONG BLOUSE AND A FIVE-GORED SKIRT HAVING AN INVERTED BOX-PLAIT OR GATHERS AT THE BACK, AND ATTACHED TO AN UNDER-BODY.

(Described on Page 534.)

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GIRLS' OR MISSES' DRESS, WITH A THREE-PIECE SKIRT HAVING AN INVERTED BOX-PLAIT OR GATHERS AT THE BACK, AND WITH OR WITHOUT THE SLEEVE CAPS.

(Described on this Page.)



GIRLS' DRESS, WITH DROP-SHOULDER YOKE, HIGH OR DUTCH ROUND NECK, FULL-LENGTH OR ELBOW SLEEVES, AND A GATHERED THREE-PIECE SKIRT.

(Described on Page 535.)

faced to simulate deep cuffs. The skirt, of the five-gored order, is in slightly gathered style and attached to the waist. Either Greenaway or regulation length may be adopted, and the finishing touch is supplied in a sash bowed at the back in loops and ends.

The old-fashioned delaines and gay flowered Dolly Varden challis lend themselves attractively to the mode. Charming effects are also to be obtained with crêpe cloth, novelty suitings, wool poplin and veiling.

We have pattern No. 6316 in 8 sizes from 10 to 17 years of age. For a miss of 15 years, the dress requires $10\frac{3}{8}$ yards of material 20 inches wide, with $\frac{7}{8}$ yard of all-over lace 18 inches wide for sleeve facings and to cover collar and vest; for fichu bertha, $1\frac{1}{8}$ yard of chiffon 45 inches wide will be needed. Price of pattern, 1s. or 25 cents.

No. 6285.—GIRLS' OR MISSES' DRESS.

A "Gibson" blouse is included in the frock depicted on page 533, for the making of which London-gray serge was used, with stitchings of scarlet silk. The blouse has the fulness taken up in plaits extending from the shoulders to the lower edge, where an elastic or tape run through a casing holds it in around the waist and produces the necessary droop. The closing is arranged under a plait at the left side, and a standing collar is worn. Straight bands finish the bishop sleeves.



The skirt is shaped with five gores, with a plait arranged in "Gibson" effect at each side of the front-gore. Gathers or an inverted box-plait may remove the fulness at the back. It is joined to a sleeveless under-body that buttons at the back.

Gentian-blue canvas cloth is fashionable, and white or black stitching might adorn it. Réséda-green novelty suiting showing an indistinct thread of scarlet might be used, or cashmere, challis or China silk.

We have pattern No. 6285 in 9 sizes for girls from 6 to 14 years of age. To make the dress for a girl of 9 years, will require $2\frac{7}{8}$ yards of material 44 inches wide. Price of pattern, 9d. or 20 cents.

No. 6293.—GIRLS' OR MISSES' DRESS.

A yoke and collar of tucked silk are pretty features of the frock illustrated on this page in a development of flax-blue bunting, decorated with appliqué. This design is also shown at figure 155 G. The waist is of blouse shaping, drooping all around at the lower edge, where gathers regulate the fulness, and a back closing is made with buttons. The low, rounding outline is followed by a bertha that extends in plastron effect to the waist-line in front, and which frames the yoke arranged on the lining. The bishop sleeves are of silk when the caps are used, and droop over bands of tucking. The skirt is in three pieces, with the effect of a "Gibson" plait in the front-gore, which overlaps the circular portion, and a sash is employed to conceal its joining to the waist. The fulness at the back may be disposed of in an inverted box-plait or gathers.





6281

GIRLS' DRESS, WITH EMPIRE OR "REFORM" BODY, REMOVABLE CHEMISETTE, ATTACHED GORED SKIRT IN REGULATION OR GREENAWAY LENGTH, AND FULL OR THREE-QUARTER LENGTH BISHOP SLEEVES.

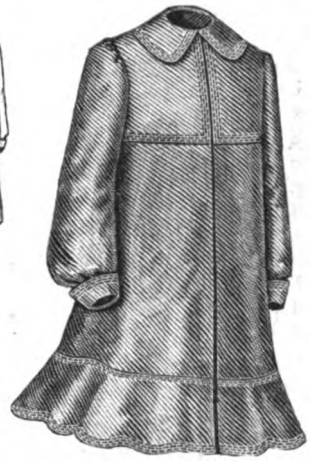
(Described on Page 535.)

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Berry-red alpaca would be smart piped with white taffeta, and a yoke of embroidered batiste would add a touch of elegance. Standard fabrics in use are wool batiste, étamine, plaid and checked goods, and velveteen.

We have pattern No. 6293 in 9 sizes for girls from 6 to 14 years of age. To make the dress for a girl of 9 years, calls for $2\frac{3}{4}$ yards of dress goods 44 inches wide, with $1\frac{1}{4}$ yard of plain silk 20 inches wide for bishop sleeves, and $\frac{5}{8}$ yard of tucked silk 20 inches wide for yoke, collar and wristbands. Price of pattern, 9d. or 20 cents.





6272



6272

GIRLS' EMPIRE OR "REFORM" COAT, WITH ROLLING COLLAR OR STANDING BAND, AND WITH OR WITHOUT THE CLOSING TABS AND THE CIRCULAR FLOUNCE FROM BENEATH WHICH THE SKIRT SHOULD BE CUT AWAY.

(Described on Page 536.)

No. 6329.—GIRLS' DRESS.

The new drop yokes characterize many of the exclusive Autumn modes. Such an accessory is exhibited in the frock illustrated on page 534, which is developed in blue China silk associated with lace insertion and faggoting. The waist, arranged over a lining, blouses attractively, gathers regulating the fulness at the lower edge and also at the top, where the yoke gives the fashionable long-shouldered effect. A collar may be used, or it may be dispensed with and the neck shaped instead in Dutch round outline. An invisible closing is effected at the back. The closely banded puff sleeves may be replaced by bishop sleeves in full length also completed with bands; frills of edging supply an ornamental touch to the sleeves and collar. A ruffle may be made a feature of the skirt, which is of three-piece shaping and joined to the waist with gathers all around. A sash is a pretty adjunct.

Ash-gray veiling in union with filet net would be pretty, with motifs of pale-blue Louisine. Henrietta, cashmere, étamine, wool poplin, challis and novelty suitings give charming results as well.

We have pattern No. 6329 in 10 sizes for girls from 3 to 12 years of age. For a girl of 9 years, the dress requires $5\frac{1}{2}$ yards of material 27 inches wide, with $6\frac{1}{2}$ yards of insertion $\frac{3}{4}$ inch wide for collar, yoke and wristbands. Price of pattern, 9d. or 20 cents.



6308



6308

GIRLS' OR MISSES' COAT, IN FULL OR THREE-QUARTER LENGTH, AND WITH OR WITHOUT CUFFS.

(Described on Page 536.)

No. 6281.—GIRLS' DRESS.

The "Reform" styles, which are a remnant of the Empire designs, are promised favor. Conforming with this is the mode illustrated on page 534 in a development of cherry-colored cashmere, relieved with all-over lace, another make-up appearing at figure 162 G. The quaint short body has a straight lower edge and closes at the front with buttons and buttonholes, and the low outline at the neck is followed by a tucked collar, which forms a pretty frame for a removable chemisette topped by a standing collar. The bishop sleeves, in full or three-quarter length, have close linings and droop over straight bands. A wide belt that closes with the fronts accentuates the Empire effect and follows the joining of the body to the skirt which is in gored style with gathers controlling the fulness at the top. Either the regulation or quaint Greenaway length may be adopted.

Delft-blue albatross could be attractively united with batiste, for the tucked collar. Serge, wool batiste, bunting, challis, silk and novelty goods give pleasing results.

We have pattern No. 6281 in 9 sizes for girls from 4 to 12 years of age. To make the dress for a girl of 9 years, needs $3\frac{1}{4}$ yards of material 44 inches wide, with $\frac{1}{2}$ yard of all-over lace 18 inches wide for covering chemisette. Price, 9d. or 20 cents.



6302



6302

GIRLS' LONG COAT.

(Described on this Page.)

No. 6302.—GIRLS' LONG COAT.

A shawl collar gives the fashionable breadth to the shoulders in the mode represented on this page, jasper-colored broadcloth being used. The coat, also shown at figure 168 G, is of loose adjustment, shaped with under-arm gores, and vents are allowed at the side-back seams. A

rolling collar completes the neck, and the double-breasted fronts close with buttons and buttonholes. Turn-back cuffs with rounded corners give style to the coat sleeves, and pockets concealed by laps are added.

Conservative favor clings to black for garments of this type. Moiré would be smart, with all-over batiste or Irish lace for the shawl collar. Taffeta, velvet, melton, kersey, golf serge, cheviot and cloaking fabrics are also suggested.

We have pattern No. 6302 in 8 sizes for girls from 5 to 12 years of age. For a girl of 9 years, the coat requires $2\frac{1}{8}$ yards of material 54 inches wide. Price of pattern, 9d. or 20 cents.





No. 6272.—Girls' Empire or "Reform" Coat.

A revival of the picturesque Empire or "Reform" styles has taken place. A coat shaped accordingly is depicted on page 535 in coronation-red broadcloth, decorated with machine-stitching, and is also shown at figure 169 G. The characteristic short body is a feature of the coat, which is in full length and may support a circular flounce, from beneath which the skirt should be cut away. The fronts may be extended in tabs at the centre through which the closing is made with buttons and buttonholes, or the tabs may be omitted and the closing effected invisibly. Turn-back cuffs mounted on bands complete the bishop sleeves. A rolling collar or standing band is used.

Black moiré would be smart, with a collar of Irish lace. Other appropriate fabrics are taffeta, peau de soie, velvet, melton, kersey, Venetian cloth, gloria silk and cravenette.

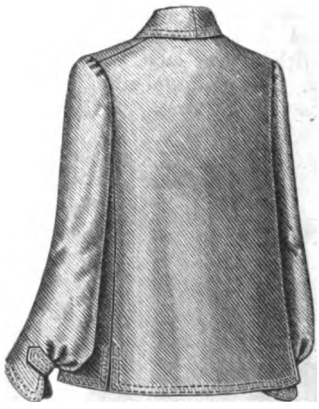
We have pattern No. 6272 in 10 sizes for girls from 3 to 12 years of age. For a girl of 9 years, the coat requires 2 yards of material 54 inches wide. Price of pattern, 9d. or 20 cents.

No. 6308.—Girls' or Misses' Coat.

Three-quarter or full length top-garments are equally correct, and a type of prevailing styles is depicted on page 535, constructed of cranberry-red cloth, simply machine-stitched. The coat is in distinct box style, with a broad, seamless back, and the double-breasted fronts close with buttons and buttonholes. A deep rolling collar and revers give a tailor effect, and the sleeves employed are of the coat variety with or without cuffs. Laps conceal the openings to pockets, and vents are introduced at the lower edge.



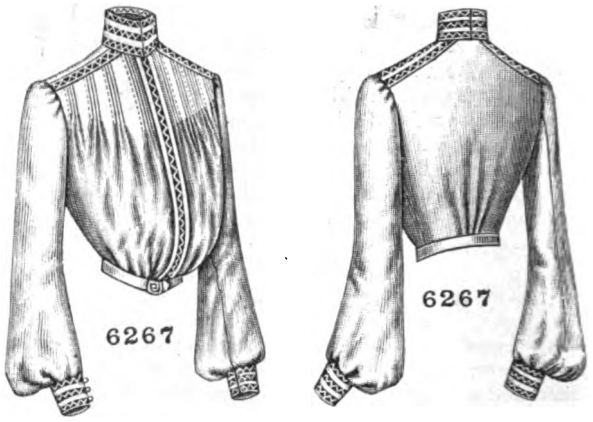




Misses' Double-Breasted Box Coat, in Short Three-Quarter or Hip Length, and with Under-Arm Gore and Coat or Fancy Bishop Sleeves.

(Described on this Page.)

Black moiré stitched in white, and with large pearl buttons would be smart. Blue has lost none of its favor, and the Holland shades are especially stylish in moiré at present. Cloth, velvet and cloaking fabrics are also much used.



Misses' Shirt-Waist or Shirt-Blouse, with Fronts Tucked or Gathered to Shoulder Yokes, and Full or Three-Quarter Length Two-Seam Bishop Sleeves, and with or without the Lining.

(Described on this Page.)

We have pattern No. 6308 in 11 sizes for girls from 4 to 14 years of age. For a girl of 9 years, the coat in three-quarter length requires $1\frac{7}{8}$ yard of material 54 inches wide; in full length, 2 yards in the same width. Price of pattern, 9d. or 20 cents.

No. 6306.—Misses' Double-Breasted Box Coat.

Important items of the new coats are the sleeves, which may or may not vary from the conventional shaping. The mode depicted on this page in fawn-colored and blue broadcloth evinces pleasing styles in sleeves, either design being equally popular. Another development is shown at figure 166 G. The coat, in short three-quarter or hip length, adheres to the familiar box shaping, with under-arm gores, and vents are allowed at the termination of the side-back seams, the fronts closing in double-breasted fashion with buttons and buttonholes. A rolling collar and lapels complete the neck, and pockets concealed by laps are introduced at the sides. The plain coat sleeves, finished with or without turn-back cuffs, may be replaced by fancy sleeves suggestive of the bishop order, drooping at the back over straps and extending to form the flaring cuffs.

Black taffeta, with a collar of grass linen embellished with medallions would be pretty. Moiré is also smart.

We have pattern No. 6306 in 6 sizes for misses from 12 to 17 years of age. For a miss of 15 years, the coat in hip length requires 2 yards of material 54 inches wide; in short three-quarter length, $2\frac{3}{4}$ yards in the same width. Price of pattern, 9d. or 20 cents.

No. 6267.—Misses' Shirt-Waist or Shirt-Blouse.

A shoulder yoke is the essential item of the shirt-waist

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pictured on page 536 made of pink silk madras, decorated with faggoting. The waist may be tucked in clusters in front, or gathered to the yokes, and a pretty pouching effect

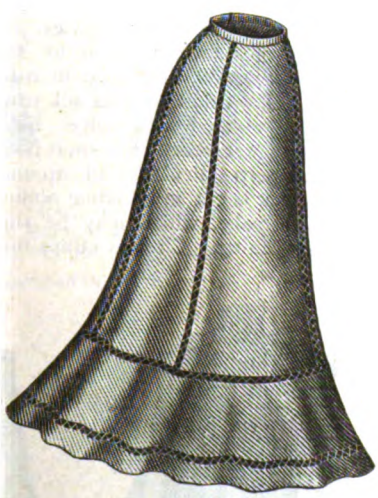


MISSES' SKIRT: CONSISTING OF A FIVE-GORED FOUNDATION SKIRT, AND A CIRCULAR SKIRT SHIRRED IN YOKE OUTLINE OR CUT AWAY TO YOKE DEPTH AND GATHERED TO A PLAIN YOKE.
(Described on this Page.)

is obtained by fulness drawn in at the belt, the back also displaying slight gathers. The closing is invisibly effected at the front under a box-plait arranged at the centre, and the fashionable length of shoulder is emphasized by the yoke. The three-quarter length bishop sleeves, gathered into narrow bands, are shaped with two seams. If preferred, however, they may be made in full length, sagging over cuffs. A stock and band provide neck completion, and a smart adjunct is the belt defining the sloping line of the waist. A lining consisting of a back seamed at the centre, dart-fitted fronts and close sleeve linings is supplied for use, if desired.

Natty designs embrace the checked and polka-dotted fabrics. The latter, in white spotted in blue, commends itself for this purpose. Plain réséda green faggoted in black would also be *chic*. Taffeta, peau de cygne, Liberty satin, cashmere, veiling and velutina yield pleasing results.

We have pattern No. 6267 in 5 sizes for misses from 13 to 17 years of age. To make the shirt-waist for a miss of 15 years, requires 3 yards of material 27 inches wide. Price, 9d. or 20 cents.



No. 6296.—MISSES' SKIRT.

Yoke effects on skirts are an established feature, and a pretty example is illustrated on this page in ivory-white French voile. The skirt is of circular shaping, shirred in yoke outline at the top; or, if preferred, it may be cut away to yoke depth and gathered to a plain yoke of lace, either effect being stylish. A group of three wide tucks forms a pretty finish for the lower edge, which in the middle sizes measures about three yards and three-fourths. A foundation skirt shaped by five gores, flaring at the bottom, is provided, and the back is in habit style.



Crêpe de Chine in pearl gray would be charming, and faggoting in the same color might be introduced on the yoke. Pliable fabrics, such as veiling and mistral étamine are appropriate.

We have pattern No. 6296 in 6 sizes for misses from 12 to 17 years of age. For a miss of 15 years, the outside skirt requires 3½ yards of material 44 inches wide, with ⅜ yard of all-over lace 18 inches wide to cover yoke; the foundation skirt needs 3 yards 36 inches wide. Price of pattern, 9d. or 20 cents.

No. 6290.—MISSES' SEVEN-GORED FLARE SKIRT.

Skirts of the seven-gored type are especially pretty with faggoting, and one of this order is pictured below developed in fawn-colored crêpe cloth with faggoting in self-colored silk introduced, and also in blue serge. This design may be seen again at figure 161 G. The gores which shape the skirt widen as they approach the lower edge, where the fashionable flare may be accentuated by a circular flounce from beneath which the skirt, measuring about three yards and one-fourth, should be cut away. A habit back is an additional feature, and a deep yoke is introduced for use when desired.



MISSES' SEVEN-GORED FLARE SKIRT, WITH HABIT BACK, AND WITH OR WITHOUT THE YOKE AND CIRCULAR FLOUNCE FROM BENEATH WHICH THE SKIRT SHOULD BE CUT AWAY.
(Described on this Page.)

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Blue satin-faced goods would be pretty, with self-colored faggoting. Light-weight cloth finished with machine-stitching is also much used. Serge, cheviot, crêpe de Chine, albatross and veiling yield attractive results.

We have pattern No. 6290 in 5 sizes for misses from 13 to 17 years of age. Of material 44 inches wide, for a miss of 15 years, the skirt without flounce requires $3\frac{1}{8}$ yards; with flounce, $2\frac{7}{8}$ yards. Price of pattern, 9d. or 20 cents.



6276



6276

MISSES' SKIRT, WITH INVERTED BOX-PLAIT AT THE BACK: CONSISTING OF A FIVE-GORED UPPER-PORTION TUCKED AT ITS LOWER EDGE AND LENGTHENED BY A CIRCULAR FLOUNCE SIMILARLY TUCKED; AND A FIVE-GORED FOUNDATION SKIRT.

(Described on this Page.)

No. 6276.—MISSES' SKIRT.

Bayadère tucks elaborate the skirt illustrated above, which is shown made of white mistral étamine, and also of royal-blue wool batiste. Another view is given at figure 166 G. The upper portion of the skirt is shaped by five gores and single hip darts, and tucks are arranged at the lower edge above the circular flounce that lengthens it, and which is similarly tucked at its lower edge. A measurement of about four yards and one-fourth is attained in the middle sizes. An inverted box-plait disposes of the fulness at the back. Single hip darts help to accomplish the adjustment of the foundation skirt, which is also a representative of the five-gored designs. The back is in habit style.

Voile in one of the creamy fawn tints would be pretty, and medallions in Luxeuil lace could be used as a fitting decoration. Serge, Sicilian, cheviot, satin-faced goods, grenadine, albatross, challis, cashmere, silk and all kinds of dress goods are suggested, and faggoting, appliqué or braid will furnish decoration.

We have pattern No. 6276 in 5 sizes for misses from 13 to 17 years of age. For a miss of 15 years, the outside skirt requires $3\frac{3}{4}$ yards of material 44 inches wide: the foundation skirt needs 3 yards of material 36 inches wide. Price of pattern, 9d. or 20 cents.

Styles for Little Folks

No. 6269.—LITTLE GIRLS' FRENCH BLOUSE DRESS.

The French styles retain their popularity, and a pleasing variation in present favor is shown on this page in mignonette-colored Henrietta trimmed with velvet ribbon. A quaint bertha follows the low, square outline of the waist, and gathers regulate the fulness at the top and also at the lower edge, where it droops all around. The closing of both blouse and lining is effected at the back, and cap sleeves are an attractive feature. The skirt is laid in box-plaits and is attached to the blouse.

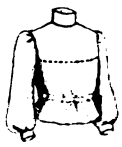
A high-necked guimpe, developed in nainsook and lace, is supplied. A yoke-facing of the lace is introduced, and bands to match finish the drooping bishop sleeves. Frills provide decoration for the wrists, as well as for the standing collar. The guimpe closes at the back with buttons and buttonholes, and a shirr tape holds it in around the waist.

Bulrush-brown étamine with Arabe lace for the yoke would be dainty. Pale-blue silk should underlay it. Wool crash, bunting, serge and cheviot give admirable results.

We have pattern No. 6269 in 8 sizes for little girls from 3 to 10 years of age. For a girl of 5 years, the dress requires $2\frac{1}{2}$ yards of material 44 inches wide; the guimpe needs $\frac{1}{2}$ yard of nainsook 36 inches wide, for sleeves, and $\frac{1}{2}$ yard of all-over embroidery 18 inches wide for collar, wristbands and simulating yoke. Price, 9d. or 20 cents.

No. 6270.—LITTLE GIRLS' YOKE DRESS.

The short-waisted effects are a revival of the Empire styles. This quaint shaping is introduced in the frock pictured on page 539, developed in rose-colored China silk trimmed with velvet baby ribbon. The short body is tucked perpendicularly all around, and the neck is cut in rounding outline to reveal a yoke, which may be supported by a lining. Circular straps that





6269



6269

LITTLE GIRLS' FRENCH BLOUSE DRESS, WITH BOX-PLAITED SKIRT, AND SEPARATE GUIMPE.

(Described on this Page.)

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cross in front suggest a bertha, and a standing collar finishes the neck, which may also be in low rounding outline. A fastening is arranged at the back with buttons, and the bishop sleeves, in full or elbow length, droop over bands that accord with the collar and also with the belt defining the joining of the body and skirt. The latter, which may be in regulation or Greenaway length, is in straight, gathered effect, showing a hem at the lower edge.

A reproduction of the mode in golden-brown Henrietta would be effective, piped with white or pale-blue taffeta. A yoke of all-over lace will enhance the appearance. Crimson voile would form a striking combination with tucked white silk, which should be introduced in the yoke. For contrast, stitching of black silk might be employed, and pipings of black taffeta would form an appropriate ornamentation for the little accessories of collar, belt and bands at the wrists. Whipcord, cashmere, veiling, albatross, velutina, serge, challis and novelty suitings give excellent results, and appropriate decorations are gimp, novelty braids in the new fibre weaves and appliqué.

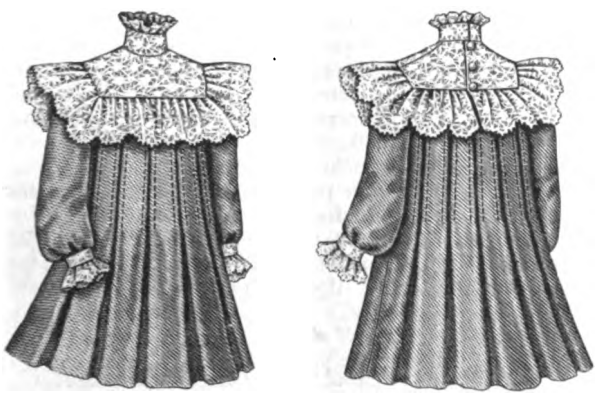


6270 6270

LITTLE GIRLS' YOKE DRESS, WITH EMPIRE OR "REFORM" BODY, WITH OR WITHOUT THE LINING, WITH HIGH OR LOW NECK, AND FULL-LENGTH OR ELBOW BISHOP SLEEVES; AND AN ATTACHED STRAIGHT SKIRT IN REGULATION OR GREENAWAY LENGTH.

(Described on Page 538.)

We have pattern No. 6270 in 8 sizes for little girls from 3 to 10 years of age. For a girl of 5 years, the dress requires $3\frac{5}{8}$ yards of material 27 inches wide. Price of pattern, 9d. or 20 cents.



6311 6311

LITTLE GIRLS' SQUARE-YOKE DRESS, WITH BOX-PLAITED SKIRT, IN SLOT-SEAM EFFECT, AND WITH OR WITHOUT THE BODY-LINING.

(Described on this Page.)

No. 6311.—LITTLE GIRLS' SQUARE-YOKE DRESS.

Box-plaits in slot-seam effect are a feature of the frock illustrated on the left of this page, and at figure 163 G, and a pretty development of the mode was given in the former case in flax-blue Henrietta, combined with lace. The dress is distinguished by a square yoke, and the box-plaits are stitched to body depth, flaring becomingly below. A closing is made at the back, and a lining is supplied for use when desired. The bishop sleeves are gathered under bands at the wrists, where frills provide a finish, as also for the straight collar. A full bertha of edging gives the required breadth to the shoulders.

Berry-colored bunting would be pretty united with a yoke of Irish lace over old-ivory satin. A yoke of escurial lace gave a stylish effect to a dress of this style made up in moss-green cashmere, stitchings of black employed as a decorative finish, and the frills were of escurial lace to match the all-over. Good effects are also obtainable with serge, cheviot, albatross, wool batiste, voile and dress fabrics of similar texture, with the yoke either of a contrasting color or developed of lace, fancy tucking or all-over batiste. The popularity of all shades of red, especially in the coronation shade, is a feature of the season, and motifs of this radiant color relieve even the plainest frocks. Wool poplin in the dahlia shade would be very smart.



We have pattern No. 6311 in 7 sizes for little girls from 2 to 8 years of age. For a girl of 5 years, the dress requires $2\frac{3}{8}$ yards of Henrietta 44 inches wide, with $\frac{1}{2}$ yard of all-over lace 18 inches wide for yoke, collar and wristbands, and $2\frac{1}{4}$ yards of edging $4\frac{1}{2}$ inches wide for bertha Price of pattern, 6d. or 15 cents.



6275 6275

LITTLE GIRLS' FRENCH DRESS, WITH "GIBSON" BODY, WITH OR WITHOUT THE CAP SLEEVES, AND HAVING A PING-PONG OR STANDING COLLAR AND AN ATTACHED CIRCULAR, SLIGHTLY GATHERED DOUBLE SKIRT, THE UPPER SKIRT OF WHICH MAY BE OMITTED.—(Described on this Page.)

No. 6275.—LITTLE GIRLS' FRENCH DRESS.

The picturesque lines of French designs are responsible for their unrivalled popularity. The dress illustrated at figure 156 G, and also at the bottom of this page, where it is

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shown in gentian-blue cashmere, is in French style with the long body in "Gibson" effect showing the fulness taken up on the shoulders in plaits stitched to the belt. Gathers at the lower edge produce the necessary blouse effect, and the closing is made at the back with buttons and buttonholes. Straight bands complete the bishop sleeves, which may be made with or without short caps, and the collar of ping-pong shaping may be replaced by one in standing style. A circular double skirt, slightly gathered, is joined to the waist, but, if desired, the upper one may be dispensed with, without affecting the style of the garment. A ribbon belt conceals the joining, a bow providing the finishing touch at the side.



Coffee-colored veiling would be effective with stitchings of white, and a collar of pale-blue silk overlaid with white lace would be in keeping. Good results are also obtained with serge, albatross, wool bunting, voile, challis and silk.

We have pattern No. 6275 in 8 sizes for little girls from 3 to 10 years of age. To make the dress for a girl of 5 years, requires 2⅜ yards of material 44 inches wide. Price of pattern, 9d. or 20 cents



6300



6300

CHILD'S CIRCULAR CAPE, IN EITHER OF TWO LENGTHS, WITH HOOD OR ROUND CAPE COLLAR, AND WITH OR WITHOUT THE ROLLING COLLAR.

(Described on Page 541.)

No. 6297.—LITTLE GIRLS' YOKE DRESS.

Dotted blue challis and white silk decorated with appliqué



6297



6297

LITTLE GIRLS' YOKE DRESS, WITH ATTACHED FULL SKIRT, HIGH OR DUTCH OR LOW ROUND NECK, AND FULL-LENGTH BISHOP OR SHORT PUFF SLEEVES.

(Described on this Page.)

high-necked yoke applied to the body lining may be omitted, or cut out in Dutch round style, and the required breadth is given the shoulders by double berthas in pointed outline and edged with the appliqué. The full length bishop sleeves drooping over straight bands may be replaced by short puffs also banded. A shallow collar provides a finish for the high neck. The full skirt is attached to the waist, a sash being called into use to conceal the joining. A deep hem completes the lower edge.



Putty-colored cashmere will be effective, with the upper bertha of filet net over blue silk and piped with the blue. The sash should correspond. Albatross, velutina, China silk, veiling, voile, wool batiste and bunting yield attractive results.

We have pattern No. 6297 in 8 sizes for little girls from 3 to 10 years of age. For a girl of 5 years, the dress requires 3 yards of challis 27 inches wide, with 1⅛ yard of silk 20 inches wide for the berthas, yoke and bands. Price of pattern, 9d. or 20 cents.

No. 6271.—LITTLE GIRLS' TUCKED APRON.

A round Dutch neck is a feature of the apron shown on this page in white lawn, associated with embroidery. The mode is elaborated with tucks at the front and also at the back, where the closing is effected. A belt may define the regulation waist-line, or it may be applied to accentuate the popular French waist, and a hem finishes the lower edge. A full bertha follows the outline of the neck, and graduated frills are employed for sleeves.



Nainsook combined with Torchon lace would be pretty and durable as well. Hamburg embroidery makes a durable decoration for aprons and is equally popular in white worked in pink, red or blue. Cross-barred muslin, adorned with red and white Hamburg edging, would be both pretty and practicable. Fine Swiss embroidery may also be employed. Dimity and cambric are prudent selections.



6271



6271



6271

LITTLE GIRLS' TUCKED APRON, WITH ROUND DUTCH NECK, AND WITH THE BELT AT THE WAIST-LINE OR IN FRENCH STYLE.

(Described on this Page.)

are effectively united in the frock depicted on page 540, another effect being shown at figure 158 G. Gathers

We have pattern No. 6271 in 8 sizes for little girls from 3 to 10 years of age. To make the apron for a girl of 5 years, requires $2\frac{1}{4}$ yards of material 36 inches wide, with $2\frac{3}{4}$ yards of edging $4\frac{1}{4}$ inches wide for bertha and frill sleeves. Price of pattern, 6d. or 15 cents.



LITTLE GIRLS' OR BOYS' DOUBLE-BREASTED LONG COAT, WITH REMOVABLE SHIELD, AND DOUBLE OR SINGLE SHAWL COLLAR AND WITH OR WITHOUT THE BELT.—(Described on this Page.)

No. 6300.—CHILD'S CIRCULAR CAPE.

Capes are indispensable in cold weather, because of the protection and comfort they afford. Light-weight broadcloth was used for the mode illustrated on page 540, and silk was selected for lining the hood. The garment consists of a circular cape seamed at the back and may be in either of two lengths. A cape collar broadens the shoulders, and a rolling collar may be used as a finish if desired. The closing is effected with buttons, and a circularly shaped hood drawn in by elastic to form a frill finish may replace the cape collar.

White Bedford cord is a favorite for capes for children, and suggests charming possibilities with Irish lace bands or appliqué, and French knots. Bengaline, chuddah cloth, cheviot, eiderdown flannel and cloaking fabrics are fashionable for garments of this kind.

We have pattern No. 6300 in 7 sizes for children from $\frac{1}{2}$ to 6 years of age. To make the short cape for a child of 5 years, requires $1\frac{1}{4}$ yard of material 54 inches wide; the long cape, 2 yards in the same width, each with $\frac{5}{8}$ yard silk 20 inches wide to line the hood. Price of pattern, 6d. or 15 cents.

No. 6317.—LITTLE GIRLS' OR BOYS' DOUBLE-BREASTED LONG COAT.

A removable shield accompanies the coat illustrated at figure 167 G, and at the top of page, in the latter instance made up in putty-colored broadcloth effectively machine-stitched. The coat, which may appropriately be worn by little folks of both sexes, is suggestive of the familiar box styles, and vents are introduced at the under-arm seams. The double-breasted fronts close with buttons and buttonholes, and stylish neck completion is afforded in a double or single shawl collar. Linings support the bishop sleeves, which sag over straight bands. The use of the belt passed through straps is optional, and the shield has a standing collar.

Red has been restored to favor for early Autumn wear. In English serge, in that popular color, a reproduction of the mode would be especially pretty with a black taffeta collar overlaid with Irish lace. Other favored materials are melton, kersey, velvet, taffeta, moiré, peau de soie and cloaking fabrics in general. Stitched bands will add a suitable finish.

We have pattern No. 6317 in 6 sizes from 2 to 7 years of age. For a child of 5 years, the coat requires $2\frac{1}{4}$ yards of material 54 inches wide. Price of pattern, 9d. or 20 cents.



No. 6303.—CHILD'S HOUSE SACK.

For cool days a house sack is an absolute necessity for the little one. Fashioned of white flannel buttonhole-stitched in blue silk is the sack illustrated below, and a ribbon tie and French knots supply the finishing touches. The mode is of the regulation shaping, and the corners of the fronts may be round or square, according to fancy. A rolling collar corresponding in outline with the corners of the sack finishes the neck, and, if desired, the two-seam sleeves may exhibit turn-back cuffs.

Eider-down flannel in white and pink would be pretty, with fancy stitches done in pink silk. Cashmere, Bedford cord, kimono and outing flannels are suggested.

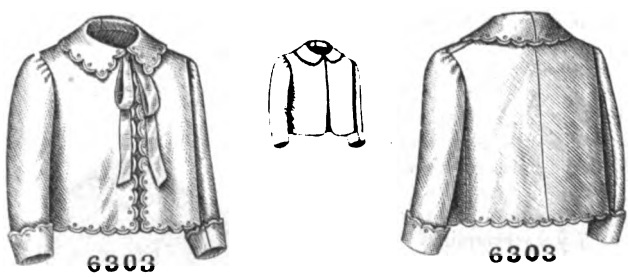
We have pattern No. 6303 in 9 sizes for children from $\frac{1}{2}$ to 8 years of age. To make the sack for a child of 5 years, will require $1\frac{7}{8}$ yard of material 27 inches wide. Price of pattern, 6d. or 10 cents.

No. 6313.—INFANTS' HOUSE SACK.

Brier-stitching in white silk adorns the sack depicted below, for making which baby-blue French flannel was selected, and lace forms an edge finish. The mode is topped by a yoke and is box-plaited both at the back and front. Bands finish the bishop sleeves, and the use of turn-back cuffs is purely optional. A flat circular collar completes the neck, a bow of ribbon supplying an ornamental touch at the throat.

White Bedford cord embroidered in blue silk would be pretty, and pink flannel is both serviceable and becoming. Kimono flannel, chuddah cloth, English serge and cashmere are recommended.

We have pattern No. 6313 in one size only. To make the sack will require 1 yard of material 27 inches wide. Price of pattern, 6d. or 10 cents.



CHILD'S HOUSE-SACK, WITH ROUND OR SQUARE CORNERS AND WITH OR WITHOUT CUFFS.
(Described on this Page.)



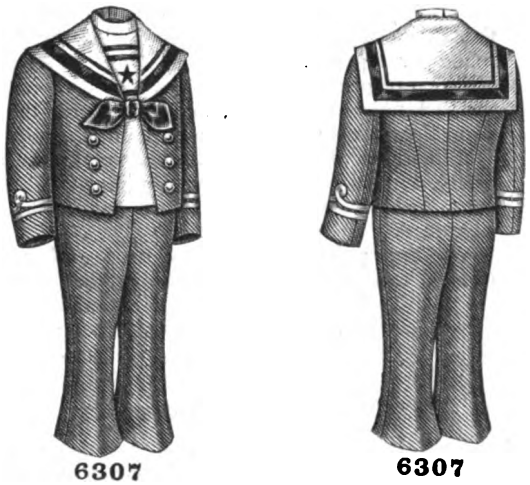
INFANTS' HOUSE-SACK, WITH YOKE AND WITH OR WITHOUT CUFFS.
(Described on this Page.)

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Styles for Boys

No. 6307.—Boys' Middy Suit.

The Middy suits, in their nautical suggestions, are always very popular. Developed of dark-blue serge, relieved with white and trimmed with braid in two widths, is the natty design shown above. The jacket, suggestive of the familiar Eton, is adjusted at the back with the regulation seams, and the fronts separate to disclose a vest. Simulated cuffs are a feature of the coat sleeves, and a sailor collar and bow are neat accessories. Buttons supply a decorative touch.



Boys' Middy Suit: consisting of a Jacket, Vest and Long Trousers with or without a Fly.

(Described on this Page.)

A band collar finishes the neck of the vest, which closes at the back. Braid with an embroidered star decorates it at the top.

A wide flare, in sailor fashion, marks the lower edge of the long trousers, which are shaped with the regulation leg seams and a seam at the centre. The closing may be made with a fly or at the sides, and the top has a waistband.

Cheviot, serge, lady's-cloth and tailor goods are recommended.

We have pattern No. 6307 in 10 sizes for boys from 3 to 12 years of age. To make the suit for a boy of 7 years, requires 1⅝ yards of material 54 inches wide, with ½ yard of contrasting material in the same width for collar facing and vest. Price of pattern, 1s. or 25 cents.

No. 6309.—Boys' Sack Coat or Blazer.

Sack coats are as popular as ever, and the design illustrated in the opposite column conforms to this shaping. Two representations of the mode are given, in striped flannel and blue serge respectively. The coat is of the regulation cut, with vents at the side seams. The fronts have rounding corners and may close in single-breasted fashion with buttons and buttonholes or be worn open. Lapels and a rolling collar give style to the neck, and the addition of patch pockets enhances the appearance. Vents are also allowed at the wrists.

Cheviot, tailor suitings and English tweeds are excellent choices of materials.

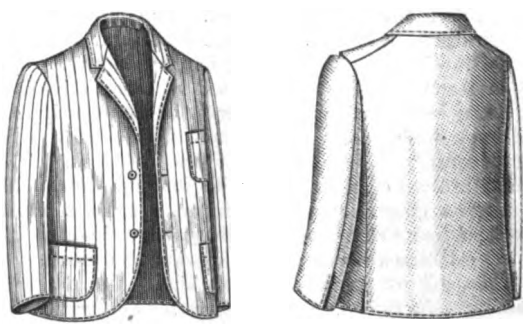
We have pattern No. 6309 in 11 sizes for boys from 6 to 16 years of age. To make the coat for a boy of 11 years, will require 3 yards of material 27 inches wide, or 1⅜ yard 54 inches wide. Price of pattern, 9d. or 20 cents.

No. 6299.—Little Boys' Double-Breasted Overcoat.

The jaunty top garment shown below may be worn with or without a leather belt and in its shaping exhibits numerous attractive features. Two developments are represented, one being in dark-blue cloth, and the other in light broadcloth. The coat is of the familiar box variety, with vents displayed at the under-arm seams. The double-breasted fronts are buttoned to the neck, and a round collar that may be deep or shallow gives style to the neck. Turn-back cuffs may be employed at the wrists of the coat sleeves, and pockets concealed by laps may be inserted at the sides, a welt-finished breast pocket being added. Straps are used to hold the belt in place.

Neutral colors are fashionable for coats of this type. A reproduction of the mode in Oxford gray would be stylish, and one in very dark brown would prove to be very serviceable and satisfactory. Covert cloth, Venetian twill, astrakhan cloth and heavy tailor goods are also much used.

We have pattern No. 6299 in 8 sizes for little boys from 3 to 10 years of age. To make the coat for a boy of 7 years, requires 1⅝ yard of material 54 inches wide. Price of pattern, 9d. or 20 cents.



Boys' Sack Coat or Blazer.

(Described on this Page.)



Little Boys' Double-Breasted Overcoat, Buttoned to the Neck, and with Deep or Shallow Round Collar. (For Wear with or without a Belt.)

(Described on this Page.)

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No. 6284.—Little Boys' Reefer.

Reefers are almost indispensable garments of the boys' wardrobe. A neat design is here illustrated in dark-blue beaver cloth, trimmed with braid and buttons, and also in smooth cloth, with the edges machine-stitched. The reefer suggests the box outline in its square shaping and displays vents at the side seams. The collar may be in broad sailor style, or one in Rubens shaping may be substituted. The double-breasted fronts close with buttons and buttonholes, and the openings to pockets at the sides are concealed by laps, a convenient accessory being the welt-finished pocket introduced high on the left side The wrists of the coat sleeves are finished to simulate cuffs and buttons provide the decoration.

Bouclé cloth in dark-blue or black would be stylish, and other appropriate fabrics are broadcloth, covert cloth, astrakhan, cassimere and tailor goods. A warm coat for play or school could be developed in dark-gray chinchilla, and a satisfactory finish for the edges would be found in black braid.

We have pattern No. 6284 in 8 sizes for little boys from 3 to 10 years of age. To make the reefer for a boy of 7 years, requires $1\frac{1}{4}$ yard of material 54 inches wide. Price of pattern, 6d. or 15 cents.



Little Boys' Reefer, Buttoned to the Neck, and with Sailor or Rubens Collar; to be Worn Over or without an Under-Jacket.

(Described on this Page.)

The DRESSMAKER

THE DROP YOKE

Simplicity of style seems to be the keynote of the gowns for the coming season. Overloading of trimmings is being discouraged, but the material may be as handsome as one's purse can afford. Where trimming of any kind is employed, however, it should be of a quality to accord with the gown which it is to embellish; an inexpensive decoration should not be placed upon a costly gown, nor should more than a fitting amount be expended for trimming for a low-priced costume.

The drop yoke, which is characteristic of the season's preference, has an air of simplicity, and whether it is on a waist or a blouse the broad expanse of chest thus produced heightens, as well as aids the new bust effect referred to in our last issue.



Illustration 1.

These new drop yokes produce the effect of very drooping shoulders and are shown in many instances among the newest models, with the yoke of all-over lace extending over the sleeves. Bodices of this character require very careful fitting, with the adjustment of the material carefully worked out so that the lines and curves will be retained as in the original model. At illustration 1 is shown a charming mode which is represented as pattern No. 6318; it is developed with a full blouse below the broad yoke, the latter being ornamented with deep tucks or folds of the material.

In making this bodice the lining is fitted first and the necessary alterations made. After this the material for the blouse is arranged and the folds placed over the upper edge of the latter. The shoulders of the lining are stitched separate and the sleeves completed.

In basting the sleeves in the armholes great care should be exercised that the folds at the upper portion correspond exactly with those on the bodice. After this is finished the shoulder seams of the yoke are joined. In consequence of these extending over the sleeves the shaping may appear a trifle peculiar, but every precaution must be exercised and the exact seam-width taken off so that there may be no deviation from the shaping of the shoulder seams of the lining. If it is found necessary to alter the seams of the lining, the alteration in the yoke shoulder seams must be an exact replica of those in the lining; the line of the former, however, may be tapered gradually to the point over the sleeve.

Another design of this type is designated as pattern No. 6319. This is a blouse bodice and includes a bolero with drop shoulders, as shown at illustration 2. The shoulder seams of the bolero are joined independent of the regular shoulder seams in consequence of the curve and fit over the sleeve. The upper portion of the sleeve is simply joined to the bodice, while below the drooping shoulder the bolero together with the bodice, is joined in the armhole in the one seam with the sleeve.



Illustration 2.

Where this idea of the drooping shoulders is very much admired, but fear is entertained lest the work may not be

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properly accomplished, a bodice constructed on plainer lines may be selected to be worn with a yoke-collar, producing the drooping shoulder or drop yoke effect. This is particularly

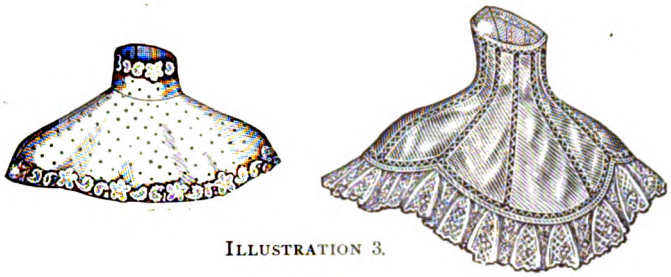


ILLUSTRATION 3.

desirable for amateurs who may make an unlined bodice or shirt-waist and wear with this a yoke-collar made from pattern No. 6304. This pattern includes two shapes, either of which may be chosen for this development.

The first maintains the shaping simply by one seam over the shoulder. This may be very simply evolved from all-over lace or embroidery or almost any material and ornamented with appliqué.

The second pattern is a gored yoke including the standing collar. The seams are joined together by faggoting, and a narrow fold of the same material is faggoted to the lower edge of the yoke and the upper edge of the collar at the neck. The addition of lace as an extra embellishment is simply a matter of preference.

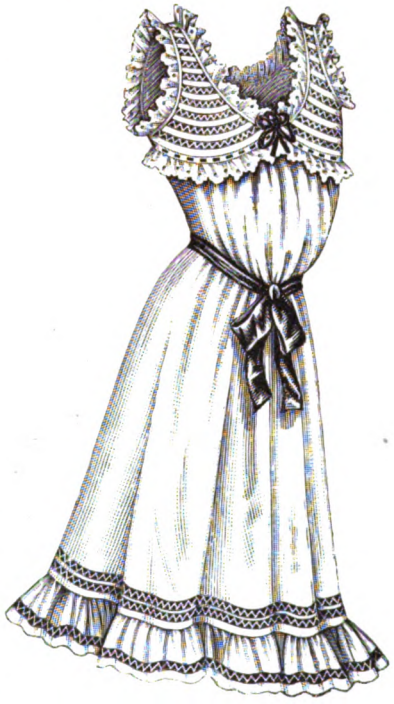


ILLUSTRATION 4.

FAGGOTING AS APPLIED TO LINGERIE.

The idea of faggoting for lingerie is unique. Since there is nothing daintier nor prettier than well-made and exquisitely decorated lingerie and since the vogue of faggoting gowns, separate yokes, collars, etc., is at its height, why not apply this dainty needlework to our underwear? Previous issues of THE DELINEATOR have devoted separate chapters in this department to the various stitches as applied to skirts, waists, etc., and any of these may be selected and reproduced in connection with lingerie. Two of the simplest stitches—those which are generally employed—are here illustrated; if other than these are desired, the more intricate stitches previously referred to may be adapted to any garments that are selected.



ILLUSTRATION 5.

While single designs of the various garments are here portrayed, others of different shaping or cut may be substituted and the faggoting arranged as shown in any instance; it is not necessary to apply it to the special garment designated, as, for instance, the idea or design of the faggoting pictured on the corset-cover may be similarly executed on a night-gown or chemise. Individual preference and judgment may be exercised with the result that original designs will be accomplished.

Illustration 4 shows an exceedingly pretty French chemise or combination corset-cover and under-skirt. The yoke, which is in very dainty outline, is composed of rows of faggoting between folds of lawn or the material from which the garment is developed. These folds are made double and stitched on the edge so that there will be no fear of their becoming displaced when being laundered. A beading is placed at the lower edge; it may also be continued around the neck and armholes if desired. Two rows of faggoting are worked on the edge of the skirt, with an added row at the top of the hem of the ruffle similar to hemstitching.



ILLUSTRATION 6.

The stitch employed for this garment is the plain faggoting or herringbone stitch shown in detail at illustration 5. In working this the folds are made first. A pattern of the yoke is cut out of heavy wrapping paper, and to this the folds are basted, about three-eighths of an inch space being allowed between the rows. The folds should be in one long strip and cut off after being basted to the paper. The work is now prepared for the faggoting stitch, which is executed as follows:

Beginning at the lower left-hand corner, cross the open space and insert the needle in the edge of the fold, taking a small-sized stitch; cross to the opposite fold and take a stitch the same size. Cross and recross, inserting the needle each time as illustrated. Repeat the stitches from one side to the other, keeping all the stitches the same size and the intervals the same width. This stitch is simple, and practice enables one to gauge the distances correctly and rapidly.

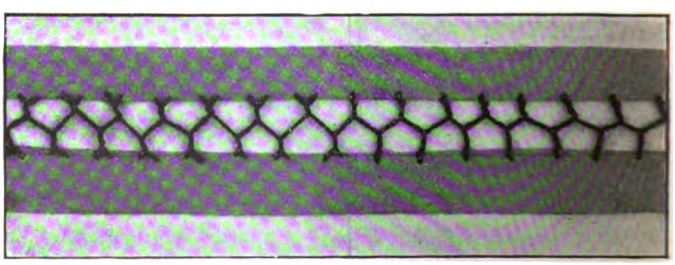


ILLUSTRATION 7. ILLUSTRATION 8.

The effect of this fancy stitch or faggoting as applied to a night-gown is pleasingly demonstrated at illustration 6. The design is cut from pattern 5851 and may have the yoke constructed of folds of the material joined with the faggoting stitch. The shaping of the yoke must perforce be cut in heavy paper and the folds basted according to instructions, after which work the faggoting.

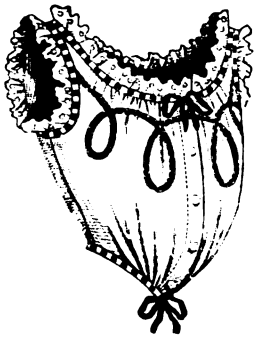


ILLUSTRATION 9.

Two stitches of a slightly different character are illustrated which are easily worked and which may be substituted for the plain faggoting. The first, shown at illustration 7, is worked similar to that in No. 5 with these exceptions: Insert the needle as in the beginning and cross, but after taking the stitch through the fold, before crossing again to the opposite side, draw the needle under the last thread, forming a twist; then proceed to the opposite fold, taking a small stitch through the material, after which place the needle under this thread, forming a twist as on the opposite side; continue until the length is filled in.

Illustration 8 differs from 7 inasmuch as the stitch through the material is only a half stitch; that is, it is thrust through the material, down and out, but not taken up again as for the regular herringbone; however, it is twisted once, as explained for the former pattern, and presents a somewhat dissimilar aspect.

The corset-cover pictured at illustration 9 is a dainty little affair easily made from pattern No. 4070. The faggoting as applied to this is accomplished in a manner a trifle different from that to which the folds are added, in consequence of being introduced in scrolls instead of straight lines. Although only one line of faggoting is shown in this design, two or even three with the lines interlaced could be worked with a little extra effort.

Before beginning the work the scroll will have to be marked out on the material. This must be drawn, a double line with the space between from one-quarter to three-eighths of an inch wide. An easy method of working the faggoting is to place the paper on the back and work the faggoting across the space between the double lines.

After this is accomplished cut the material directly through the centre of the faggoting, being very careful not to cut to the faggoting itself. Turn back the edges of the material in a tiny hem and stitch either by hand or machine. In many of the carelessly made garments this edge is simply turned once, then machine-stitched, but the raw edge remaining proves insufficient to sustain the faggoting, particularly during the process of laundering.

Illustration 10 introduces faggoting into a petticoat-skirt and adds a dainty touch, and lacy effect, at very slight cost. This pattern is No. 2777. The lower ruffle has one row of faggoting above the hem, which is about one inch and one-quarter in depth. The deep, gathered flounce is ornamented with faggoting arranged in partial Vandyke fashion.

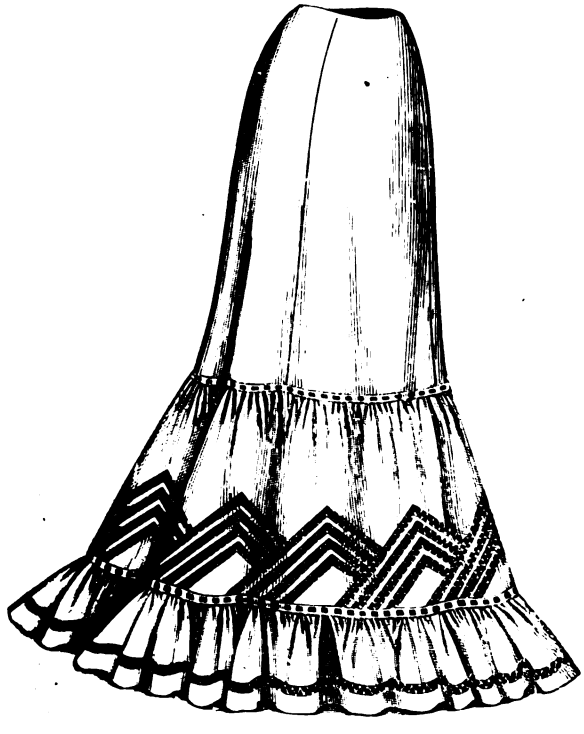


ILLUSTRATION 10.

In making this the parallel lines are drawn on the flounce. There are several ways of executing the faggoting, which will be explained, and the method which is considered preferable may be carried out, not only in this case but in other instances. As explained for the corset-cover at illustration 9, the faggoting may be worked and the material cut away afterward, it being always remembered to finish the raw edges nicely.



ILLUSTRATION 11.

The second method is accomplished with the folds. Yards and yards of the fold must be made and cut while basting to position. Having decided upon the number of rows of faggoting and the width of the fold, compute the entire width and cut out the exact shaping of the points. Hem the upper edge. With the design drawn upon the back-ground of paper arrange the folds, mitring the corners carefully, and work the faggoting. Should the cut-out space be a trifle small the lower edge may be trimmed out a little more, as this edge has not yet been stitched.

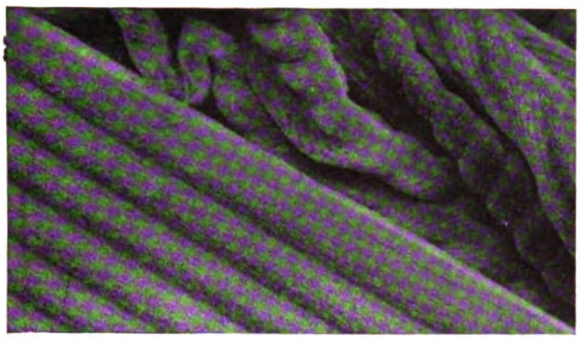
If the folds are thought troublesome to make, linen tape may be substituted and the faggoting worked across from one edge to the other. This linen tape may also be used for decorating any of the garments referred to. Although French embroidery cotton is often employed for working the faggoting, the linen lace-thread is more durable and desirable for working.

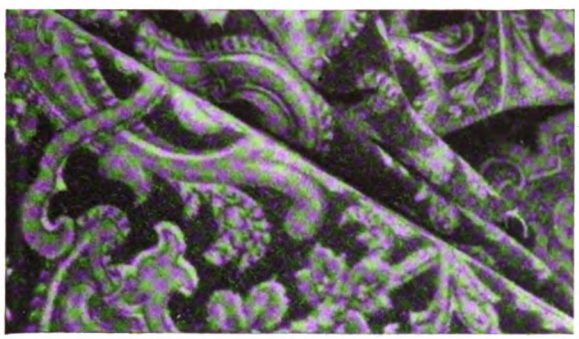
As an embellishment for dressing-gowns and house-jackets there is nothing smarter than faggoting. Illustration 11 pictures a matinée made from pattern No. 6025. The lower edge is ornamented above the hem with one row of faggoting, while the large ornamental collar is developed entirely of lace insertion and faggoting. The entire collar is cut out of heavy paper and the lace insertions basted in position before the faggoting is begun. One of the more elaborate stitches of faggoting would produce a charming effect on this collar.

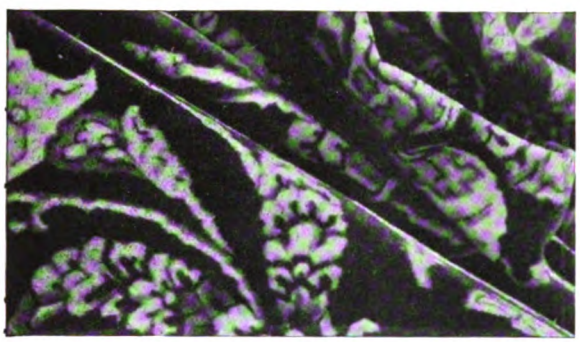
When evolved only of dimity or very sheer lawn, this matinée might be made a very jaunty garment without the addition of lace. The collar might be composed of folds of the dimity and faggoting, and all the ruffles made of the dimity with a faggoting above the hem, similar to hemstitching.

A. L. GORMAN.

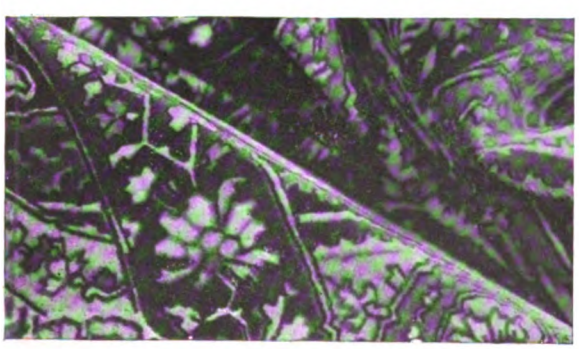
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THE AUTUMN

WITH ILLUSTRATIONS, IN ACTUAL VELVETS, AND A

WHILE conservative tastes will cling to smooth-faced cloths, satin-faced prunella and soleil as the most desirable materials for Autumn dresses, the more up-to-date woman will select the soft, silky fabrics characterized by a rather open mesh suggestive of the veilings and Eoliennes that have held such popular favor for several seasons past and, because of their adaptability to the present graceful modes, will not easily lose their prestige. In the delicate shades of gray, beige and blue these fabrics are suitable for ceremonious wear even when Autumn has passed into Winter. A silk foundation is, of course, essential with these thin materials, and many attractive results are achieved by selecting a contrasting but harmonizing color for this purpose. A two-toned or chameleon taffeta showing green and gray would be effective beneath a very pale gray or even a beige open-mesh goods, while a greenish-blue taffeta would be pleasing under a very light beige. Some of the new samples of thin silk-and-wool fabrics simulate Louisine in weave, while others show a rough surface as a result of *bourette* yarns in the filling. White flecks on neutral-tinted grounds are a conspicuous feature of many of the recent importations in these diaphanous materials as well as in those of heavy weight.

One of the novelties of the season shows a camel's-hair ground in brown with alternate stripes of green and blue, the latter bearing a *flammé* effect which pleasingly lights up the dark-hued goods. The idea is equally attractive in black and gray or garnet, blue and green. This material will be most appropriate for the smart walking dress or two-piece costume which is now indispensable to the perfectly appointed outfit. Trimming bands of stitched cloth or satin in a shade to harmonize with or match the predominating tone in the textile will be used, or a silky fibre braid arranged in some fanciful design or conventional pattern may be substituted.

Another new fabric shown is striped bouclé, and like the material just described, it will be used to make street dresses. A dark-red ground illuminated with white and black loops or knots at irregular intervals on the white stripes marks one of the most attractive samples in this material, though that showing a black ground with the stripes and knots in white is perhaps better suited to conservative tastes.

There is a wide assortment of heavy textured, or "manish" goods as they are termed, any one of which is appropriate for jacket-and-skirt suits, and the smart appearance of these costumes, when carefully made, will win favor for them even with the woman whose tastes incline to the purely feminine. The plaited habit-back skirt, in comfortable walking length, and Norfolk jacket with semi-adjusted back and fronts or the military coat is the usual style in these stylish and serviceable suits. Camel's-hair mixtures are exhibited in all the fashionable colors, each showing the long hairs that especially characterize this material, in either white or black. Either plain or fancy velvet may be combined with this handsome material.

Scotch cheviots and homespuns, especially in gray and white and black and gray, are not likely to lose the popularity they have gained through their wearing qualities and extremely stylish appearance.

That checks will be a distinguishing feature in both silks and woollens is indicated by the many samples shown. These are generally in two shades, the ground being of the darker with the cross-bars in a lighter hue. Very dark and very light blue, and bright green and blue, are among the most fashionable combinations, while black and white, dark green and white, and blue and white are extremely modish. These

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DRESS FABRICS

SIZE, OF NEW DESIGNS IN FANCY VELVET CORD

fabrics are frequently trimmed with cloth or silk bands in a shade to match their predominating color.

Taffetas and Louisines in the tiny checks that have been so fashionable for the late Summer gown will continue in favor until late in the Autumn, when they will be replaced by the fancy velvets and corduroys. Indeed, at no time in the history of dress have velvets assumed the important position they now occupy, and to be without at least one velvet gown is to be almost out of fashion.

The smart and rather severely fashioned shirt-waist and walking skirt of polka-dotted or striped velvet, or of velvet cord, will be quite as conspicuously worn as was the satin Liberty or foulard shirt-waist suit during the past Summer. One of the special novelties in these rich fabrics is in golden brown with almost invisible red lines through it, and gray velvet with lines or spots of black or white is both novel and attractive. Metallic effects are very fashionable, especially in the silver ground bearing black, sapphire-blue, dark-green or golden-brown velvet spots in both regular and irregular sizes. Entire dresses as well as separate waists are made of these fancy weaves.

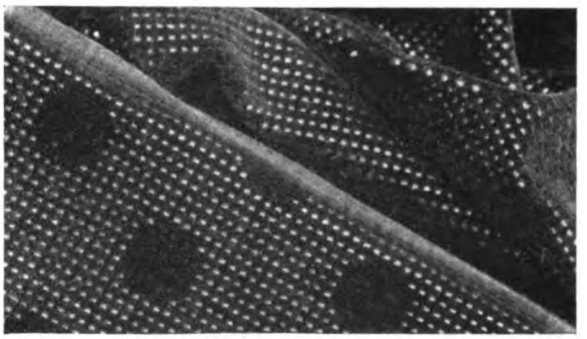
Boulevard velvet cords are shown in a wide assortment of colors, and no more fashionable material is shown for walking or street costumes. These materials are characterized by a wide, heavy cord or rib. An unusually smart street gown recently ordered for an Autumn wardrobe was made of this velvet cord or wide-wale corduroy. A rich, deep shade of blue was the color chosen, while a blue and white mixed fibre braid and enamelled buttons were the decorative features. The skirt was in fashionable walking length, made with box-plaits all around and stitched on each edge to graduated flounce depth. Three rows of the braid arranged in zig-zag fashion simulated a hip yoke, and three enamelled buttons were placed at the back of the yoke effect. The waist was box-plaited and stitched to correspond with the skirt, and a yoke was effected by an artistic arrangement of the braid, while groups of three of the small buttons were arranged on the plaits between the rows of braid. The sleeves were box-plaited, and a rather deep cuff was ornamented with rows of the braid and buttons. There were epaulettes formed of the braid to accentuate the breadth across the shoulders, and the standing collar was ornamented with braid and buttons. A belt to match completed this most attractive costume. A turban in toreador shape, of beaver to match the blue in the gown and simply trimmed with a blue band headed with white and a white bird or plume, would be a charming addition.

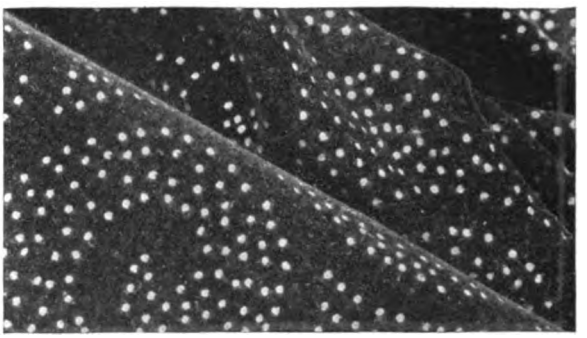
A new imported rough-surfaced fabric resembling zibeline that will attain popularity is procurable in black and also in pure white, the latter being used for smart carriage and afternoon toilettes. Motifs of white or ciel-blue cloth embroidered in black will be employed in the decoration of both.

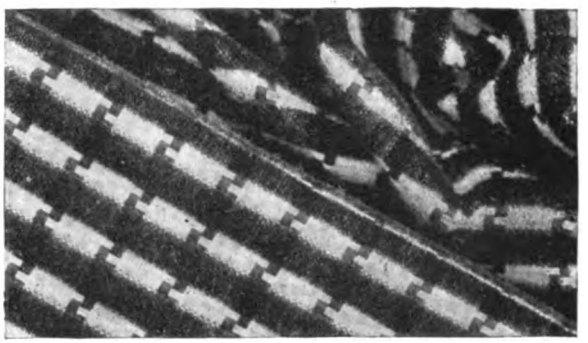
White cloth and heavy white silk embroidered in dots or French knots in black or some delicate shade will be in high favor for entire dresses as well as for the separate waist to be worn with a skirt of black or dark-blue velvet or a lustrous cloth in some delicate tint.

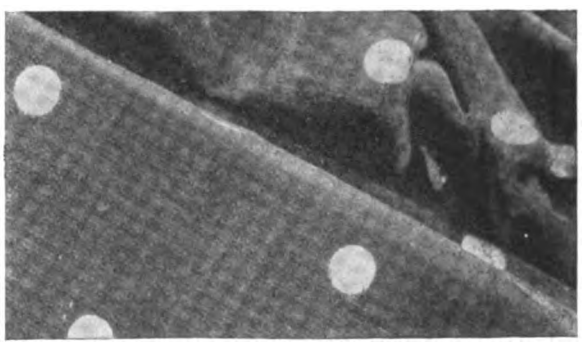
Fine French flannels in all the fashionable shades are among the most popular materials shown for shirt-waists for actual service, and the embroidered and warp printed effects in the material make further ornamentation, except perhaps fancy buttons, unnecessary. The soft wool fabrics, such as albatross, cashmere and veiling will also be much used for shirt-waists.

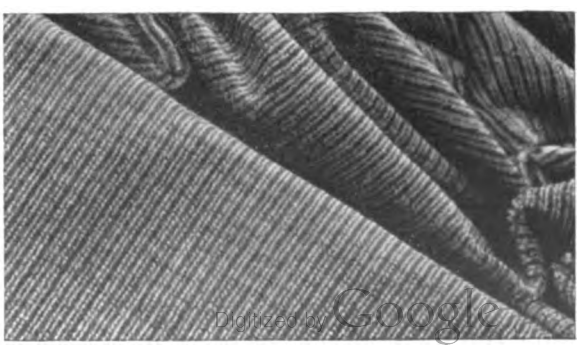
The silks that are most highly approved in fancy bodices are those of the Louisine and *peau de cygne* order.











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TRIMMINGS AND ACCESSORIES

SHOWING THE NEWEST EFFECTS IN STOCKINGS AND SHOES

EMBROIDERY and fancy stitches are the inevitable mark of distinction on everything from the dainty stock-collar to the even daintier hose, and the more elaborately these decorations are disposed, the more modish the garment. The newest idea in joining the seams of soft voile or crêpe de Chine dresses is a sunburst or spider-web effect wrought with spool silk and bias bands of the material, the bias bands forming diamonds, the centre of which is filled in with the sunburst. A herringbone stitch joins the edges of the diamonds to the skirt, which may be tucked, plaited or left plain. This ornamentation was used on an imported gown of pale-gray crêpe de Chine. The skirt was made with clusters of tucks alternating with the fancy bands, both reaching to knee depth, below which there was a graduated flounce effect with the fancy band of stitching let in above the hem. The same idea of alternate bands and tucks was carried out in the waist, which bore a yoke of gray lace appliquéed figures outlined on the lower edge by the diamond-shaped banding. The sleeve corresponded with the vest of the elaborate gown. An attractive touch of color was introduced in the softly folded girdle of pale-blue taffeta. Ends at the back, and an invisible closing at the left side of the front, were the features of the girdle. Several narrow bias folds of the delicately tinted silk completed the collar.

One of the most attractive uses of wide lace banding, in black, écru or white, and of Chantilly, Irish crochet, point Venise and filet, is the princess or stole effect down the centre of the waist and skirt in front, seemingly in one piece. A slight variation from this disposition has a yoke on both the waist and skirt, with the stole-like piece continuing down the entire front. Pleasing results are achieved by a white silk and chiffon foundation under black lace, and pure white or some delicate tint beneath the white or écru. When the banding has an irregular edge, several widths of velvet ribbon or an embroidered band will lend additional charm, while spangles, jets and mock jewels glisten amid the meshes of other choice examples. A smart dinner dress of plain or dotted net, chiffon or Chantilly lace would result from the use of a trimming of this sort.

Points of spangled net joined at the lower part with a wavy or garland effect of the spangled net are among the newest devices for adorning skirts or dressy gowns. The points graduate in size and are disposed around the bottom of the skirt, pointing upward, with the garland effect between. Points similarly joined are provided for the bodice trimming, and they are made so as to be cut easily and variously adapted. This novel trimming will be most suitable for gowns of crêpe de Chine, mousseline and net, while charming results may be achieved on rich velvets.

Passementerie or appliqué trimmings combining net and braid, with tiny silk buttons lending additional ornamentation, are among the season's most popular decorations for gowns of all the fashionable fabrics. One example shows a coarse net ground upon which fibre braid in a shell pattern is run, with the edges of the net studded with small black silk buttons. Frogs to match this banding are procurable, which when used to trim a plain or figured velvet, in combination with the banding, achieve a distinct success.

Castor-colored crush velvet and a fine braid in castor and black are united in another handsome appliqué trimming in floral pattern, and there are shown two widths. A rich garniture to match, fashioned into revers and collar, with pendant ends formed of tiny silk balls and tassels in castor and black, is especially appropriate for a gown of light-beige veiling or lustrous cloth.

Fashion has decreed the extensive use of pendant and ball trimmings this season, and a great variety is exhibited. Both black and colored samples are procurable, as well as bits of metal and enamel from which iridescent beads and spangles are suspended. These little novelties, in combination with jewelled buttons and rich laces, offer unlimited suggestions to the clever modiste.

Among the most popular laces for trimming the Autumn gown are Venetian, Chantilly, Oriental, guipure, Luxeuil and Russian. Bandings, appliqués, medallions, motifs and all-overs are shown in these laces, and the manner of using them is governed by individual taste. Lace medallions, having the centres filled in with finest mousseline or silk embroidered in colors or in black and white, find many effective uses. The Russian laces worked in a colored pattern of trees, etc., of primitive design, such as are seen in the Russian cross-stitch embroidery, are both attractive and fashionable: in fact, everything that savors of embroidery is in vogue. The coarse-mesh, hand-made lace that closely resembles curtain lace is wonderfully popular and will be used in black, white and all colors to match the gown. St. Gall laces ornamented with spangles constitute another caprice of Fashion and will find favor with those who follow its vagaries.

The possibilities of velvet ribbon as an ornamental feature have won for it the highest popularity as a trimming for net, chiffon and light woollens. Half a dozen or more widths placed in horizontal lines on each of the three flounces that form the skirt of a new black net gown lend to it a touch of simple elegance. The waist is similarly trimmed, and the full bertha of net that outlines the low, round neck carries out the same ornamentation. A white taffeta lining with white chiffon over it softens the net and brings out the trimming.

Zibeline ribbons in narrow widths will be used in association with tiny buttons as a finish to other trimmings upon skirts, jackets and waists, while fur, lace and embroidery will be the ornamentation *par excellence* for many of the handsomest cloth gowns.

The new stocks are legion, and the woman who is expert with her needle can easily copy the simple, dainty conceits shown in the shops. In belts, also, there is a wide variety.

In the selection of footgear the fastidious woman is especially particular, for she knows that a well-shod foot will make up for many deficiencies. The variety in shoes and slippers, also in hosiery, is very extensive. There is the heavy walking-boot of calfskin with either military or Cuban heel, in lace or button effect; the afternoon or dress shoe, in button style, preferably with kid upper and patent-leather vamp and Cuban or French heel; or the smart low-cut or Oxford in patent leather may be worn instead. Dull-finished kid Colonials with gun-metal buckle or bow of ribbon are very fashionable for afternoon wear, while the Colonial in suède to match the color of the gown is worn for ceremonious occasions. Strap slippers and sandals in kid, suède and velvet are dainty when worn indoors or with evening gowns. In silk hose an almost unlimited assortment is shown as regard both prices and styles, and in the lisle and fine cotton stockings there are beautiful effects displayed in black and also colors.

Spangled and embroidered gowns of the latest modes are more heavily worked than ever before, a decided *repoussé* effect being seen in fruit patterns, such as bunches of grapes, cherries and even tiny apples. In black, gray and *clair de lune* the robes are especially pretty, and a harmonizing contrast may be carried out in a silk lining. A lining of chiffon is used between the silk and net robe and softens it wonderfully.

One of the most important uses to which lace is put is to make entire gowns. A noteworthy example showed an association of Irish crochet and Valenciennes; another of even richer appearance combined filet and Irish laces in the same gown. Colored laces will also be in demand.

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Colonial patent leather shoes with dull silver buckles, for carriage wear - Black lisle hose with white clocks.



Black silk hose with vari-colored spangles



Russet Oxford boot for morning or country wear. Blue lisle hose, white polka dot.



Black kid Oxfords, worn with lace lisle hose.



Open work lace lisle hose.



Morning slippers of black satin worn with embroidered black silk hose.



Evening slippers of white satin white silk lace hose.



Black lisle hose.



Black satin slippers, pearl buckle. Black silk hose, insertion.



Blue lisle hose dotted in green.



Black lace lisle hose embroidered in white.

Stockings and Shoes for Day and Evening



Patent leather button boots for afternoon wear. Black lisle thread hose, lower part in open work.



Patent leather Oxfords for street wear. Black lace lisle hose.

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THE SEASON'S MILLINERY

WITH ILLUSTRATIONS OF FASHIONABLE BONNETS FOR ELDERLY WOMEN

THE SHAPES for early Autumn are even more varied than those of the past season, but the most conspicuous favorite is the toque with low, circular crown and brim turned up straight all around, of the same height as the crown. This is known as the "Mercedes toque" and also the "Marie Antoinette turban." Although especially designed for general wear and with tailor gowns, it will also be fashioned in velvet and trimmed with ostrich feathers, wings and aigrettes and a handsome cut-steel or jet ornament. A pleasing hat of this type is in black felt with the brim facing of dark-blue velvet. A wide band of the velvet encircles the crown, and two wing-shaped arrangements of cock feathers in harmonious shades of blue are adjusted against the brim at the left side toward the back, the ends falling on the hair.

Another hat, in the same shape, is made of deep crimson fancy felt braid. The brim is faced with velvet to match laid on in three folds, into which are fastened two short wide couteaux, dark red at the edge and shaded to a point of white in the centre. Three folds of the velvet are arranged around the crown.

The Marquise or tricorne shapes will be popular in felt and also in velvet and beaver, and wings, breasts and pompons will be the trimmings chiefly employed.

Plateaux lend themselves to such a variety of shapes that they are an exceedingly popular type of headgear. They are exhibited in beaver as well as in plain and fancy braided felts.

The new cabochons are large and are shown in arabesque open-work set with cut jet or steel, or in oxidized silver or dull gold. A new ornament especially provided to hold the end of a plume against the brim facing—a very attractive mode of trimming the widely flaring hats—is a chased crystal clasp. Tiny gilt and steel buttons are used to secure the ends of the velvet and satin ribbon straps which form another pretty decoration.

That sweeping ostrich plumes will be used to adorn dressy hats is an assured fact, black and white being the usual choice. Those of extreme length are arranged to follow the edge of the brim in a large picture hat, the ends falling over on the hair at the left side of the back. A black beaver hat of the picture type is given an air of extreme elegance by a long white plume entirely encircling the crown and resting on the brim and having the end falling over at the left side toward the back. No other trimming is used. A white beaver, trimmed with a long black plume in similar fashion, will be equally effective.

Hats made entirely of shaded Autumn leaves are especially suited to the season, and while the idea is not new it is attractive and will not easily lose its popularity. Variety may be achieved both in the shading of the leaves and the manner of their disposition. The low-crowned turban with rolling brim and perhaps a slight peak in front and a dip at the back is the most pleasing shape for these foliage hats. Velvet flowers, in shades to harmonize with the leaves, are frequently introduced, while grapes, cherries, etc., are also used for ornamentation.

There is extreme good style in a new plateau hat of dark-blue felt trimmed with emerald-green velvet. The plateau is shaped in round sailor style with a slightly raised crown and wide brim rolled on the edge. The brim is bound on the edge with the green velvet, and there is a double band of the velvet, stiffened around the crown, but not touching it. A bow of the velvet is placed beneath the brim at the left side on a bandeau. This hat would be charming with

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Some of the Prettiest Hats for Autumn

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HATS THAT WILL BE FASHIONABLE

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a tailor gown of dark-blue or green cloth or a blue-and-green checked silk or worsted dress.

A more dressy production, of which bright green was the characteristic feature, was of black beaver in shepherdess effect; a long, green plume and a small chou of velvet in the same shade provided the trimming. The low crown was almost completely encircled with the plume, one end of which was secured with the velvet chou at the right side of the front, while the other fell over on the hair at the back. For more dressy functions a green plume on an Irish crochet hat would be in excellent style.

A picturesque "Kate Greenaway" hat is made of a large plateau of white fancy braid, with the flat, broad Tam crown formed by the use of a band of black velvet ribbon that is tied at the back in a bow with two loops and long ends. A black plume is arranged against the brim, which slightly flares at the left side. This idea carried out in blue and green, two shades of brown or in pale, delicate colors would be equally attractive.

Suggestive of the walking shape is a hat made of black panne velvet stitched with white. The crown is low and flat, and a unique feature in its trimming is an Alsatian bow of the velvet disposed in lengthwise effect on the top, with a white breast tipped with black at each side, and loops of the stitched velvet brought over the brim at each side of the front and secured underneath.

Outing hats of white gray or castor soft felt vary little in shape or trimming. The edges of some of the new models are bound with black velvet, while others show the entire brim faced with satin or velvet stitched in white or colors. The soft scarf which forms the trimming may be of crêpe de Chine or Liberty satin and is loosely knotted at the left side of the front; or, if preferred, a broad band of black velvet ribbon may encircle the crown, with a breast or quill as an additional ornamentation.

The fall of chiffon, lace or ribbon over the brim at the back, which has been such a prominent feature of the past season's hats, will assume a new dignity upon many of the new and smartest creations. An attractive example of this form of decoration was seen in a hat the crown of which was of white beaver and the brim of black velvet. A soft twist of black chiffon was arranged around the crown with the scarf-like ends tucked above a hem and falling over the hair. A large black-and-white bird lay flat on the crown with the wings outstretched and the head seemingly tucked beneath the wing.

One of the most novel ideas is to have the upper and lower brim of different materials, the one in long-haired, changeable felt and the other of a smooth-finished fabric. In a new street hat this scheme is utilized in a very attractive way, the upper brim being shown in green velvet and the lower or brim facing in white beaver. The flat, broad crown was formed of the white beaver and had a cord effect in the green velvet as its distinguishing feature. Two shaded-green wings and a velvet rosette formed the simple trimming of this hat, and the disposition of the former expressed another new idea, one being placed on the upper brim and the other against the brim facing, a velvet rosette securing them.

A hat like the above was made of chenille braid showing a red, blue and green mixture, with the brim faced in blue velvet. A soft drapery of the velvet encircled the crown and was brought over the edge of the brim at the left and formed into loops and ends falling on the hair. A breast effect showing green, blue and red flecked with gold was placed against the brim at the left side toward the front, and another matching it was arranged on the upper brim, the two being caught with dull-gold and cut-steel cabochons.

The woman of mature years has not been forgotten in the display of fashionable millinery. Many bonnets and small toques especially designed for these wearers are made of tulle, chiffon lace and velvet, while felt, fancy braid and velvet and also spangled net enter into the construction of others. Ostrich tips and aigrettes, together with fancy ornaments of cut steel and jet, also ribbon and flowers, provide the trimming for these bonnets, and strings of velvet ribbon to tie under the chin are usually added. The illustrations show some of the latest, approved styles in bonnets.

DESCRIPTIONS OF MILLINERY PLATES.

[FOR THE BENEFIT OF OUR AGENTS AND OUR READERS GENERALLY, WE WILL GLADLY INDICATE THE SOURCES FROM WHICH THE HATS PICTURED IN THE DELINEATOR PAGES ARE OBTAINED.]

No. 1.—This hat in the becoming toque shape is made of shaded Autumn foliage with berries intermingled, and a bow of velvet in a shade to harmonize with the predominating tone in the foliage is at the back against the brim.

No. 2.—A large hat made of black velvet and black Chantilly lace is here shown. The crown is low and formed of the velvet, while the wide brim of velvet is softly draped; the lace falls over the edge all around, with ends resting over the hair at the back. A white velvet rose and Autumn leaves are placed against the brim at the left side where it flares.

No. 3.—For this attractive, youthful hat cream satin Liberty, finely plaited and edged with a narrow lace, was arranged in a succession of rows over a chiffon-covered wire frame. Loops of rose-colored ribbon are disposed at the left side of the brim, and a wreath of tiny rose-buds is also arranged on the brim facing. A soft coil of the ribbon encircles the low crown.

No. 4.—The smart hat illustrated here is made of blue and green mixed fancy felt braid. Dark-blue velvet is draped on top of the low crown, and a speckled quill is thrust through it, while a bow of the velvet arranged at the back provides the touch of completion.

No. 5.—This hat of dark-blue and white felt braid is recommended for youthful wearers. The crown and a portion of the brim are of the blue braid, the white braid giving a pleasing finish to the edge of the latter. A band of dark-blue velvet is arranged across the brim facing over the edge and encircles the crown, and is formed in a bow at the back. A cabochon of the blue felt is placed on the edge of the brim, and one of the same size secures the velvet band on a bandeau that rests on the head at the left side.

No. 6.—Unusual charm marks this picture hat of black velvet. White Liberty satin is arranged in soft folds on the edge of the wide, straight brim and also encircles the broad, low crown, and a band is brought over on top of the crown and over the edge of the brim at the side. A white ostrich plume, secured by a pearl cabochon, completes the hat.

Nos. 7 AND 8.—Front and back views of a stylish hat made of tucked felt, are given here. Plaited black velvet is arranged on the edge of the brim, which is straight in front and bent over and dipped fashionably at the back. A long black ostrich plume is the only trimming employed.

Nos. 9 AND 10.—Finely plaited taffeta edged with narrow black velvet ribbon was used to make this attractive hat, of which front and back views are presented. Appliqué lace is disposed on the low crown and also on the rather wide brim, which flares at the left side and in front. Ribbon is arranged around the crown and in a large bow at the left side of the back, and a soft twist on the bandeau beneath the brim and roses complete the decorative scheme.

No. 11.—This large picture hat of white tulle shows a brim facing of the tulle finely plaited. A long white ostrich plume sweeps gracefully over the hat, the end falling over on the hair at the back. A black hat preferably of velvet with a white plume would be smart in this shape.

Nos. 12 AND 13.—White felt arranged to simulate tucks was employed to make this hat. The brim flares at the left side and is rolled on the edge in front and at the right side. Tiny ruffles of velvet ribbon form the brim facing, and velvet roses are disposed against the flaring brim, while loops of velvet are arranged on top of the crown at the left side with ends falling at the back; also velvet is softly twisted and knotted, and placed at the right side of the crown. The left side and right side-back views are seen in the illustrations.

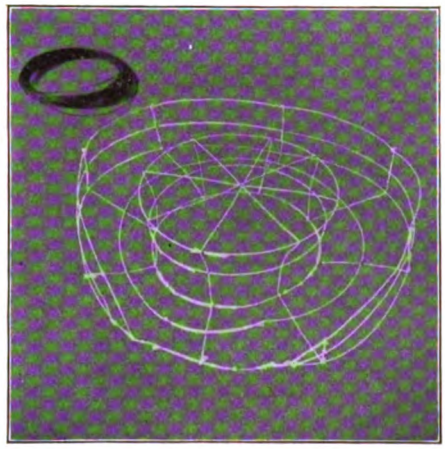
Nos. 14 AND 15.—Black felt was used to make this hat, of which the left and right side views are given. Satin ribbon braided is arranged on the brim, and bows of the ribbon are disposed at both the left and right sides of the crown; a black plume falls over the brim at the left side, and another plume is secured against the flaring brim at the left side by a knot of the ribbon.

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Lessons in Modern Millinery—No. 9

BY MLLE. MIRABELLA

A NEW AUTUMN HAT OF ROYAL-BLUE VELVET AND BLACK PANNE, TUCK-SHIRRED BLACK CHIFFON, BLACK CHANTILLY AND BLACK VELVET RIBBON



The coil of wire from which the frame is constructed, and the frame ready for the trimming.



A side view is here given of the completed hat in the position in which it should be worn.



The materials employed in making the hat—velvet, panne, chiffon, lace and velvet ribbon.



Front view, showing the straps of tuck-shirred chiffon over each side of the rolled velvet brim.



View of the brim facing, showing the black panne disposed over the under part of the frame.



Back view, showing lace and velvet ribbon arranged over the brim and falling on the hair.

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The Art of Knitting

ABBREVIATIONS USED IN KNITTING.

k.—Knit plain.
n.—Narrow.
o., n.—Over and narrow.
p.—Purl or, as it is often called, seam.
o. or th. o.—Throw the thread over the needle.
k 2 to.—Knit 2 together. Same as n.

Make one.—Make a stitch thus: Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round this throw-over is used as a stitch.) Or, knit one and purl one out of the same stitch.

To Knit Crossed.—Insert needle in the back of the stitch and knit as usual.

sl.—Slip a stitch from the left needle to the right needle without knitting it.

sl. and b.—Slip and bind. Slip one stitch, knit the next; pass the slipped stitch over the knit stitch as in binding off work.

To Bind or Cast Off.—Either slip or knit the first stitch; knit the next; pass the first or slipped stitch over the second, and repeat as far as directed.

Row.—Knitting once across the work when but two needles are used.

Round.—Knitting once around the work when four or more needles are used, as in a sock or stocking.

Repeat.—This means to work designated rows, rounds or portions of work as many times as directed.

☞ * Stars or asterisks mean, wherever they occur, that the details given between them are to be repeated as many times as directed, before going on with those details which follow. As an example: * K 2, p 1, th o, and repeat twice from * (or last *), means that you are to knit as follows: k 2, p 1, th. o; k 2, p 1, th. o; k 2, p 1, th. o, thus repeating the k 2, p 1, th. o, *twice* more after making it the first time, making it *three* times in all before proceeding with the next part of the direction.

RAINBOW SCARF FOR LIGHT SUMMER WRAP.

FIGURE 1.—Use large needles—either bone or wood—as large around as the little finger, and split zephyr. This will make a very light and fleecy piece of knitting.

Cast on 180 stitches, more or less, according to the size preferred. If knit on wooden or bone needles two only will be required. If knit on coarse steel needles, three will be required, casting the stitches on two, and knitting with the third.

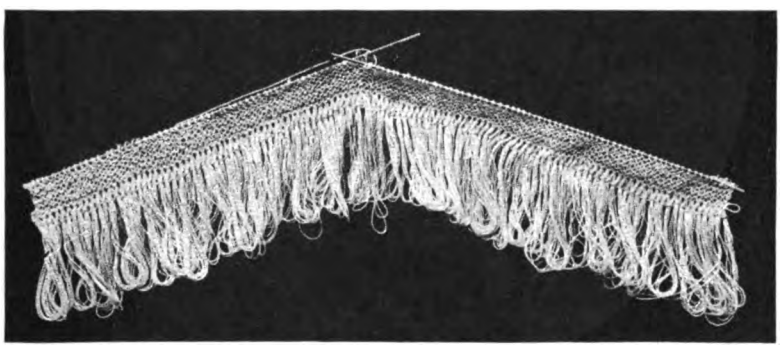


FIGURE 1.—RAINBOW SCARF FOR LIGHT SUMMER WRAP.

Knit the first row plain. Then loop the thread three times over the end of three fingers, throwing the fourth over the needle and knit as one stitch the four threads that come over the needle. Continue to knit every stitch across the row in loops, which forms the fringe; knit back plain. Then knit back again plain, and so continue in common garter stitch, back and forth until the scarf is as long as desired. One yard is considered a good length. Finish off the last end in loops as in the beginning. Knit the last row plain, and bind off.

The rainbow border is commenced after 40 rows of white are knit. Then knit 2 rows of straw color, 12 rows of light shell pink, 2 of straw color, 6 of white, 2 of straw color, six of baby blue, 2 of straw color, 12 of pink and 2 of straw color, which finishes the border.



FIGURE 2.—INFANTS' ABDOMINAL BAND.

INFANTS' ABDOMINAL BAND.

FIGURE 2.—Fine saxony yarn is the best material to use and 2 skeins of it will make 3 bands. Use 2 fine steel needles and cast on 48 sts. loosely.

*First row.**—K across plain.

Second row.—Sl first st, purl remainder.

Third and sixth rows.—Sl first st, knit rest plain.

Fourth, fifth and seventh rows.—Sl first st, purl the rest.

Eighth row.—Sl first st, knit the rest.

Repeat from * till there are 30 ribs, then make the dart thus: K, all but 12 sts, turn, p back; work back and forth as before directed, only every other time take up one more st of the 12, thus: first time you leave 12, the next time k down to the 12, leaving only 11 without knitting, when finally the 12 sts have been taken up k back and forth as at first directed till there are 10 ribs. Then make the second dart thus: Sl first st, k rest or p, as the case may be; work back to the dart side. Then sl 2 sts, work back and forth every other time slipping one more st, till you have slipped 12 sts, then knit back and forth till there are 30 ribs, and bind off loosely, finish edge with a row of crochet scollops, as shown in illustration.

LATTICE LACE.

FIGURE 3.—Cast on forty-eight stitches and k across plain.

First row.—Sl 1, k 2, o, n, o, n, k 11, o, n, o, n, k 26.

Second row.—* Insert the needle as if about to knit a stitch; put the thread around the needle 3 times before drawing through; slip stitch off as if knitting plain, * 24 times, k 8, * to * as directed in this row, 8 times; k 8.

Third row.—Sl 1, k 7. Make 1 long stitch of the 3 times around the needle, * pull 8 long stitches or loops off on right hand needle, then slip them back on left needle for convenience, pull the fifth stitch or loop over the first 4 stitches and knit it, retaining the 4 stitches on the needle; do likewise with the 6th, 7th and 8th stitches, knitting each, then knit separately the first 4 stitches, which are now the last, in their order *. This completes one lattice, so-called. K 8: * to * as in this row, 3 times.

Fourth and sixth rows.—Knit plain.

Fifth row.—Sl 1, k 2, o, n, o, n, k 11, o, n, o, n, k 26.

Seventh row.—Sl 1, knit rest plain.

Eighth row.—Knit plain.

Repeat from first row.

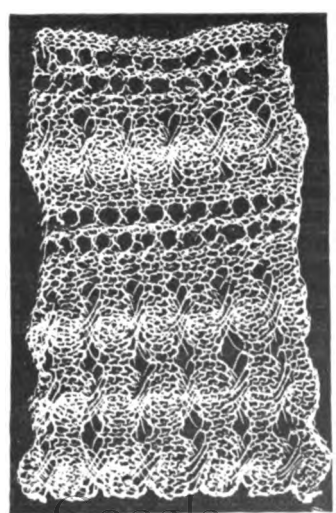


FIGURE 3.—LATTICE LACE.

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Modern Lace Making

BERTHA OF IRISH POINT LACE.

FIGURE 1.—A lace bertha which is at once charming and simply executed is pictured in this illustration. It is evolved from the handsome Irish point braids worked with rings. The leaves and flowers are filled in with Russian stitch, while in the scrolls spiders are worked.

The principal stitch is the Irish point stitch with picots. This forms the very lacy, web-like background. This stitch may be put in with the crochet-hook exactly as is done in the Irish crochet-work, or it may be executed with an ordinary sewing needle as in the remainder of the lace-work.

In working this stitch the same as the other lace stitches, where the space is narrow, catch the thread in the braid and cross to the braid opposite. In returning twist the thread several times, as for a Sorrento bar, until the centre is reached, then work a loose buttonhole stitch. Over this stitch work three point de Bruxelles stitches; this forms the picot—then, as in the beginning, twist the same number of times over the foundation thread to the end.

Where the space is extra long, two or even three of these picots may be worked and the line crossed from the opposite direction. Where the spaces are square or oddly shaped, the bars are crossed and recrossed working the picots at any desired intervals, as the beauty of Irish lace whether crocheted or otherwise lies in the irregularity of the figures and stitches.

The braid which completely encircles the bertha is one of the styles with picot edge, which forms a dainty finish.

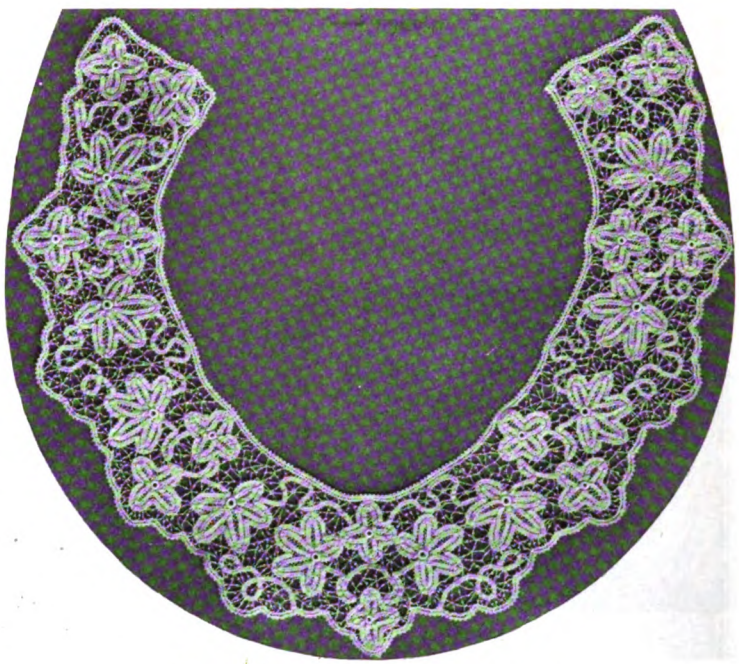


FIGURE 1.—IRISH POINT LACE BERTHA.

IRISH POINT LEAF APPLIQUÉ.

FIGURE 2.—The demand for designs for lace appliqué is increasing, since so many of the fashionable gowns are being embellished with them. Where one is able to make these various sprays, an exceedingly handsome trimming may be had at very slight cost. The simplicity of this design appeals readily to all grades of workers.

A narrow Irish braid with picots is employed and very easily arranged on the pattern; the filling-in stitches are of the simplest, as can be seen by a glance at the engraving. The picots of the braid form an outline for the entire spray.

The various leaves and tendrils are connected by the Irish point stitch described for figure 1. This gives stability to the lace and permits more ease of adjustment when appliquéing.

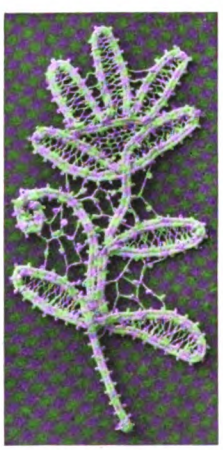


FIGURE 2.—IRISH POINT LACE APPLIQUÉ.

IRISH POINT INSERT.

FIGURE 3.—This little spray is quite dissimilar from that just referred to, inasmuch as it is entirely encircled by an outline braid. Instead of simply being applied this is inserted in the material in a circular shape, the lacy background throwing the design of the flower and leaves in higher relief.

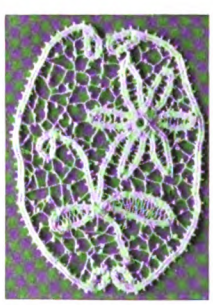


FIGURE 3.—IRISH POINT INSERT.

IRISH APPLIQUÉ MEDALLION.

FIGURE 4.—This medallion is more pretentious than either of the others and, perhaps, a trifle more difficult to work, but its beauty will repay any extra time or exertion put upon its construction. The braid is entirely different from any of the others being of the double, open-work braid designs, with picots only on the outer edge.

In the centre is arranged a cluster of worked rings, the trefoils beyond being filled in with a combination stitch. Its characteristic feature, the Irish point stitch, fills in the outer scrolls.

Designs of this character are particularly well adapted to the decoration of foulard gowns. For linens of the lighter shades or a white gown, whether of sheer or heavy material, these appliqué decorations lend a charming air of distinction. Many consider this lace heavy for the very sheer materials, but the handsomest imported gowns all display incrustations of it, and we must follow Fashion, even though, at first, her ideas may seem to us incongruous.

We are indebted to Sara Hadley, professional lace-maker, for the designs contained in this article. Patterns and materials for making the lace shown in this and previous numbers of THE DELINEATOR can be obtained by mail or in person, at her art rooms, 34 West 22nd Street, New York.

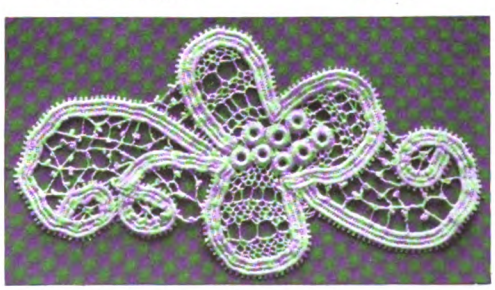


FIGURE 4.—IRISH APPLIQUÉ MEDALLION

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Crocheting

ABBREVIATIONS USED IN CROCHETING.

ch.—Chain.
ch. st.—Chain stitch.
s. c.—Single crochet.
sl. st.—Slip stitch.
d. c.—Double crochet.—(Thread over once.)
tr. c.—Treble crochet.—(Thread over twice.)
d. tr.—Double treble crochet.—(Over three times.)
k. st.—Knot stitch.
st.—Stitch.
p.—Picot.
l.—Loop.
Repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.

*** Stars or asterisks mean, wherever they occur, that the details given between them are to be repeated as many times as directed, before going on with the details which follow. As an example: * 6 ch., 1 s. c. in the next space and repeat twice from * (or last *), means that you are to crochet as follows: 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, 6 ch., 1 s. c. in the next space, thus repeating the 6 ch., 1 s. c. in the next space, *twice* more after making it the first time, making it *three* times in all before proceeding with the next part of the direction.**

BOA FOR EVENING WEAR.

The boas and ruffs of the present day are among the most charming accessories of woman's dress. Many of these are exceedingly expensive even when made at home, and those which may be constructed at slight cost very frequently have a home-made look. The boa here illustrated, however, is most artistic and very simply made.

Where simply a light Summer wrap is required this boa will be found all sufficient, and for Autumn and Winter wear, its lightness, both of color and effect, lends a charming air to an otherwise sombre toilette.

Too much stress can hardly be laid upon using a good brand of yarn in its construction. Its chief beauty lies in its fluffiness and the heaviness of cheap yarns would be fatal to it. This difference can readily be appreciated by those who have tested both, as the best yarns not only work more smoothly in the hands but present a light, airy fluffiness when the garment is finished, whether this is a shawl, boa, fascinator or other piece.

The original of the boa illustrated is charming in pale yellow and cream white, made of Shetland floss, four skeins each of the two colors being the quantity required. A shorter or longer boa may be worked as preferred, the quantity of floss being calculated according to the length decided upon.



BOA FOR EVENING WEAR.

In working, begin by making a chain of 36 stitches and join.

Make one row in single crochet and join.

Next row.—One single crochet, * chain 30, 2 s. c. and repeat from * to end of row. Join.

The next row will be made entirely of single crochets, one in each stitch of previous row.

Repeat these two rows until the boa is the desired length, changing the color after every second row.

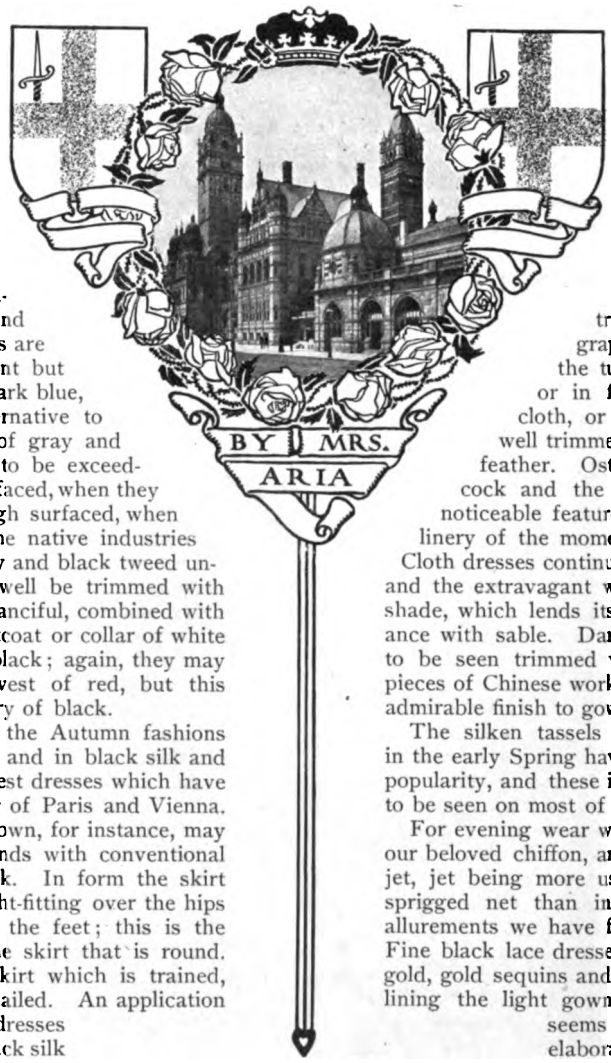
The ends may be gathered and securely closed.

In our book "The Art of Crocheting" will be found correct directions with illustrations for crocheting a number of different designs of shawls, capes, fascinators, etc., of Shetland floss and other wools, including the very delicate and popular ice wool. Those who are interested in "Hair-Pin Work or Maltese Lace" will find designs and instructions explicit enough for even a beginner.

Besides designs for bedspreads there are also illustrated directions for working underskirts, afghans, slippers and articles for infants' wear, such as bootees, caps, sacks, etc. Moreover, the work is invaluable to the beginner in crocheting, as all the rudimentary stitches are fully illustrated and explained. The book is most comprehensive and includes numerous designs of lace edgings and insertions. Price, 2s. or 50 cents.

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THE FASHIONS OF LONDON



THE Autumn fashions are distinguished by an exceeding grace; the elegant and simple have joined hands, and the comfortable and the becoming are elements by no means absent from the general scheme. Face cloth is ever worn and always will be, it would seem, and the colours to be chosen in this are brown, not of the chocolate tint but of a deep tone of cedar, and dark blue, but not too dark; as an alternative to either of these is a costume of gray and black tweed. The last seem to be exceedingly popular, either smooth surfaced, when they almost look like vicuna, or rough surfaced, when they suggest the moors and the native industries of Ireland and Scotland. Gray and black tweed under this latter condition may well be trimmed with lines of black braid, plain or fanciful, combined with gray cord and showing a waistcoat or collar of white or gray cloth embroidered in black; again, they may be enlivened with a narrow vest of red, but this should also show an embroidery of black.

Embroidery is a feature of the Autumn fashions as it was of those of Summer, and in black silk and white silk it decorates all the best dresses which have issued from the famous *ateliers* of Paris and Vienna. The simplest cloth dress, a brown, for instance, may be found with white cloth bands with conventional designs in black and white silk. In form the skirt will be seen to be pleated, tight-fitting over the hips and in straight kilts down to the feet; this is the most comfortable shape for the skirt that is round. We still, however, wear the skirt which is trained, though its length has been curtailed. An application of soft suède on to cloth dresses worked with gold thread and black silk has been achieved with great success.

Amongst the simplest styles of dresses for morning wear is one of camel's-hair, made with this straightly kilted skirt and a Russian coat pouched over a leather belt, and displaying a foulard shirt in white patterned with black, and finished at the neck with a turned-down linen collar and a black glacé bow. This crowned with a black hat with a large cock's head at one side is an admirable example of good dressing.

Besides wearing the Russian coats, which are sometimes cut quite short and sometimes show a three-quarter basque, we still patronise the bolero, but we have robbed this of its collar and revers and merely face it or border it with a band of trimming. Then, again, long coats are decidedly recognised with favour; those of the military shape with the strap at the back of the waist, a straight collar-band lined with velvet, and a double-breasted front are well liked by the athletic woman, who has also devoted herself to the draped beaver cloth cap trimmed with a couple of audaciously tinted quills.

Hats are particularly attractive just now; those with broad brims which turn up from the face and which are trimmed with cockade rosettes in velvet with pendant ends, look very well made in the new felts, and the more picturesque styles of millinery show the silken fringed scarf, these being also made in felt, but of the softest and palest colours, and trimmed with Autumn foliage, grapes or dahlias. Black hats of the turban shape, made either in jet or in fancifully worked chenille and cloth, or in black chip, look extremely well trimmed with an emerald-green ostrich feather. Ostrich feathers, the head of the cock and the paradise plume are the most noticeable features in the trimming of the millinery of the moment.

Cloth dresses continue to show strappings to match, and the extravagant will wear these in a light-apricot shade, which lends itself with special charm to alliance with sable. Darker dresses of cloth are often to be seen trimmed with Oriental embroidery, and pieces of Chinese work are selected as making a most admirable finish to gowns of dark blue.

The silken tassels and cords which delighted us in the early Spring have by no means exhausted their popularity, and these in the most elaborate forms are to be seen on most of the expensive models.

For evening wear we seem to continue faithful to our beloved chiffon, and we also patronise dresses of jet, jet being more used in combination with finely sprigged net than in the coat-of-mail style, whose allurements we have found it so difficult to cast off. Fine black lace dresses are to be found worked with gold, gold sequins and gold thread, but the fancy for lining the light gowns with silver and gold tissue seems to have abated. The more elaborate of the evening gowns display cream-coloured panne embroidered with jet and chenille, this being used to form a bolero and short upper sleeves to an Empire gown which is to be made of fine lace. A beautiful evening dress, made of green and white brocade, has a short, tightly fitting bodice, made of embroidery in one with an *empiècement* which extends to the hem in the front; on to this, round the hips in the front, is gathered the brocade, the bodice being cut up in the centre of the back to allow of a Watteau pleat falling from the shoulders. The sleeves and the deep portion of the bodice show an embroidery in pearls and emeralds on the green brocade, and sleeves of lace cut short in the front hang in long points down to the hem of the gown at the back.

The blouse still remains with us, and usually during this season it is to be seen in the tucked shirt form, fitting very closely and neatly and finished by those who can dare such hard outlines by the turned-down linen collar. Neckties of Oriental-coloured foulard, of black taffeta or of crêpe de Chine fringed, are all chosen to be worn beneath these linen collars.



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DRESS AND GOSSIP OF PARIS



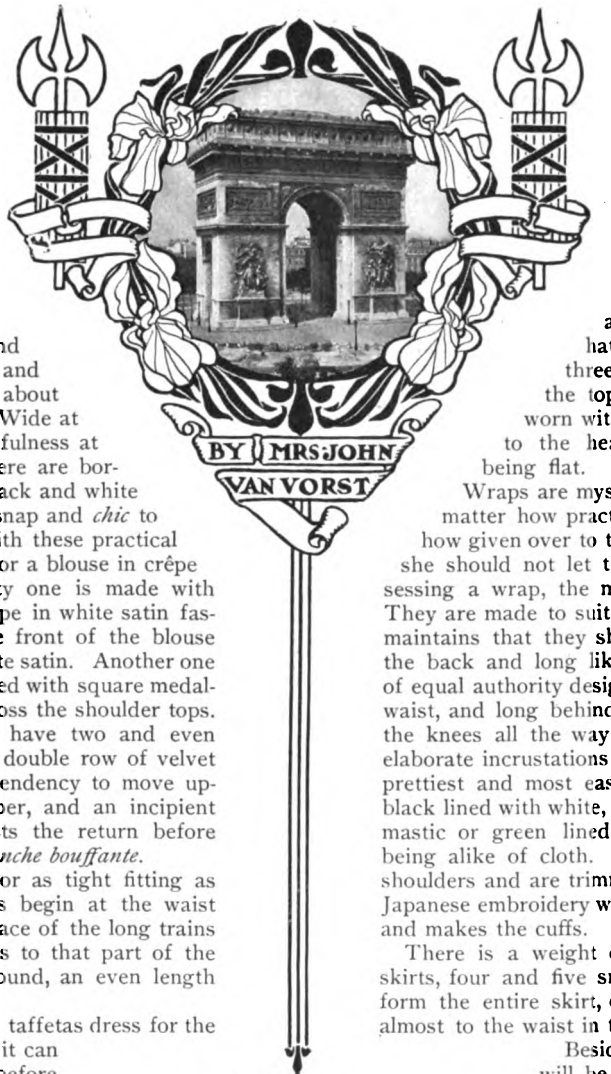
TAILOR costumes have been much adopted for the present season, which one might call the introduction to Winter. They are made in cloth or in smooth diagonal, the rough goods being less in favor. The skirts are cut with fewer breadths than the skirts for more *habillé* wear, and the jackets are made collarless and either just to the waist or to about three inches below the waist. Wide at the wrists, the sleeves have no fulness at the top, and the edges everywhere are bordered with a narrow braid of black and white or of a vivid color which gives snap and *chic* to the sombre cloth materials. With these practical costumes a silk blouse is worn or a blouse in crêpe de Chine or Liberty. A pretty one is made with tucks, which start from a guimpe in white satin fastened with fancy buttons. The front of the blouse closes over a loose cravat of white satin. Another one has a tucked *empiècement* mounted with square medallions of lace, which continue across the shoulder tops.

Some of the newest sleeves have two and even three balloons, held down by a double row of velvet ribbon, but the fulness has a tendency to move upward; the cuffs are made deeper, and an incipient fulness at the shoulder suggests the return before long of the leg-of-mutton or *manche bouffante*.

Skirts are no longer as flat or as tight fitting as they were. The wide breadths begin at the waist with tucks or gathers; and in place of the long trains of last year there is a roundness to that part of the dress which trails upon the ground, an even length in the back and at the sides.

Nothing replaces the all-black taffetas dress for the innumerable occasions at which it can be suitably worn. It is as before trimmed with tucks of itself or with graded widths of black velvet ribbon. A more dressy gown, but one both useful and distinguished, is made with a skirt of white chiffon three flounces deep. The lowest flounce is trimmed with flowers of black Chantilly lace, and the whole waist, which is a long coat coming well over the skirt at the back and sides, is in this same lace.

The first Autumn hats are in stiff felt, somewhat severe in outline. They are of a solid color, trimmed with wings, which are held to the middle of the crown by a big velvet bow, or they have an original garniture of velvet loops or bow-ends which follow the crown all the way round. Roses also are much used on the felts of this year; large, velvety, dark-red roses, white roses and yellow. Wings and feathers in vivid emerald green are worn by those who can afford a great variety of head covering. A bold and becoming hat for evening wear has a broad crown in black felt, stitched in white; the only trimming is a torsade of white taffetas which ends in a cockade fixed at one side with a large rhinestone buckle. The very flat shapes are disappearing; instead we have brims turned up at the left side all the way around and immense in comparison with last year's hats. This upward movement at the left is *en règle*. Certain women who enjoy sometimes setting the fashions and always being eccentric are wearing a very, very small hat of Louis XVI. design. It is three cornered and perches quite on the top of the head, and the hair is worn with it in a "French twist" close to the head, in the back, the *chignon* being flat.



Wraps are mysterious and enchanting, and no matter how practical the modern woman is, or how given over to tailor-made jackets and boleros, she should not let this season go by without possessing a wrap, the most feminine of all garments. They are made to suit every taste. One dressmaker maintains that they should be short to the waist in the back and long like a stole in the front; another of equal authority designs them short, belted in at the waist, and long behind; they are also made even to the knees all the way round. They are made with elaborate incrustations of Irish lace, and some of the prettiest and most easily worn are of double cloth; black lined with white, pale gray lined with rose color, mastic or green lined with mauve, coat and lining being alike of cloth. They hang straight from the shoulders and are trimmed with a band of Chinese or Japanese embroidery which follows the collarless neck and makes the cuffs.

There is a weight of flounces worn on the new skirts, four and five small ruffles, three volants that form the entire skirt, or one deep flounce that goes almost to the waist in the back.



Beside thick and thin cloth, which will be worn in every color, the other Autumn materials are heavy étamines, winter cashmeres, woollen poplins, and for the house crêpe de Chine, peau de soie and the thin stuffs such as tulle, chiffon and *broderie anglaise*.

A beautiful house dress is made of fine crêpe de Chine accordion pleated in the skirt and waist, where little of it shows. From a square *empiècement* that leaves the neck open, three broad bands of guipure fall to the waist, where they are caught loosely, and continue to the hem of the skirt. Back and front are alike in this simple and graceful dress, which is all in white except the belt.

Another dress suitable for receptions and lunches is made of fine cloth. A fan-shaped panel of chiffon in the middle of the skirt gives an original touch, and over the chiffon are interlaced bands of velvet which are caught with metal ends in three eyelet holes at each side. The same trimming is repeated over the full sleeves and in the front of the corsage, which also has revers and an inner vest of guipure. The belt is of velvet, and at the back are two stiff coat tails.

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A HOMELY SACRIFICE

A Story of the California Foothills

BY ELEANOR GATES

ILLUSTRATED BY CHAS. H. STEPHENS



ULLO, Suffronee."

Sophronia Miranda Powers, idly sitting atop the stake-and-rider fence in front of her father's cabin, a faded, red sun bonnet pulled over her eyes, started so at the unexpected greeting that she almost fell off her seat. Then, as she took a fresh hold on the top rail to steady herself, she looked up in delighted surprise at a little girl before her mounted on a pony.

"W'y, Jane Kooser," she cried, "how ye skeered me!"

"Didn't I sneak on you, though," said Jane. She slipped from the big, man's saddle that nearly covered her tough little pinto and climbed up beside Sophronia.

"W'at ye doin' daown here?" asked Sophronia, edging along the top rail hospitably to give Jane plenty of room, "hit ain't mail day."

"I know hit," retorted Jane loftily; "hit ain't mail day er Sunday."

Sophronia saw at once that she was bursting with some important news; but knew that she could not hold in long, so wisely concluded not to ask any more questions. Jane settled herself comfortably and stuck one bare foot behind the lower rail to keep from falling off. There was a long pause.

"Thir's a wood-tick on yer neck," said Jane finally. Sophronia removed it indifferently and dropped it into the grass. There was another long pause.

"W'y daon't ye ask me w'y I come?" demanded Jane at last; "here I be, plump in front of yer house—an' *w'y!*"

Sophronia puckered up her mouth thoughtfully. It was five miles to Jane's, over a mountain trail that was on end most of the way, and she knew that it was something very important that could bring Jane out except on mail days and Sundays. She ventured a guess.

"Thir's goin' tuh be church."

"Nop," answered Jane.

"Mebbe—thir's a new teacher comin'."

"Nop," said Jane again.

Sophronia tried hard to think of another reason. But Jane could not wait. She got down from the fence and stood in front of Sophronia, her eyes big and dancing with excitement. "Guess, guess," she cried, hopping up and down.

Sophronia shook her head. "I kain't," she said; "tell hit."

"Suffronee," began Jane, lowering her voice, "thir's folks from th' city a-campin' at our ranch!"

Sophronia straightened up and let her bonnet fall off.

"Thir's *five* uv 'em," Jane went on.

"Sal-a-ra-tus!" gasped Sophronia.

"A man an' a woman an' two boys an' a girl."

"Ye doan' say!"

"I do."

"C'n I come an' see 'em?" Sophronia asked presently.



SOPHRONIA.

"W-e-ll," answered Jane importantly, "ye kaint to-day."

"Termorrer?" persisted Sophronia.

Jane jerked up her pony's head, put one bare foot leisurely into the stirrup and then half turned. Sophronia was watching her eagerly.

"Oh, termorrer will do," said Jane. She swung herself on by the pommel and headed the pinto down the valley. "I'm goin' tuh th' Three Mile Place," she added, "tuh drive up a caow fer the strangers. So long."

She held her head high as she rode away, Sophronia looking after her and thinking of the city folks. She was quite excited over the news of their coming; for, since her third birthday, she had seen but thirty persons, including the four families in the little valley: the mail man, who came once a week as far as the Three Mile Place; Miss Freeman, the school-teacher, who spent four months of each year in the twelve-by-fifteen school-house; a Methodist minister, who preached once a month in Summer; the assessor; and the school-superintendent from Weaverville, the county seat. Now she was to see five more—and all at once!

A fresh breeze from off Mt. Shasta, sweeping across the foothills, tumbled her hair, puffed out her apron and chilled her. But still she sat on, picturing the happiness to-morrow would bring, until, when at last she climbed down, she was cold and stiff and her mind was so busy that she dragged her sunbonnet behind her by one string all the way to the house.

She went to bed as soon after supper as she could, for she wanted to cover up her head and have "wake dreams." She even forgot her regular evening task of driving the turkeys out of the "digger" pines and into their coops so that the coyotes might not scare them down and eat them. She remembered her neglect when, late in the evening, she heard her mother shooing and scolding.

"Thet young 'un'," Mrs. Powers was saying, "c'n think uv nothin', seems like. Ev'rything on th' ranch c'd jus' go tuh grass fer all she cares. Went tuh bed 'thout gettin' these turks daown."

Then she heard her father from the next room defending her. He had been ill with the chills and fever "off 'n on," for several weeks. He had them every Summer, though, and never bothered to take medicine for them, staying in one day to "shake" and the next to "chill," and working whenever he could, just as the other men in the hills did. Of late he had been worse than ever before and often delirious, so that he talked a great deal. His low, weak voice at last lulled Sophronia to sleep.

The first two years of Sophronia's life were spent in Missouri. Then the Powers family came to California in a prairie-schooner drawn by four mules. During the journey Sophronia spent most of her time on her back in the

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wagon looking up at the cover; and it seemed to her as if the broad, white canvas was as big as the roof of a house. To Mrs. Powers it was the trip that was wonderful; and she declared that they must have travelled as far as once around the earth. But then she had never studied geography or seen the ocean.

In the wagon, on its long, tiresome travel across the plains, were Sophronia's rag doll and doll bed, piled on top of her father's and mother's things, and her high chair roped at the back. But best of all, her little, big-eared donkey, the gift of her Uncle Will, trotted along behind the schooner all day and lay down with the mules to rest at night. Her father used to put her on the donkey's back very often when Mrs. Powers was getting the meals over the campfire, and hold her there while the donkey walked around. In this way Sophronia and the donkey got acquainted early and soon grew to love each other. He was just Sophronia's age and had been named Scraps because he would eat anything. But Sophronia called him Straps—at first because she could not pronounce her ch's, and afterward because she had the habit.

Straps was brown on top and dark-cream underneath. In Winter his hair was long and shaggy; but in Summer-time he got sleek again. He had a clipped mane that stood up stiffly as if he were scared all the time; and his short tail was clipped, too, except at the very end, where there was a bunch that he used as a brush to keep the flies away. His hoofs were tiny and round and had fringed cuffs of creamy hair at the top. His big nose was very soft, and whenever he saw Sophronia coming he wiggled the long hairs on the end of it. But the most wonderful thing about him was his voice—which was precisely like the big saw in a lumber mill.

When Mr. Powers reached Trinity County, he "located" in Long Valley which lies, shut in by high foothills, exactly where the letter "N" is on the map. After clearing a level stretch of trees and underbrush, he built a two-roomed, log cabin with a lean-to of shakes where Straps could be tied while the barn was going up; for Sophronia would not be parted from her donkey, and it was too cold for her out in the clearing.



"I'LL GIVE YOU A TWENTY FOR HIM."—Page 562.

Sophronia and Straps led free, lazy lives, and both came in for a good share of scolding from Mrs. Powers: because Straps was of no account on the place; and Sophronia could not do kitchen work. If anyone tried to ride the donkey on an errand, he would stop on the way, as likely as not, to brouse—and not even so much as flick his tail when he was hit; and if the little girl was set to work on the dishes, it took her so long that her mother would finally get angry and tell her to "git out'n th' house." Then Sophronia and Straps would wander away to gather pine nuts in the woods or to fish in the noisy trout streams. Or they would travel and travel and travel, as far as Bella Vista, a high point down the valley from which they could view the world.

On these journeys to the world's entrance and back, Sophronia often wondered if she did not love Straps better than her father and mother. But when this thought crept into her heart, she put it out instantly, for she felt that it was wicked. However, she was certain she cared more for him than she did for Miss Freeman, who had once told her how Straps came to have a long, dark stripe running down his back, and another across his shoulders—both forming a wonderful cross! And after she had heard about Bethlehem and the manger, she loved Straps more than ever.

The day after Jane's call Sophronia awoke so early that she saw the sun come up over Twin Peaks; and when Mrs. Powers entered the kitchen at six o'clock, she found her washed and combed and trying vainly to button her best pink apron up the back.

"Wall, Suffronee," she said, "w'at on earth's struck ye? Is Mount Shastie goin' to stan' on hits head?"

Sophronia kept on trying to button her apron.

"Come a-here," said Mrs. Powers.

Sophronia walked slowly over to her mother and stood quietly while her apron was being fastened, Mrs. Powers scolding all the time and giving a jerk now and then that threatened to snap off all the buttons.

"I s'pose yer goin' to gad," she said. Sophronia nodded and then went out to saddle and bridle Straps before breakfast.

She ate her bacon and potatoes hurriedly and rode away

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SHE SAW THAT HE WAS EITHER MUCH WORSE OR DEAD'

toward the Kooser ranch. For the first mile of the trail Straps loped. Then the path began to ascend the mountain and he settled down to a slower gait. Sophronia let him go as he wished, for she was so busy thinking that she did not even push the chaparral out of the way when it hung across her path.

When she reached Jane's, Mrs. Kooser came out to ask her into the house. But Sophronia would not get down.

"So ye came tuh see th' city folks," said Mrs. Kooser. "That's nice. How's yer pa an' ma? Well?" Sophronia told her how sick her father was. "Lan'," laughed Mrs. Kooser, "ye daon't call th' shakes nothin', do ye? He'll be all right soon."

"I reckon," answered Sophronia. Then she and Jane, sitting straight in their big saddles, their toes thrust into the loops above the long stirrups, rode off to the alfalfa pasture to see the city folks. As they neared the camp, their madrone switches sent Straps and the pinto in at a gallop.

The strangers came out to watch them canter up. Jane got off her pony when they stopped, but Sophronia stayed in her saddle. She was very much interested in five hammocks that swung between the trees and in the great pile of canned things near the sugar pine that was the "kitchen." The city lady, who was not a bit "stuck up," Sophronia thought, saw her looking at the canned goods and gave her and Jane each a tin of sardines. Jane thanked her several times, but Sophronia could not open her mouth.

"Cat's got 'er tongue," explained Jane glibly, and the city boys laughed.

Sophronia shook her head slowly and put out a tiny bit of her tongue to show that Jane was wrong. The boys laughed louder than ever. But Sophronia did not notice them, for just then she caught sight of the dearest, little fellow in the world, with long yellow curls and big, brown eyes. He was looking at her donkey. Suddenly he spoke, and then she knew that he was a little girl in blue overalls—and not a boy at all.

"Papa," called the little girl, running behind the wagon. She came back talking very excitedly and leading a tall gentleman in funny knee trousers. "Isn't this the dearest, cunningest donkey you ever, ever saw?" she said. Her papa looked at Straps. "I *wish* I could have one," she continued; "can't I, papa?"

"We could ride it, too," said her brothers.

The little girl went up to Straps and put her hand on his nose. "Is he tame?" she asked.

Sophronia did not answer.

"Does he kick?" said the little girl.

"Naw," answered Sophronia, for she did not want any one to think hard things of Straps.

"Oh," sighed the little girl, "I *wish* I had him. Papa, buy him for me, won't you?"

Sophronia's eyes grew very big, and she pulled on her bridle reins.

"Papa," urged the little girl, "*please* buy him for me."

The city gentleman smiled up at Sophronia. "What will you take for him?" he said.

Sophronia's eyes got still bigger, and her face grew red. She pulled on her reins again and gave Straps a sharp blow with her switch. "G'up," she said, "g'up."

"I'll give you a twenty for him," said the city gentleman as he held up a big gold-piece.

Sophronia never looked at him. Before anyone could stop her, and with Jane shouting for her to come back, she was off across the alfalfa as fast as Straps could carry her.

It was late that night when Sophronia got home. She crept over the fence carrying the bridle in one hand and her sun-bonnet in the other. Afraid lest the city gentleman would come down during the day and try to buy Straps, she had stayed away until dark; and to make sure that he could not get him, she had gone to the Three Mile Place, hidden the donkey in a pasture and then toiled back home alone over the trail.

The house was very quiet when she opened the kitchen door, and, though she was hungry, she undressed for bed. But before turning down the quilts, she pushed open the door leading into the front room to see if her father and mother were awake.

Her heart stopped beating for a moment as she looked in. A dim light was burning at the head of the bed, and near it on a box sat her mother, her face buried in her hands. Beyond lay her father, looking very long and still, his face showing plainly against the white pillow. She saw that he was either much worse or dead!

She waited, watching them sadly, before she spoke. "Ma," she whispered at last.

Mrs. Powers lifted her head and looked around. She had been crying, and her eyes were swollen. "Ye back?" she asked, also in a whisper.

"Yes. Is pa worse?" Sophronia had come in, her long, flannel night-dress trailing about her.

Her mother nodded, and they both tiptoed out, Mrs. Powers carrying the lamp. They sat down at the kitchen table.

"He's powerful sick," said Mrs. Powers, "an' we've got tuh get him tuh a doctor as quick ez we c'n or he'll die." She began to cry, holding her apron over her face and moving her head from side to side. Sophronia watched her with a frightened face.

"Oh, daon't cry, ma," she said.

Mrs. Powers looked up. "Thet's easy tuh say," she an-

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OLD JOE AND HIS SON.

swered; "but how're we goin' tuh git him to Weaverville? The mules is on th' range an' hit 'ud take a week tuh fin' 'em. An' I hain't got a dollar tuh hire any one tuh pack yer pa daown or tuh pay fer a day's stay when I got there." She began to cry again. Sophronia, shivering in her thin dress, wished she were grown up.

"Ye hain't hed supper, hev ye?" asked her mother. "*Ye'll* be sick the next."

Sophronia turned to the cupboard and took out some food. Then she remembered the sardines, and went to her pocket for them and put them on the table. Her mother caught sight of the tin.

"Ye hain't been tuh taown, hev ye?" she asked.

"Naw," answered Sophronia, "a lady campin' at Kooser's give hit tuh me an' I saved hit for pa."

Her mother took the can up and turned it over and over in her hand. Then she put it down. "He kain't eat 'em," she said; "eat 'em yerself."

After her cold supper Sophronia lay down "jes' for a minnit" to get a wink of sleep. She meant to sit up part of the night with her father and let her mother rest. But she was so worn out with her long ride and her walk from the Three Mile Place that she fell asleep at once.

The sun was shining in at the window, and her mother, looking white and scared, was standing beside her bed. "Suffronee," she whispered hoarsely, "ye'd better git up an' git some one—yer pa's worse ag'in.'

Sophronia was on her feet in a second and putting on her clothes. Her mother went back to the pan of potatoes she was peeling for breakfast. But Sophronia made up her mind not to wait for anything to eat. So when she was dressed she reached for her bonnet. "I'll go right away," she said. Then, suddenly, she saw the bridle lying on the floor and gave a frightened gasp. She had forgotten that Straps was three miles away!

"Oh, ma," she cried, I lef' Straps at th' Three Mile Place! What'll I do?" She began to explain, telling about the little girl who wanted the donkey and her own fear that the city gentleman would come for him. "An' they're rich," she said, "they've got *five* hammocks!"

Her mother listened, too sad to scold, her tears making little splashes in the potato pan. "Do yer bes'," was all she said.

Down the trail to the Three Mile Place Sophronia ran as fast as her feet could go, the bridle swinging beside her and knocking against her ankles at every step. She had plenty of time to think while she ran, and she blamed herself for leaving Straps so far from the house that he could not be ready at any moment to go for help for her sick father.

An hour later she came up the trail toward her home at the head of a strange procession. Behind Straps was "Old Joe," a Modoc Indian who lived near Bella Vista, and on each side of the pony he rode were strapped the front handles of a long



MOUNTED BEHIND THE INDIAN AND WAS GONE.—Page 564.

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canvas stretcher. Another pony, ridden by Joe's son, carried the rear handles.

The procession halted in front of the Powers' cabin, where the Indian boy freed his pony from the stretcher. Then "Old Joe" went into the house to help Mrs. Powers make the sick man ready for his long journey to Weaverville, thirty miles away. Sophronia was not there to help—for she and the boy were travelling the trail to Kooser's at a hard gallop.

They did not stop at the house when they reached it, but went hurrying on to the camp of the city people in the alfalfa. When they rode in, Sophronia slipped from her donkey's back and ran forward to where the city gentleman was standing. "Please, sir," she said, panting with her hard ride, "please, sir, I'm willin' tuh sell Straps." She held out the bridle reins to him, her face very pale but determined.

"W-h-a-t!" cried the city gentleman, gazing down in astonishment at the little pink apron, "you're willing to sell your donkey? Well, well, well!"

"Yes, sir," said Sophronia; "pa's sick an' ma needs the money."

The city gentleman put his hand into his pocket very slowly and drew out a big twenty-dollar piece. "And you're selling him to help," he said, holding out the gold. "Well, you *are* a brave little woman."

Sophronia took the money and, holding it very tightly in one fist, turned to give Straps a good-by kiss. "Dear Straps," she said, putting her arms around the long, soft nose, "good-by." She laid her wet cheek against him for a moment, kissed him, and then without a word mounted behind the Indian—and was gone!

It was the boy who gave Mrs. Powers the twenty-dollar piece, and she took it in great surprise. There was no time to ask questions, however, and she put on her bonnet as quickly as she could and helped the Indians lift her husband into the stretcher. They were ready for the journey to Weaverville.

But where was Sophronia, who was to ride the horse in the lead? Mrs. Powers, calling loudly, began to search for her everywhere. After looking through both rooms, she went to the back door and shouted toward the barn. There was no answer. Then she hurried out to see if anything had happened to the child. As she turned the corner and came in sight of the stall that had been the home of the little donkey so long, she saw her. Curled up and shaking with sobs, Sophronia lay on the straw-covered ground, her face hidden in Straps's old saddle blanket.

One afternoon, four weeks later, Sophronia sat on the stake-and-rider fence in front of the cabin, thoughtfully swinging her feet. She was thinking of Straps and wondering where he was. She knew the city folks had gone, and, of course, they had taken him with them—out into the big world that she and he had viewed so often from the top of Bella Vista. So she would never see him again, ride the brown back with its wonderful cross, or pull the long, silky ears. And at the thought, with swimming eyes and quivering lips, she drew her sunbonnet far over her face.

Just then she felt a hand gently touch her shoulder, and her father spoke. "Wall, Suffronee," he said, "isn't this th' purtiest day? Sh'u'd think ye'd be off ridin' aroun' on Straps instead of sittin' here. Whar is the little feller, enyway?"

She hesitated a moment before she answered. "He's gone," she said at last.

"Gone!" exclaimed her father, "whar?"

"I—I—sol' 'im," faltered Sophronia, "when ye was sick."

Mr. Powers did not answer. But as he leaned against the fence, the tall pines and the manzanitas blurred and danced before him and he cleared his throat several times.

Then, in the long pause that followed Sophronia suddenly lifted her head and listened. What was that? From up the trail had sounded a harsh, prolonged sawing like the big wheel of a lumber mill: "Haw-hee-haw." Her heart thumped wildly against her pink apron as she strained her eyes toward the edge of woods, listening eagerly for a second cry. There it was again! "Haw-hee-haw." Could it be?—yes, it was—Straps's voice!

Sophronia nearly fell off the fence in her excitement; and by the time Straps had come into sight across the clearing, she was running like mad to meet him, calling his name at every breath. Mr. Kooser was on his back and let him come at a gallop.

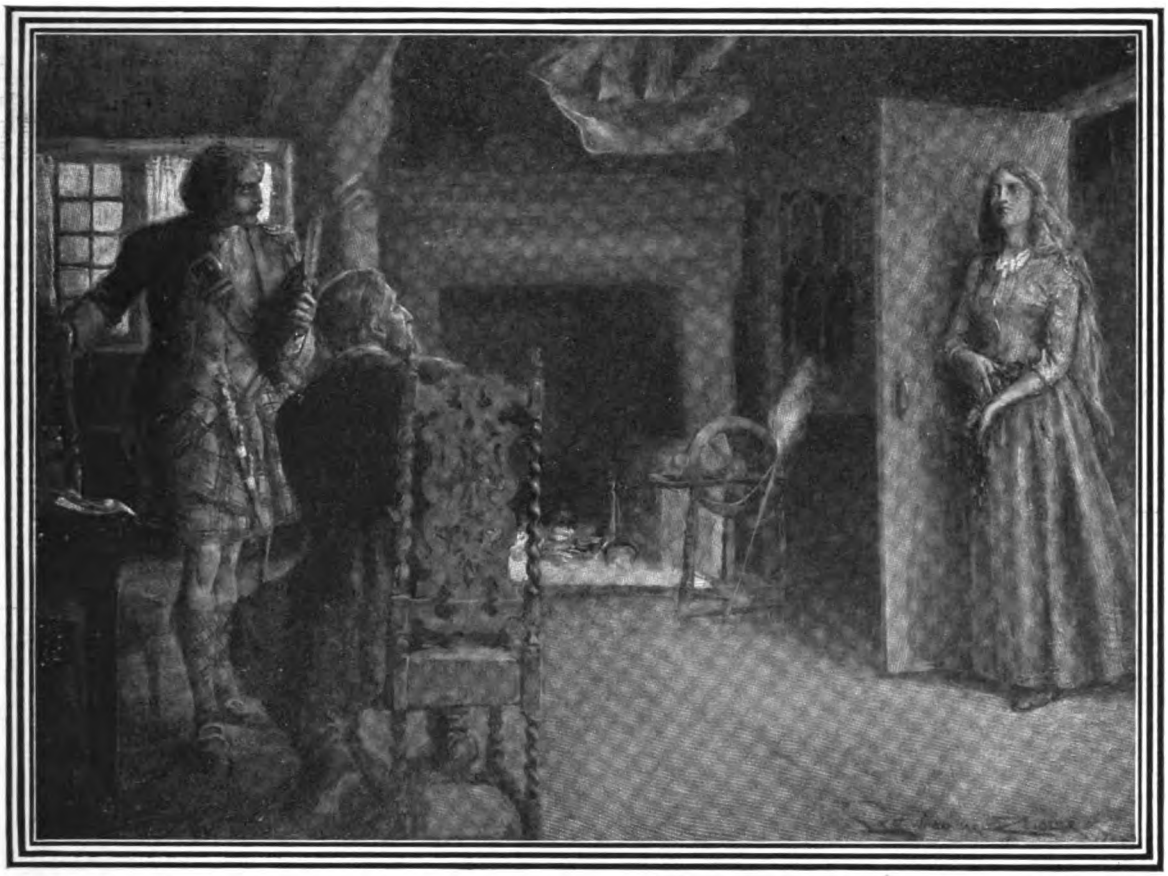
A moment of joyous rushing together, and Sophronia had her arms around the donkey's neck and was kissing him and sobbing in pure happiness.

"He's yourn," said Mr. Kooser as he dismounted; "take 'im." Then he turned to Mr. Powers, who had come up. "Le's go in," he said, "I reckon they'll want to talk a spell. Ye see," he went on as they started for the house, "I brung 'im daown 'cause that city man sed tuh me, sed he, 'Thet little Powers kid was so brave an' onselfish, thet I'll jes' leave her this here donkey as a present when I go—tuh kinda square things up."



CURLED UP AND SHAKING WITH SOBS, SOPHRONIA LAY ON THE STRAW-COVERED GROUND.

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THE DOOR MOVED SLOWLY INWARD, AND THYRA VARRICK STOOD IN THE OPEN SPACE—Page 567.

Thyra Varrick

A Love Story

By Amelia E. Barr

SYNOPSIS OF FIRST INSTALMENT

[To the Highlands of Scotland, in the Spring of 1745, comes Hector MacDonald, a messenger of Prince Charlie, to enlist support in another Stuart rising. From the house of Murdo MacArgall, chief of the clan MacArgall, with whose grand-daughter, Sara, he has long been in love, MacDonald is summoned to the castle of the Master of Nairn, another admirer of Sara MacArgall, who informs MacDonald that his commission from the Prince has been revoked in Nairn's favor. MacDonald determines to hasten to France to ask the Pretender the reason he has been superseded. On his way, acting under a sudden impulse, he stops at Orkney, the home of "lovely, lovely Thyra Varrick," to gather, if possible, where others had failed, adherents for the Stuart cause.]

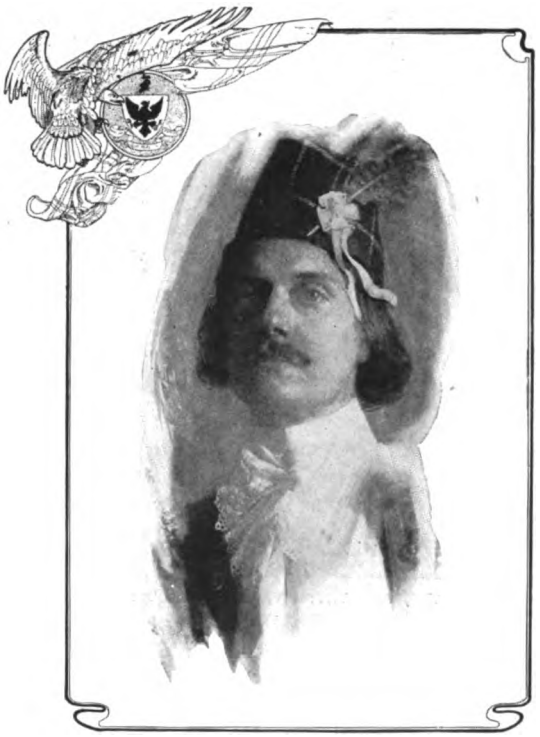
AT THURSO it was easy to get a passage northward, and soon after midnight on the following day Hector saw the wonderful cliffs of Hoy; bleak, cold, clear-cut against the gray north sky. A whispering mystery pervaded everything. The mellow beauty of yesterday was mingling with the dawn of another morning, and the aurora waving, in fantastic shapes of marvellous colors, its spears of light from east to west, from the horizon to the zenith. The unbroken stillness of the sea and sky was ghostly and magical; but a little later the air was thick with millions of sea birds, thick as with snow in a snowstorm; and then amid the aerial clamor, and unceasing beat and whirr of wings, came the slow, wonderful sunrise, and the changing of the colorless water to deep blue, and the modified radiance of the misty day—dawn. Every Highlander is at heart a poet, and Hector's soul drank this beauty gladly, as slowly the white-winged vessel stole through the mist, till she dropped her anchor in the noble bay of the old, old, town of Kirkwall.

By this time the sun had fully risen, and he saw the capital of the Orkneys, with the massive Cathedral of Saint Magnus looming grandly over it. Up through the narrow flagged streets he went, to a comfortable inn in the Parliament Close, being filled anew at every step with a strange sense, that somehow, and at some time, he had been in the place before. He was in fact walking back into antiquity and seeing a city yet in the twilight of the Sagas. The Norse atmosphere of men and things, was in all the gray, still streets, and the Norse murmur was in the cold, bright sea, as it beat against the lowly land—the Fortunate Isles.

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He felt singularly at home, and with a lighter heart than he had known for many days, ate and drank, and made the necessary arrangements for his comfort. The place pleased him, and the few men he had met at the pier when he landed, pleased him—mighty, modest, blue-eyed giants, who looked him straight in the face without a shadow of unkindness, bowing gravely as they did so. He was astonished. He had yet to learn that Norse fishers are gentlemen. So light as his heart had become! What could it mean? He concluded it was Sara, and yet he had not thought as much of Sara as of his own affairs; and this morning as he looked into the queer streets, little more than a yard wide, and watched the men and women he saw in them, he felt as if he had left Sara in a world far and far away from him.

The sense of isolation was comforting. His soul had been wounded and needed this retirement. He began at once to cast off that sense of injury which had made him so unhappy and purposeless. At Thurso he had written to Sara, telling her he was going to see Prince Charles. In this letter he spoke bitterly of the Master of Nairn, and confided to her his interference with his commission. He knew that Sara would place Nairn's ill-will to jealousy, and so he insured him an unpleasant refusal if he tried in Hector's absence to press his own suit. He sent this letter by a special messenger, and the thought of the gold paid for the service brought him to a consideration of his finances. He took his money from the various places in which he carried it, and found that he had with him nearly two hundred pounds; a sum that would last him indefinitely in that primitive life. Besides which, there were five hundred pounds to his credit in the Bank at Inverness. On the whole, then, he felt that he might take his ease, and rest, and grow strong in heart before beginning the canvass, which was to make Charles Stuart ashamed of his ingratitude and want of foresight.



HECTOR MACDONALD.

Suddenly he recollected the royal letter given him to "our trusty friend, Captain Paul Varrick," and with remembrance, very naturally, Revan MacArgall's comment on its uselessness, and his ejaculation on the beauty of Paul Varrick's daughter, "*lovely, lovely Thyra Varrick!*" He said the words over three or four times, and they tasted sweet on his lips; and he resolved very soon to test the Captain's loyalty, and see his daughter's beauty. It was mere curiosity so far as the daughter was concerned; he was sure of that; no woman on earth could depose Sara from her place as mistress of his heart and life. And he sat dreaming of the charming girl, until he was compelled to utter her name aloud, in order to satisfy a little his longing for her presence.

His dream of Sara was broken by a fisher singing a Norse fishing song. He went to the window and looked out. The man was going down the street with oars over his shoulder, and a tall, fair girl walked at his side. She walked like a princess, and spoke to her companion as one used to be obeyed. Hector was interested, it was so different to the attitude of the Highland fisher-women. He put on his cap and walked after them to the pier; then he saw that the fishing boats were leaving the harbor; hundreds of them going silently out to sea in that exquisite light, that was neither dayshine nor moonshine. And in all the open doorways women were standing, watching with long, serious gaze the last glimmer of the white sails.

He went back to the inn like a man in dreamland and sat long at his window. The stillness of the place was remarkable, and it induced in him a delicious content, such as he had never felt before; and yet through its restful peace the thought of war drifted. If he could only raise a regiment of such men as he had seen, for Prince Charles, what a triumph it would be! He took out the Prince's letter to Captain Varrick and looked at it thoughtfully. He had not been counter-ordered on this subject; Nairn had not spoken of Captain Varrick; and he felt that he might lawfully consider himself as yet bound to fulfil the instruction of the Prince respecting what was to be effected through the Orcadian.

In the morning he dressed himself with great care. Travelling he had worn a cloth suit of the style usual to the gentlemen of the period, but in going to call on Varrick he assumed the tartan, which testified to his nationality and his politics. He told himself that, being a royal messenger, it was fitting he should do so; but vanity had her full share in his decision. He knew that the splendid coloring and picturesque make of his Highland dress added much to his natural good looks, and though he was going about the business of kings, he was very much influenced by the memory of Revan's glowing ejaculation, "*lovely, lovely Thyra Varrick!*"

His appearance attracted great attention. The women, sitting with their water jugs by the fountains, looked at him with modestly open admiration; the men gave him by their salutation both welcome and respect; and he stayed one of them, and asked the way to Captain Varrick's house. He was pointed out a rambling grey stone dwelling which he reached by the sea-shore; in fact, though it was beyond the boundary of the high tides, it stood boldly on its granite ledge, directly over a rocky beach covered with tangle and brilliant red seaweed.

The Captain was standing at the door smoking and watching the sea. He was always watching the sea. He had no faith in its smiles, and no fear of its wrath; but it was a habit of his blood never to give it a chance to get the better of him. Just then he was looking at its dimpling surface with toleration; there was no immediate warfare between them. A lustrously white bird lay on the blue water, and a multitude of terns, like handsome feathers, were balancing themselves upon the little breakers, swiftly weaving their wings together. He had a smile for the birds, but his interest was fixed on a large ship, which, with all canvas set, was lazily dropping away to the South.

The appearance of Hector diverted his attention. A frown passed over his face as he noticed the dress of the Gael, and he did not go a few steps to meet him, as was his custom when a welcome visitor was nearing his dwelling. He was a man thick set and broad faced, swift eyed and ruddy fair, with the frank, fearless manner of a North Sea rover; and as Hector came near, he was the first to speak:

"A good day, sir," he said; "whom, then, dost thou seek?" His voice was the hoarse, melancholy voice of a constant seafarer, and his tone brusque but courteous.

"I am sent to see one Captain Paul Varrick."

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"I am the man. At whose bidding has thou come to seek Paul Varrick?"

Hector then handed him the Prince's letter, and he read it without any appearance of pride or pleasure, holding it in his hand afterward some moments before he said, "These tidings have already been heard far and wide."

"The Prince relies on your help in some matters of importance, Captain. I know so much."

"I am ever good at need, to my friends, sir; but Prince Charles is not my friend. I have washed my hands of him. He has lost me a ship, and in this letter he makes no mention of the money he owes me. For him I will no more fly in the face of good-fortune?"

"You will think of the matter, Captain, and later you may change your mind."

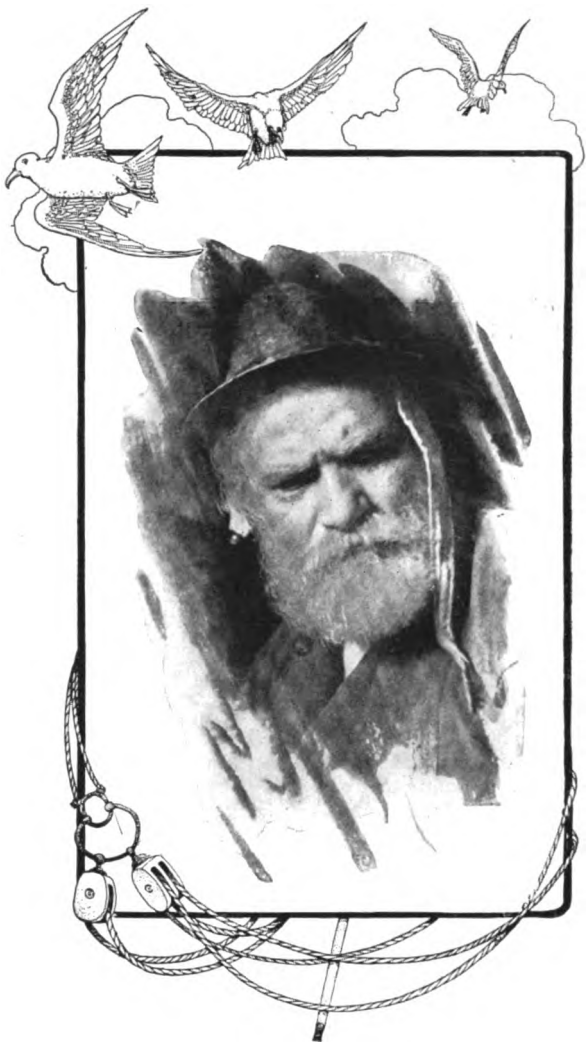
"Later I shall wax to no more folly. My mind is fixed. I will let this man alone. I will not back him up in any way; not while my life days last. But come thou into my house and I will talk with thee. I can tell thee one thing: I am in no hurry to meet trouble. And as for these Stuarts, their evil destiny follows them, even in their dreams. Something, or some one, always stands in their way—even the winds of Heaven are against them. No mortal man can help their quarrel. Come in and rest thee. What is thy name?"

"Hector MacDonald."

"Thou art a man of many friends. Come into my house."

They turned into a flagged passage, and Varrick opened a door at his right hand. It let into a room which caused an involuntary exclamation of pleasure from Hector—a large room with a fire of peat and driftwood on the stone hearth, and much handsome furniture of oak, elaborately carved. But these things were only background for curious and valuable ornaments from many parts of the world; costly porcelain from Holland and China, corals and Venetian work from the Middle Sea, birds of marvellous plumage in glass cases, dried flying fish, treasures of amber from the Baltic and of gorgeous shells and seaweeds from the tropics; and mingling with all, the ivory and sandalwood, the strange bowls, and boxes and beads, and little gods, which were the spoils from the sacred cities of the Ganges; cities then ruled by native princes, full of perils and malign enchantments, remote and unsubstantial as ancient fables.

Every strange object was a text for Varrick; and as he shortly indicated the story of each, he revealed the fact that his own story must be one of marvellous and romantic adventure. But at this hour Hector was most anxious to secure the friendship and help of such a man for the cause of the Stuarts. He talked to no purpose. Varrick only reiterated the fact, that in his experiences with that royal family he had found them ungrateful and unreliable. He had already lost money by meddling in their affairs, and he would have no more dealings with them.



PAUL VARRICK.

"I hired them the 'Sea King'—a good ship," he continued; "and I bought five hundred stands of arms for the man who calls himself King James; and here come orders for 'our trusty servant' to find another ship, and no mention of the debt owing me. I think it no honor to give my money to the Stuarts; and it is not my pleasure to peril my life for them. As a family, they are being cut down, as one would cut down a tree, joint by joint, but the last crash will come, and I care not to be near it."

"Then you will not help at all? Oh, yes, you will surely help?"

"I will neither back the Stuarts, nor go against them. There is a broad way between these two ways."

As he spoke the door moved slowly inward, and Thyra Varrick stood in the open space. In a moment her eyes caught Hector's eyes, and then it was, as Revan said it would be, he was spellbound by her loveliness, and his whole being absorbed by her astonishing beauty.

She was very tall, and nobly formed. Her hair was of rich, light-brown color and, though partially confined by an amber comb on the top of her head, fell in long, bright waves about her; blown by the sea winds into the most picturesque confusion. Her face was oval in form, her features perfect, her complexion beyond expression delicate and lovely. Her eyes were deeply violet in color, mysterious, fascinating and shaded by long lashes; and her mouth, shaped like Cupid's bow, was rosy, smiling and tender. Without a doubt she was fleshly perfect; and she apparently owed little to her dress, which was only a dark-blue flannel gown, closed to her white throat and falling to her feet. But as she stood thus in the open door, with one hand full of tangle and purple and scarlet seaweeds, she was a revelation of womanly loveliness, of visible feminine sweetness, that subjugated the heart by its simple presence.

A fierce, abrupt passion, flaming up at the first sight of her, took entire possession of Hector. All his past was consumed to ashes by it. His home in the Hebrides, his Prince in Paris, his love in the strath of MacArgall, they were tales that were told and forgotten. In an instant he became the thrall of a passion so great, and so importunate, that was as resistless as one of the great forces of Nature.

Varrick ceased speaking; he saw that Hector had become all sight, and that he heard nothing that was said. Then there came an instant of that strange silence, when all understand that a star is rising or falling, that a fight is over, or a destiny decided. In this case, it was Hector's destiny. This moment had been waiting for him, and Thyra's first glance warned him of it. The captain understood it as it related to himself. He smiled sarcastically; he was quite aware of his daughter's beauty and of the power it exercised; but his look at Hector said as plainly as words could have done:

"So, then, this is thy loyalty. A woman drives it into a

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corner at once. It is just as I thought." But he rose and said, "Thyra, this is Major MacDonald. Give him some welcome," and she lifted her eyes to his eager gaze, and in that moment he wished to kiss her ten thousand times.

Then Thyra went to hang up the long strand of tangle behind the parlor door, saying, "It is to tell us how the weather is going to be." And Hector pretended ignorance, and so he went to her side and watched her, and even touched her hand, while his soul drank in her simple words:

"Hast thou not heard that if the tangle be wet then we shall have rain; and if it be dry then we shall have sunshine?"

He had heard it from his childhood, but from Thyra's lips it seemed a new and wonderful fact. Then the tangle fell, and they lifted it together, and together hung it up again, laughing like children at play. And there was no human reason at all for their laughter, only destiny. The captain watched them with a grim sarcasm. Many a man he had seen smitten like Hector, and for none of them was he sorry but for Robert Thorson. Robert he loved in his masterful way, and it was to Robert Thorson he was determined to give Thyra, when he would make up his mind to give her to anyone.

He sat still and watched them, watched Thyra go to a mirror and confine with exquisite art her golden, wind-blown hair with her amber comb. Her uplifted arms, her stately form, her radiant face, made her a living picture that held Hector spellbound. He forgot Captain Varrick entirely, and Varrick scornfully remembered how anxious he had been to please him, and with what interest he had listened to his tales of strange cities, and sea wonders, and adventures.

Just at this time Thyra had begun to spread the table for the midday meal, and it was a charming sight to Hector to see her hands among the white linen, and glass and china; to see her cutting the bread, and making the butter into little crinkled pats, but as Paul Varrick did not ask him to eat with them, it was evidently time to go away. He made the best of the leave-taking. It gave him an opportunity of exhibiting his fine person, and manners, and even dress, and he took every advantage of it; but Thyra's manner indicated no special or unusual interest. She gave him one glance that thrilled him to the centre of his being, and appeared to be quite unconscious that she had done so. It was apparently a mere digression from the more important affair of the dinner-table. But at the last moment Varrick's heart troubled him; he felt that he was wanting in the national virtue of his country—hospitality; and he tried to atone for it, by an adieu which invited a future and more friendly intercourse.

For a moment Thyra looked at Hector as he stood with her father outside the door. It was the Glengarry cap with its eagle feather that attracted attention. "What a becoming head-dress!" she thought; "it makes a man look like a man should look. And he is truly very much to my liking; how black are his eyes! and his mustache! None of our men wear the mustache; it is very becoming. I must go and tell cousin Maran about him."

Such were her thoughts, and a dreamy smile of satisfaction accompanied them. But as her father re-entered the house, she put both thoughts and smile away, and met his fatherly nod and steady look of inquiry with one of the most ordinary kind, affectionate and confidential, but indicating no particular concern or curiosity.

He was silent a few minutes, but restless; walking about the room, and lifting and putting down various little ornaments of which he was usually very careful. Thyra knew better than open the conversation; she went quietly about her duties, humming to herself and, when they were finished, drew forward her wheel and distaff and sat down to spin until dinner was served.

"Asta is so slow," she remarked. "She is ever late with the meat. She is little to my mind."

"Then rid thyself of her. Who is to thy mind? What did you think of the young man that has just been here? Is he not much of a man?"

"I have known all my life good men, and men good to see, so then, I am not out of my senses about a tartan kilt and a velvet jacket and an eagle's feather."

"That is the truth, Thyra. Thou art one of the wise women, and God knows how few they be. Now there is Robert Thorson—if he were dressed like a Gael he would look——"

"Like a fool! Robert in his blue flannel is twice the man this dandy Gael could ever be."

"Yet I advise thee to be careful of him. Thou art a very cat of a woman, and his heart, I see is to be a very mouse in thy claws. Mind this, he will be hard to deal with, fickle yet obstinate—and on some day the catcher is caught."

Thyra laughed merrily as she answered, "If I am not caught till this Gael catch me, I shall go free to the grave. What heart I have is thine only."

"But the time comes for all girls to marry, and I think thou had better name thy wedding day; then I will speak to Robert Thorson, and he shall make thee a wife."

"I will not leave thee, father—not yet. And I am not sure about Robert; a girl should be in love with her husband. I know not anything about love. Wert thou ever in love, father?"

"I have loved once—yes!"

"Then I also wish to love once."

"I fear this young Highlandman. It was easy to see he went over head in love with thee. And he would be nothing to my wish. I tell thee plainly he shall not have thee! Many things I have against him. He is not of thy race, and he is not of thy rank. He has lived with princes, and in camps and courts, and there is not a prouder clan in the wide world than these MacDonalds. I dreamed a dream last night, and this man was in it. I like it not."

"Well, father, nothing will come from him. There is little risk of that. But he is a man to be much noticed, and I will not be put behind. Thou would like it so. If I am not civil to him, very civil indeed, some others will be. As thou knowest, there are plenty of pretty girls in Kirkwall, and a man so unlike other men will not be let alone by them. It is to our house he came first; and I am not in the mind of letting any other woman take a lover from me. Would thou like to be outsailed?"

"Thou hast too many lovers already; so it goes that people speak ill of thee."

"Few women do people speak well of."

"Well, the rumor has gone abroad that thou and Robert are to be man and wife."

"If Robert is the worst fate I have to bear, lightly shall I bear it; but there is a right and a wrong time for all things, and it is not the right marrying time with me. I am not weary of thee yet, father; for there is none like thee."

Varrick looked happy at her words, and he stood still a moment and looked at his lovely daughter smiling, and spinning, and saying such pleasant words to him. He had no heart to urge her further. He had, indeed, little to lean upon, but he had at least let Thyra know that there could be no question of marriage between her and the stranger; and she had never yet disobeyed him in anything. Why, then, should he distrust her on his own fears? That would be a manifest injustice.

So the days wore fretlessly on, and Thyra sat spinning to her thoughts—the long, long thoughts of youth and hope. But after the evening meal Captain Varrick walked down to the pier to see the boats go out, and Thyra knew it was his custom to stop at the inn afterward and drink a glass of toddy, and smoke a pipe with such of his acquaintances as happened to be present. Therefore, as soon as he was out of sight, she said to herself:

"Now I shall go and tell cousin Maran all about this young man. And what I do not know she will find out; and it will be something new for us to talk about."

She did as she was minded, and her light, swift steps soon took her to a house about half a mile further up the beach; the dwelling of the well-to-do widow of Captain Christian Flett, first cousin of Captain Paul Varrick. Maran Flett had been the friend and confidant of Thyra for many years. She was old enough to be Thyra's mother, but per-

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haps of this very circumstance the affection of the older woman was all the more motherly and sincere. There was no room in their intercourse for rivalry of any kind; and the girl's great beauty and many lovers were a source of supreme pride and interest to Mistress Flett.

She saw Thyra coming and went to meet her. And Thyra quickened her steps and was soon in the arms of the rosy-faced middle-aged woman. She was not an Orcadian. Captain Flett had met her in a Fife village, where his vessel had been driven by stress of weather; and he thought so highly of her Scotch beauty and shrewd common-sense that he had gone back there voluntarily the next year to ask her to marry him. She had lived very happily for some years with her Norse husband; and now lived very happily on the little estate and comfortable sum of money which he had left her.

Only one trouble had come to her—Captain Varrick's indifference to her. She thought it the most natural thing in the world that, being a widower, he would marry his cousin's widow. People generally thought so, and she had suffered much mortification from the failure of the evidently fair arrangement. Indeed, it was whispered Paul Varrick had made his indifference more positive and pronounced than was necessary; though some asserted Maran's too effusive affection deserved the abrupt rejection it received. But years had apparently healed this wound, and if Maran did not visit Paul's house, except on such occasions as included all his acquaintances, Thyra was constantly with her, and that without Paul's opposition or even limitation; so that the habit of affection was both warm and confidential.

"Dear Maran," said Thyra, "how goes it with thee to-day? I was coming before but——"

"I am not bad, considering—and why didn't you come before? You left Barbara Valzain to tell me of the visitor you had. She is an ill-bred, forwardsome girl and I told her, if she could only learn to hold her tongue, such a thing as a husband might cast up for her."

"I will tell thee why I did not come sooner, Maran. I thought the visitor might come back in the afternoon, but he did not; and, besides, father does not like him because he is a Scot and an upholder of the Stuarts."

"Your father is a narrow-minded man anent some things, Thyra. I have no objections to the Stuarts if they would only win; but I think it right to hold with the side that is uppermost. It is natural to believe Providence knows best what is good for Scotland. Many a time my father—honest man—used to say, 'you may cast more bread on the Stuart water than you'll ever find again.' No, no; at present I'm for the Hanovers; I would be for the Stuarts if they were in power; but as things are, they can never do me any good."

"I care neither for one nor the other. I am for the Highlander that came to-day. He is a beautiful man, and no other girl shall take him from me."

"You will be having your fun, Thyra, no matter who suffers, but come ben the house, and tell me all about him."



THYRA VARRICK.

Then it was evident that Thyra, in spite of her apparent indifference, had taken good heed of the stranger—of his eyes and hair, his form and height, the expression of his handsome face, the clothes he wore, the gestures he made and his conversation with her father. She was in the midst of a description of him as he stood by her side hanging up the tangle, when there was the sound of swift footsteps approaching. Both women listened, and both said at the same moment.

"It is Robert Thorson."

He came into the room in his sea-beaten beauty, a man straight-faced, wise of speech, swift of action, masterful and generous. He could swim like a seal and was the fastest runner in the Islands; his yellow hair was crisp and curly with sea salt, and his blue shirt open at the throat—a modest, shy hero, of great size and strength, who had been to regions of tremendous heat and tremendous cold, and shirked the trial of neither. With every kind of life pertaining to the sea Robert was familiar; but most of all, he was a notable whale fisher, a brave harpooner, trampling over mountains of ice, triumphing over sea monsters that smashed his boat with a blow, and running out in league-long chases a thousand fathoms of line. Paul Varrick trusted him like his own soul, and they owned together a boat for the deep sea fishing, to which they had given the name of the "Meum and Tuum." And to this man Paul was willing to give Thyra, for he knew that Robert loved her with a great and true affection.

But the real hero is always modest; and Robert, who feared neither the monsters of the deep, nor heat, nor cold, nor stormy winds, and who had stood patient, watchful, calm at the helm in the hour of shipwreck, was shy and fearful in the presence of Thyra. He adored her and he trembled before her. He would have given his life to make her happy, but he could not find the courage to tell her so.

He had been quickly told of the Scot who visited his partner; and his beauty and fine appearance had been magnified to him. Then some instinct of his unselfish love warned him of some danger to Thyra, and learning that she had gone to her Cousin Flett's, he followed her there; hoping to walk home with her, and to find some suitable words to say.

As it happened, Thyra was in a mood for his company. She was not going to give up her old love even if a new love should have come into her life. She thought also that in walking home they might meet Hector. All the girls were yet at the public fountains; and in the bewitching light and glorious calm, who would not be out to enjoy the heavenly hours?

So she met Robert with a frank freedom of manner that almost intoxicated him with joy. She said, "Thou art the man I was wishing for! Wilt thou convoy me home"; and she stretched out her hand and he took it, and they went along the beach together like two happy children. Maran watched them with a look in her face that was not quite

pleasant, for there had suddenly entered her mind memories not favorable to either Paul Varrick or Robert Thorson.

"Here is a pretty kettle of fish," she said to herself, as she shut and locked her door, "and it is untelling what may come of it. If what Thyra says be half true, this Scot is a nonesuch in his line, and Robert Thorson is another in his line; and where will Paul Varrick come in between them? I am not sorry for Paul. I would like well to see him drink the cup of scorn he mixed for me. I mind yet that night I said a few loving words to him, and he stood up and buttoned his coat, and put on his hat, as if he was feared for me! I'm not forgetting it, Paul Varrick! It is a queer world, and if Thyra, who is a contrary creature, sets her heart on this Scot, I will not hinder true love, not I! He is a Scot, and I am a Scot, and Heaven knows these Norsemen have left off sucking their thumbs centuries gone by; they can fight their own battles, and take what they want without me helping them to it." To such thoughts she fell asleep, for it is the heart wounds inflicted by our fellow creatures that remain unhealed; while those that come from God are sanative, remedial and often strangely comforting.

And meanwhile, while Maran fretted her soul into troublous dreams, Thyra and Robert walked hand in hand along the sea shore. In the exquisite light they looked like Immortals. For once they were sweetly consonant, and there was little need of speech between them. Thyra's wordless presence was beatitude enough. But as they began to climb the rocks, Robert put Thyra's arm within his own, and he lifted her hand and kissed it, saying in a voice so low that it amazed him:

"Sweet Thyra, how I love thee!"

She looked up and smiled, and had he then been brave enough to clasp her to his heart, and kiss her lips, and ask her promise, it might perchance have been given—perchance! But, alas for love that misses its opportunity! Can it ever return and find that heavenly hour again? Or has Hope sown what Love shall never reap? Silently they reached the door of the Varrick house, and there they lingered, standing hand in hand, until Paul came out and said,

"It grows late, Robert, and there are many to-morrows."

And none of the three noticed the dark figure of Hector sitting at the foot of a great rock and watching them. But he was a link in that chain of invincible necessity which says to mortals, "Whatever is, could not but so have been."

CHAPTER THIRD

A Daughter of Concealment

If Hector had passed through the gates of reincarnation into Orkney, he could hardly have ignored more completely his previous existence. Any remembrance of it caused him to knit his brows, to rise hastily and plunge the more deeply into his present life. He found it full of interest. There was something tangible to overcome; something sweetly visible to win. He could thoroughly estimate his position, and if he carried it, his reward was a present and a lasting one even the love, and the hand, of the most beautiful creature he had ever seen. And Prince Charles's rewards were words cast into the air; nobody knew that he would ever redeem them; nobody really trusted that he would have the desire, or the honor, to redeem them.

Being a MacDonald, he was accustomed to the sight, and sound, and labor of the sea, and he took naturally to the life of the sea, which, indeed, in the Orkneys was one of continual romance and adventure, as well as of mere business and subsistence. From Kirkwall's deep harbor ships of great size went to and fro in the world; one had just returned from Madagascar; and there were two taking in their last fresh water and stores before proceeding to the extreme northern ports of America, with their supplies for the Hudson's Bay Company. Heroes of the floods and the wilderness, conquerors of terrific wild animals, patient bearers of hunger and cold, brave fighters of the cruel, wily, wild men of those regions, were in them; and Hector never wearied of the tales they could tell him.

It was soon noticed that Paul Varrick and Hector were much together; and men and women invented many reasons, mostly evil ones, for this companionship. Some said that Varrick was privately a Jacobite, a Stuart man; it was even possible that Hector had bought him, and in that case the Islands might be led into serious trouble. Women were sure that he wanted to marry Thyra to Hector. It was evident that the young man was rich and noble, and well known. Not a few supposed Hector might be Varrick's own son by some Scotch woman. His cousin Flett had married a Fife girl—who could tell what alliance Varrick might have formed in the strange countries he had visited? After all, Thyra might not be as rich as she thought she would be. The subject was a most serviceable topic for social gossip; it was so many-sided, taking in, not only Paul and Hector, and Thyra and Robert Thorson, but also Maran Flett; for Hector had quite captivated Varrick's cousin, and was living and boarding in her house.

But though everyone was talking of this singular friendship and its rapid growth, there was really nothing singular in it. Men of fifty years old are often greatly attracted by young men. If they are bright and handsome, of good birth and not in want of money, and yet desirous of the company of their elders, they pay them a very subtle and attractive compliment.

Among the men of his own age Paul found few to do him reverence. All of them had gone through difficulties and dangers they considered quite as remarkable as those of Varrick. Many of them thought Paul Varrick gave himself unnecessary admiration; others thought he assumed an air of superiority that had no foundation but money to rest on; and not a few looked down on him from the Kirk point of view, for he was not as mindful of Sabbath-Day ordinances as he should have been, nor as generous concerning stipends and religious expenses as people thought his wealth demanded. Therefore, Hector's frank admiration was pleasant to him. Had it been mere talk, he would not have been caught by any amount of praise; but the young man sought his company constantly; repeated his stories, and insisted on hearing them over again for the pleasure of the company. Indeed, he flattered him so naturally, that it would have been unnatural not to believe in applause so hearty and enthusiastic.

But Paul went no further than this; he was gratified, but only to a certain extent. His infatuation did not blind him to real interests at stake. He never for a moment lowered his estimation of Robert Thorson; never, for a moment, wavered in his resolve to have Robert, and no one but Robert, for his son-in-law. But Robert could not believe this, and he suffered accordingly; though neither by word or look had he revealed his anguish. He had a feeling that to give voice to his fears might give reality; he was almost angrily resolved to see no change in Thyra, to hear no change in her voice, to put from him, as nonsensical, anything like coolness in her manner. It was an article not only of faith in his heart, but of confidence in his existence, that Thyra could not, would not, break the unspoken contract between them; it was as inviolable and certain as life and death.

Paul Varrick warmly countenanced Robert in this position; and the sorrow and fear he had frequently seen of late in his eyes, when Thyra was with Hector, touched him to the quick, for he had encouraged Robert from the first and had privately promised him his daughter. Besides which, he was tenacious beyond expression of his word, or of any promise or obligation in which his word stood for a fact. He knew, also, that he could die comfortably if Thyra was Robert's wife; he was not at all sure he could live comfortably if she was the wife of Hector.

One evening growing toward the herring fishing, Paul walked down to the pier, hoping to see Robert. He found him on the "Meum and Tuum" busy at work among the nets, which were likely to be needed at any hour. Paul's heart smote him. Hector had been much with Thyra of late, and the lifted face of Robert was full of anxious sadness. He nodded and smiled faintly, but went on sorting the nets without a word.

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So Paul laid his arm across his shoulder and said,

"Art thou unhappy? What is there on thy mind? Does it not go well between us?"

Then Robert gave words to his trouble. "I thought" he said, "that thou of all mortal men would deal fairly with me."

"I will stand by thee while life lasts, Robert."

"I thought thou wert willing I should wed Thyra, but now, the rumor goes abroad that thou wilt give her to this stranger Scot. It is not like the rest of thy dealings with me."

"Dost thou think, Robert Thorson, that Paul Varrick will ever tread his word under his feet? Not one letter of what I have promised thee will I call back."

"Thy cousin Maran told me that the match is determined and that it was a great match, and to thy contentment."

"Maran's tongue seldom finds a true tale. That talk is like the rest of her lying. I have said I would give Thyra to thee for thy wife, and, by Saint Magnus! I will do it."

"Thy word is good enough, and great enough, without Saint Magnus to bind it. We are Christian men, and our 'yes' and 'no' is our oath."

"Be it so. Robert, thou art a good man, and will it please thee to marry Thyra?"

"Paul, thou knowest well, that all my life's joy is folded up in that day. But let Thyra say the word; that is her right."

"Then I will go home, and I will say my mind to Thyra this hour, and the upshot of our talk I will tell thee in the morning."

"And I pray thee be not hard with her. A few stiff words from thee may shut every door of her heart against me. I could not bear to lose all hope. Oh Paul, I know not what is best—to urge, or to wait."

"Thou knowest the saying of old about faint hearts and fair women. Fear not, I tell thee, on mine honor, thou shalt have Thyra to wife."

But who is strong enough to struggle against decided things? That night as soon as Paul went out, Thyra began to prepare herself for a visit to her cousin. But as soon as she did so a strange lassitude, a sudden indifference to the visit, came over her. She could not dress her hair, it was up and down with it, until her arms were tired and her head ached; and even then she was dissatisfied with results. She could not find her belt; Asta had not cleaned her shoes; there was a rent in her gown, and the right colored thread to mend it had disappeared. She felt as if her hands were crossed—she was dressing as we do in troublous dreams, when the Fates are undressing us as fast as we proceed. At length, with some temper, she took out her comb and said crossly, "Very well, then, do without it!" and so let her fair hair fall into the freedom it was apparently determined to have. Then she put back in their places the garments she could not manage, and in her simplest gown went to the open door of the house, and sat down on the topmost step.

"Why should I trouble myself for Maran?" she thought. "Let her get news from somebody else to-night. Last night I dressed myself and Hector was not there; he has got over the sea fever, and nothing but the fishing pleases him. Well, then, let him go to the boats, I will not run after him; he thinks himself above all other men in the Islands, so it seems to me. I will stay at home. My heart tells me this is the best way."



MARAN FLETT.

She sat still in the place she had chosen. There was no work, no book, in her hand, and she did not think of such a thing as knitting or reading. Her eyes were fixed upon some boats lying far out on the horizon, and she wondered in which one Hector was singing and telling stories, and making all the men wonder, and smile at his cleverness. He had become a great favorite with these silent Norse fishermen; for he paid his way generously into their boats, and was as good at work as he was clever and amusing in words. While they lay on the decks waiting for the fish to fill their nets, he would stir their hearts with tales of Fingal, or the songs of Ossian, but as soon as work was to be done, he would break a word in the middle, be on his feet and ready to help in a moment.

Thyra was intensely proud of his influence and intensely jealous of the men over whom it was exercised. During the few weeks which had elapsed since Hector's arrival, their intimacy had become very near and lover-like; and all the more dangerous because it was so carefully hid from Thyra's father. Hector was determined to win Thyra, but also determined to avoid the powerful obstacle of Paul's opposition. So he wooed the girl in all those sweet ways which Love teaches; he wooed her thus even in Paul Varrick's house and presence, finding many delightful opportunities, which by their very secrecy and reticence had that power, inscrutable and deep-reaching, which more candid and open endearments would have lacked.

She was deeply in love, but as yet did not herself know how deeply. A restless longing to be ever in Hector's presence consumed her; yet when they were together she was generally ill at ease, and half-resentful of his control. And, oh! when he was absent for a whole day, the world was void, and life desolate, and not to be borne! At such times she had began to say to herself "I am either in love or bereft of my wits; and Maran says he is going away in the Summer! Then I shall also go away, but it will be to the kirk yard; I know that things have come to this pass with me. But what is in my heart must be quiet. Oh, Hector! Hector!"

It was this intense secret love, and the thoughts it bred, that brought her to the hour and the place where Love and Sorrow were waiting for her. In that still, strange, heavenly twilight, sifted through with auroras, as she sat motionless, thinking, dreaming, longing, she suddenly heard some one coming. She stood up to listen. It was Hector! It was Hector! The Inner Woman told her at once, and she regarded the omen—told her with a hopelessness that was almost terror. For in the midst of her joy, tears sprang to her eyes; she trembled, she was as cold as death, premonitory grief and fear was in her soul; but she asked neither question nor advice from this august friend. Her heart throbbed wildly to the music of the approaching footsteps, and when Hector came close to her, he saw in her face and in her attitude that the hour so ardently desired had come.

For erect as she stood before him there was an undoubted though invisible, humility in her appearance. It was not in

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her unbound hair, or her dropped arms, or her timid greeting, it was her apprehending inner self that confessed resistance to Fate no longer possible. Thyra was unconscious of this spiritual defeat, this withdrawal, as it were, of her good angel; but Hector felt that all opposition had been removed; he did not ask how. His love instantly grew impetuous, and more imperative, as he joyfully understood that Thyra's heart was ready to surrender to his summons. Without question or permission he seated her at his side, and then gazed with rapture at her loveliness.

"Oh, beautiful Thyra! Oh, lovely Thyra! Oh, darling! darling! I love you! I love you! I love you!"

Softer, and lower, grew every word of this passionate declaration; and his arm was around her waist when he whispered the last word; and Thyra had a joy past believing—a joy wonderful, immeasurable, transporting! But with a strange contradiction she remained silent and apparently unmoved. He took her hands, he blessed her beauty, he wooed her with all those flaming, persuasive words the Gael can always bring from his heart to his lips. Not one of them fell to the ground. They burned in her heart, they leaped to her eyes, they loosened her tongue, and she lifted the full splendor of her face to his, and looked straight into his eyes:



ROBERT THORSON.

"Dear one!" she said, "the Good Being knows that I love thee!"

Then his soul sprang to her, and he kissed her from hands to mouth, and called her, "His wife! His sweet wife!" until his words grew faint with joy, and were broken on her lips with kisses, and then ceased in that divine silence that falling between lovers is the surest and sweetest of revealers. For in love it is thus—a look and a kiss—and all has been said. Oh, how wonderful is this mere fact of loving!

In this transporting hour they thought only of themselves. They forgot her father; Hector forgot Sara; and the New Love, glorying in its success, cast not one look behind to where the Old Love waited vainly for some token of faithfulness. Enfolded by each other's arms, their happy faces beaming with smiles of youthful felicity, shadeless, cloudless, saddened by no yesterdays and fearing no to-morrows.

This halcyon trance, this truce of sorrowful life, was interrupted by the harsh, melancholy voice of Paul Varrick singing ——

"Oh, the Sea! the Sea!
A cruel Mistress she.
Her winds are full of moans.
Her deeps of dead men's bones.
Oh, the Sea! the Sea!"

Thyra started up in the greatest alarm; "Now, Hector, thou must go!" she said; "indeed, thou must,"

"But I want to see the Captain. I must tell him."

"No, no, no! Thou must not say a word. Little thou knowest what sorrow it may bring to us. And to-night I beg thee to go away, to make haste—when my father is at singing point, he is masterful to talk to. Thou wilt not be able to manage him. Hector, I pray thee go quickly! It is the best way!"

Her eager, trembling voice, her anxious face, her urgent manner, were an imperative command. And Hector was not averse to put off a conversation whose satisfaction was, at least, doubtful. Indeed, his very appearance in that hour, triumphantly joyous and confident, would have provoked Paul. Thyra knew this, so with entreaties and embraces he kissed her, and slipped quietly away among the coast cliffs to Maran's house. But in that hour all roads were heavenly roads to Hector. The cliffs and the ocean, the lonely land under the glorious sky, the sleeping town, the dreamlike ships on the horizon—all these things seemed but part and parcel of his love and his felicity. For there is a mystical communion of touch between man and Nature; and the earth and the sea, and the heavens reflected in a thousand ways, the happiness Hector knew not how to express.

Paul came slowly homeward, singing and talking to himself; and Thyra had time to call up all the strength that joy had scattered. She resumed her seat on the step and, leaning her head against the lintel of the door, greeted her father with the air and manner of one weary with watching for him.

"I am later than my custom, Thyra," he said at once; "but as I was coming home I met Captain Yell, and for three years he has been away on the whaling grounds. Hast thou been alone?"

"I did not go to Maran's; I could not dress myself; I think the fairies were in my clothes—I was weary for thee."

"Good girl! To-night was a night by itself. It was Yell's night. Everyone was right glad to see him—a brisk brave man, well to do, a proper man in all things. In that he is like Robert. Wait a moment, I want to speak to thee."

"Father, I am sleepy."

"Put out the candle, and listen to what I say. I am not minded to let thee sleep, or to sleep myself, till I have said the words I promised to say. This night Robert Thorson asked me to give thee to him for his wife."

"There is no need that I should tell thee, father, Norse women give themselves away."

"With the consent of their parents; that is the first step with a good girl."

"Robert has never said the word 'wife' to me. Let him speak for himself; that is only right."

"He will speak fast enough. He knows, now, that he may do so. I have said thou shalt marry him, and so it shall be. I mean it."

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"I will not marry anyone just yet. Art thou tired of me? Never did I hear of a father bargaining away his daughter."

"I gave thee to a good man."

"And what did he give thee for the gift?"

"Thou'rt a temper trying woman. Listen to what I say. I have heard much ill report of thy doings lately."

"Why did thou not strike those who spoke ill of me? Because I am beautiful they hate and defame me, and thou wert not quick to defend me. I am much to be pitied."

"Well, then, if thou art to be pitied and defended, Robert Thorson is the man who can do it. When thou art married to him thou wilt not have me to jeer at."

"I am sorry I spoke those words; but when I hear thee saying 'Get married, get married,' I am downcast about it; so I do not say wise words. I am sorry to grieve thee."

"As for me, I forgive, for I love thee. But I have made up my mind about Robert. I have good ground to stand on in this matter, and I will not move an inch. Robert will speak to thee."

"Why should he? If thou hast given me away why should he speak? Thou hast made me in his eyes a thing, not a woman. Very well, if I marry him I will teach him that I am not a woman. Yes, I will do nothing to his pleasure."

"Thou wilt make a town's talk of thyself. I know well the secret of thy disobedience. It is Hector MacDonald. Do not think he will ever mate with thee. That is as likely as that the eagle and the gray gull should nest together. Moreover, Bor Black says that one told him McDonald was already betrothed to a Highland chief's daughter."

"And that is a lie."

"How can thou tell?"

"Now I see that he also has thy ill-will."

"I trouble not myself about him. He is good company for me but not for thee, and I may as well say now what I shall say later, it is time thou broke off going about with him. He is full of talk about princes and ladies; and to be short on this matter, many people have told my very self, to my face, that he makes love to thee. Is that a lie?"

"And what did thou say to that?"

"I said what I said."

"Well?"

"I said neither more nor less than I would rather see thee dead than the wife of Hector MacDonald. I said moreover thou wert promised to Robert Thorson. Pass thy word that thou wilt marry no one else."

"No, I will not do that. I will be free as thou art. Do I trouble thee about marrying? Yet many a time I have heard this and that about Vesta Skade, Norna Vedder and my cousin Maran."

"Wilt thou keep thy tongue in bridle? My marrying or not marrying is quite another affair. Thou art to marry Robert, and that before Winter comes again. Do not set about to thwart my plans, for I am able to bring this thing to pass. I have given it out that thou wilt marry Robert Thorson, and I will take no other thing in hand till it be done."

"Thou hast taken in hand a thing greater than thou can manage—without my will go with thine."

"I will do the thing I have said; if thou thwart me it will be worse for thee than thou dreamest."

"If thou threaten me I will do nothing; I will do nothing at all."

"It is thy bounden duty to obey me."

"Did not I tell thee I am bound to no man? I am as free as Magnus Varrick, who came here first of all the Varricks, because he would not be bound to obey even King Hacon."

"What is the use of talking; thou wilt be the wife of Robert Thorson. I will make that come to pass."

"Then thou wilt do something worth talking out. I am aching with sleep and the trouble thou hast laid on me; and I will go now."

"Go then, but for the time to come I will put little trust in thee. And why wilt thou strive against what is to be? It is sure to happen."

"The future will put that to the proof. I think thou hast forgotten how to love me! That Scot with whom thou now spends thy days has weaned thee from me. Before he came thou wert ever kind to Thyra; now thy good words are all for him. When wilt thou send him away? Or is he to take my place in thy heart? Yes, I have heard that he is thy own son; many have told me so, and that is the wherefore thou art ready to give me away to Robert Thorson. It is such a shame to me! I cannot show my face to my friends; thou art cruel, cruel, and my heart is like to break," and she threw herself on the sofa and sobbed aloud.

And then that happened that always happens in such cases. Paul humbled himself before his lovely weeping child and said:

"I love thee! I do love thee, and that beyond all others. I have no child but thee; those who say I have I will reckon with. I seek only thy happiness—thy mother in Heaven, she knows that. Thyra! Thyra! Cease weeping. Wilt thou cease now, at once; thy tears blister my heart?"

"Thou dost love me, father?"

"As my life."

"Thou wilt always love me?"

"I swear it. Not while my life days last will I cease to love thee. I lay this vow in the hands of God."

At these words she rose, put her arms around his neck and kissed him, and then they parted. She thought she had conquered. But as Paul undressed that night, he muttered to himself:

"My heart tells me what she would not tell me. Where there is smoke there is fire. Lovely and dear is Thyra Varrick, but also she is a woman, and therefore a Daughter of Concealment."

(To be continued in the November number.)



AND SHE THREW HERSELF ON THE SOFA AND SOBBED ALOUD.

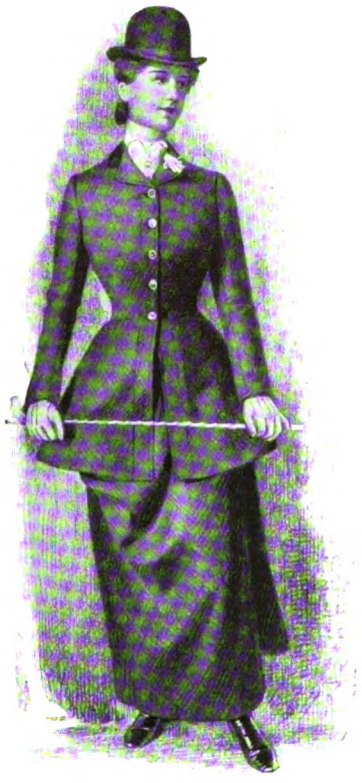
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Athletics for Women

A SERIES OF ARTICLES ON EXERCISING FOR HEALTH AND THE PERFECTION OF PHYSICAL DEVELOPMENT, WITH ILLUSTRATIONS TAKEN FROM LIFE

No. 9.—EQUESTRIANISM

BY BELLE BEACH





IF I should be allowed to enumerate all the ailments of both mind and body that riding is good for, I fear my eulogy would exceed the most comprehensive of patent-medicine advertisements. Riding tends to bring the body to a normal, healthy state; it is the secret of perpetual youth, for it keeps the body, the figure and the heart young. In addition, it teaches self-control, decision, and develops the will power. In short, for a healthy life, strength and the pursuit—and with a good horse the capture—of happiness, take riding.

I do not approve of very young children learning to ride. Seven years is the best age; before that a child's legs are so short that it is hard for it to keep its balance—and balance is one of the great laws of riding.

Although beginning as a child naturally gives one a great advantage, age should not be considered an impediment to a woman's learning to ride. I have known many women who had never been on a horse's back until they were forty years of age who, after a course or two of lessons, derived as much pleasure from the exercise as their children did.

Of course, the degree of excellence reached by a rider, whether she be young or old, depends much upon herself and whether she has been born with an aptitude for horsemanship; but being born with an aptitude is no more sufficient than to be endowed by Nature with a beautiful voice or a gift for painting. The voice must be cultivated, the artist must study, and so the rider must be trained.

Self-made riders are apt to scorn what we call form. Yet form is neither fad nor fashion but the recognized best way of doing some particular thing, and good form is absolutely necessary in riding and to make a finished horsewoman.

I earnestly hope that all parents who can afford it will consider riding as important a branch of their children's education as language and mathematics, dancing or music. For the development of the body there are many excellent exercises, but none to my mind equals riding. The healthy child takes to it naturally, and, the first difficulties overcome, it becomes her greatest pleasure, while to the delicate child it is often a salvation; through the vigorous exercise both brain and body are stimulated, morbidness is dispelled, and self-control and decision come with increasing ability to ride, for there are mental attributes as necessary in horsemanship as the proper use of the arms and legs.



"LADY BONNIE," A PERFECT TYPE OF LADIES' SADDLE HORSE.

Being a horsewoman and being "horsy" are not synonymous; neither does the one depend upon the other. Just as "fine feathers do not make fine birds," so do stable slang, groomish mannerisms or sporty clothes not indicate a good horsewoman. The greatest woman rider I know and the best judge of a horse is,

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II.—CORRECT POSITION OF THE LEGS.

mounted or dismounted, an unaffected, simple, sweet-voiced little lady.

RIDING ASTRIDE.—The advisability of women's riding astride has been much agitated lately, and the proper costume to wear discussed at length. For my part, I think and hope that the cross saddle for women is more or less a fad, for I cannot see a single advantage it possesses over the side saddle, for looks, good riding or safety; and I can see innumerable reasons why the side saddle is preferable. Many women at Aiken and other fashionable resorts have adopted the cross saddle for polo and hunting. In a game like polo, where much depends upon getting away rapidly, guiding quickly and riding straight at an object, a leg on each side of the horse is undoubtedly a help. Still, the game of polo, especially for women, is a very small item in connection with the art of riding.

If a woman sits on her side saddle properly, she is in no way distorted or strained. The position is perfectly normal and comfortable. She can get a better grip with the legs, and with these properly held her balance is assured. Most women are too heavy and wide at the hips and too short and thick from the hip to the knee either to look well or ride well astride. As for accidents in the side saddle, caused from hanging and dragging by skirt or stirrup, I can see no necessity for them if proper precaution be taken to have both of the safety kind.

Some people advocate the reversible saddle, but to my mind this is simply a notion and quite unnecessary for the normal person. If, I repeat, one sits properly and rides properly, there is no danger of curvature of the spine or any other ill from riding in the side saddle. For those who are determined to try the cross saddle mention will be made later of the best-appearing costume for the purpose.

THE PERFECT SADDLE HORSE.—The proper gaits for a saddle horse are the walk, trot and canter. The pace and single-foot are popular in the South and West, but while easy to ride they present an awkward appearance to both rider and horse. A woman's saddle horse should have a neck long enough to give length of rein; the withers should be sufficiently defined to keep the saddle in position; the length of the back in proportion to the saddle which is to cover it and the tail set high to give a good top line. The head should be wide between the eyes, and small, well-set and well-carried ears add much to the general appearance. (Illustration I.)



IV.—ANOTHER INCORRECT POSITION.

In selecting a horse be sure that he has a light mouth; there is nothing worse for a woman's riding, her hands, her comfort or her temper than a pulling horse. But remember, too, there is such a thing as too light a mouth. A horse that will not go against the bit or whose mouth you cannot feel at all is inclined to rear and rarely shows to good advantage.

THE PROPER SEAT.—The first lesson should be at a walk, with balance and correct position of the legs impressed upon the pupil. If a rider will bear in mind that a good seat and balance depend upon the proper position of the legs (illustration II), her hardest lesson will have been learned.



III.—AN INCORRECT POSITION.

The right leg should be well down on the saddle, and the right knee should pull back on the upper pommel. The grip with the right leg comes from underneath the knee and a little below it; the remainder of the right leg should hang at ease. This and nothing else gives the firm, square seat, and if the right knee is in the proper place, the right shoulder—the bane of so many women riders—will not be forward or down but in line, and the shoulders will be as square as a man's. The left knee should not be pressed up against the pommel or leaping horn, but should be held in firmly against the saddle in the same position as a man's knee. The stirrup foot should be held with the heel down and the toe up and turned a trifle in toward the horse's side. A very long stirrup is inclined to make a woman ride too far forward on her saddle and up on the horse's withers. (Illustrations III. and IV.)

If the foregoing instructions are observed, the rider will sit squarely and gracefully on her saddle, the proper amount of work will be done with the right leg and the right knee will stay firm in the canter, while all the work will not be done with the left leg and the weight will not be thrown on the stirrup. (Illustrations V. and VI.)

THE HANDS.—The hands should be held in line with the waist, neither above nor below, and the elbows in a straight line with the shoulders. Both hands should be kept in position and neither arm ever allowed to hang at the side. The whip or crop should be carried in the right hand, but one should always remember that if it becomes necessary to use this hand either for rearranging the dress or for gesturing that the whip should be transferred to the other. Raising a whip carelessly or flourishing it about is the cause of many accidents.

Light hands are a great gift, and if this is lacking every

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care should be taken to cultivate it; but with lightness should be combined firmness and a quick sympathy with the horse's mouth. In many cases it is the pulling rider, not the pulling horse. A sort of telegraphy seems to go from the rider's hands down the reins to the horse's mouth, and he usually knows if the rider is nervous or afraid, and rarely fails to take advantage of his knowledge; that is the reason why a horse will act like a brute with one rider yet go like a lamb with another.

The usual bridle is double bitted, with a curb and snaffle bit and curb and snaffle reins. The snaffle rein can be easily distinguished by the novice if she will remember that it is the rein that buckles in the middle, while the curb is stitched.

The left hand is the bridle hand. Pick the reins up with the right hand, separating snaffle and curb, with the snaffle on the outside, where it should always be held in ordinary riding; then grasp them with the left hand as follows: the snaffle reins outside the little or fourth finger and between the first and second fingers, the curb reins between the third and fourth fingers and the second and third, or, in other words, around the ring or third finger. The reins correctly placed between the fingers and adjusted to the proper length by the right hand, pass the ends through the palm of the hand from right to left and, placing them one upon the other in the position in which they belong, keep them firm by holding them with the thumb against the first finger. (Illustration VII.) The right hand should be placed before the left on the reins when both hands are in position. (Illustration VIII.)

When holding the reins in both hands (illustration IX.) place the snaffle outside the fourth finger and the curb between the fourth and third fingers. The position is the same for each hand.

Illustration X. shows a good method for riding a pulling horse or to bring a horse's head in position and keep it there. The curb reins are outside the fourth finger and between the fourth and third fingers, and the snaffle reins between the first and second fingers and the second and third.



V.—CORRECT APPEARANCE FROM THE BACK.



VI.—AN INCORRECT APPEARANCE FROM THE BACK, OFTEN SEEN.

When it is necessary to use a ring martingale on one's horse, I would suggest reversing the ordinary position of curb and snaffle; *i. e.*, place the curb outside and the snaffle inside, always remembering, of course, which is which.

MOUNTING AND DISMOUNTING.—In mounting from the ground first gather the reins in the right hand and place it on the upper pommel, grasp the leaping horn with the left hand and face slightly toward the horse's shoulder. Put the ball of the left foot in the groom's right hand (illustration XI.) and at an agreed signal straighten the left knee and at the same time spring from his hand as he gives a sudden upward impetus (illustration XII.). You will find yourself sitting on the saddle sidewise. Arrange your habit in place, put the right knee over the pommel (illustration XIII.), the left foot in the stirrup; have the habit straps adjusted and transfer the reins to the left hand. (Illustration XIV.)

Mounting from the ground requires some practice, not only on your part, but on the part of the person assisting you.

In mounting unaided from the ground lower the stirrup to the last hole, gather the reins in the left hand, grasp the upper pommel with the left hand and the back of the saddle with the right, put the left foot in the stirrup and spring quickly into the saddle; throw the right knee over the pommel and adjust the stirrup to its regular length. (Illustration XV.)

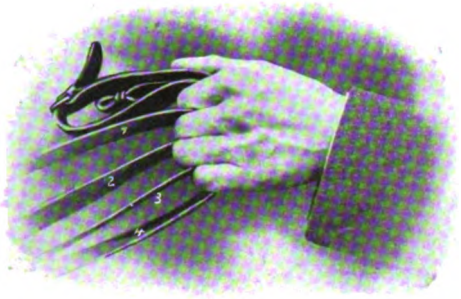
In dismounting, transfer the reins to the right hand, free the straps, release the foot from the stirrup, swing the right knee off the pommel—being sure that the skirt is free—place the hands on the pommels and drop lightly to the ground. (Illustration XVI.) If a groom is near to assist you, he will proffer his arm, stiffened and crooked at the elbow; as you dismount place your left hand on it lightly to steady yourself. (Illustration XVII.)

ACCIDENTS.—Many of the most serious accidents that

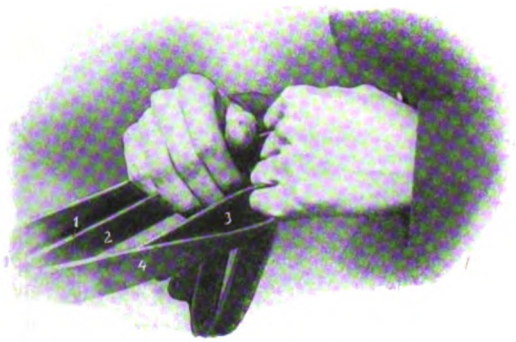
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have happened to women while riding have been caused by their being thrown off to the right of the horse and hanging, completely at the horse's mercy, by skirt or stirrup. If a horse shies to the right one should immediately throw the weight over to the left. This brings the legs back into position and restores the balance, whereas if one throws or allows the weight to go to the right the legs lose their grip, the balance cannot be regained and unless the skirt and stirrup are—as they always should be—safety, one will find herself hanging helpless.

If a horse in shying at an object succeeds in turning half way around, do not attempt to pull him back in the direction from which he has turned, but instead, bring him quickly around all the way until you have him facing once more in the direction he was originally going. Horses are like children and need to be managed, not bullied. If a horse rears, give him his head instantly and throw all the weight as far forward as you can; if he bucks, keep his head up by use of the snaffle. One should never strike a balky horse; it does no good and confirms him in the vice. Distract his attention or give him the impression that you wish him to stand, not by touching the bit but by the voice. Many times he is so surprised by lack of opposition and by finding his head free that he will start off of his own accord, with almost alarming suddenness. Opposition is a bad thing; a horse may be guilty of misbehavior, but if care be taken for a while that he is not put in a similar position he will probably forget all about it, whereas if he is forced into the position again for the sake of forcing him out of it, there is a strong chance of its becoming a habit. Of course, this does not apply to breaking a horse from fear of any object. A horse must realize you are his master, but he must be brought to this realization with discretion; decision of mind and strength of will will be quickly recognized by him and often save the necessity of a beating. Discretion is a great thing; a thorough knowledge of your own ability and of your horse's and a proper respect for both is a great lesson to learn, and another great and primary lesson is, never, under any circumstances to let go of the reins. If control of the horse is once lost, the rider is completely at his mercy.



1, 4.—SNAFFLE. 2, 3.—CURB.
VII.—REINS AS HELD IN THE LEFT HAND.



1, 4.—CURB. 2, 3.—SNAFFLE.
VIII.—POSITION OF THE HANDS WHEN BOTH ARE USED.



1, 4.—SNAFFLE. 2, 3.—CURB.
IX.—ANOTHER WAY THE REINS ARE HELD WHEN BOTH HANDS ARE USED.



1, 2.—SNAFFLE. 3, 4.—CURB.
X.—A FIRM GRIP, FOR A PULLING HORSE.

CORRECT DRESS.—A great deal has been said and written in regard to the correct dress for the saddle, yet how many women know and practise its two most important laws: first, to dress plainly and comfortably; second, to look well.

The habit must be well made, well fitted, of correct style and of best material. Safety skirts should always be worn. There are several different patents for these. One is practically an apron, which on the saddle gives the effect of a skirt; there is no back to it, and the legs are perfectly free and in direct contact with the saddle. This is a very good and safe pattern for hunting and country use but is most awkward when the rider is dismounted. Another is more like the ordinary habit skirt but with an open seam back of the legs and up around the pommel; this is provided with patent fasteners permitting it to be closed when the wearer is off the horse, and readily opened preparatory to mounting.

The regulation habit coat is tight fitting, single breasted, with five or six buttons, and made long enough to touch the horse in back. Last Spring a single-breasted, long, and somewhat loose coat with a fly front became very popular. Either of these is a sensible style to order when one confines herself to a single habit.

Covert coats should be made big and are very smart for outdoor riding. Norfolk jackets look well on slight women and children and are very comfortable for country use. The heavier cloth you select for the habit the better it will fit and wear and the longer keep its shape. Whipcords and rough dark materials are preferable. The simplicity of the habit in black cloth, shown in the left-hand illustration at the top of the first page of this article, commends it for park riding as well as for the show ring. Equally desirable for similar purposes is the design given in the illustration at the right, which is a pleasing example of the closely fitting styles.

Khaki, duck or crash habits are desirable for Summer.

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XI.—FIRST POSITION IN MOUNTING.

They stand tubbing and are very smart and cool. The coats of these may be made tight or loose fitting, as the wearer may prefer.

A black derby is the correct hat for Winter, a plain straw sailor for Summer, and sombreros are picturesque for some people in the far, far country. Of late a three-cornered hat has been popular, but it is not generally becoming. The hat should be large enough to set well down on the head and be kept in place by a broad elastic. Hat-pins should never be worn; they look bad and are dangerous in case of accident.



XII.—SECOND POSITION.

The hair should be worn plainly, either braided and tied at the neck with a ribbon or coiled securely low on the head.

Riding boots, for comfort's sake a size larger than every-day shoes, should be of calfskin or patent leather. To my mind the stiff or polo legged boot is best and smartest. With Summer habits tan boots should be worn or tan leggings over laced tan shoes. The boots, though, are always more comfortable than the leggings. Select your boots from a somewhat mannish last; the very pointed toe and high, narrow heel are no longer in vogue.

Gloves should be heavy, hand sewed, with one or two clasps, and always a size or two larger than those ordinarily worn.

The underclothes for riding should be as carefully considered as the outer garments. The corset or corset waist should be loose enough for absolute comfort and freedom. Balbriggan drawers, such as boys wear, and socks are best. Stockings should not be used, as they often wrinkle up and chafe, and elastics sometimes interfere with the circulation. Over the drawers may be worn either equestrian tights reaching to the ankle, or breeches. The riding breeches are made on the style of a man's riding breeches and of similar material, but care should be taken that the buttons on the cuffs are on the inside of the right leg, and on the outside of the left leg. After the tights or breeches are put on, draw on the boots.

Beneath the habit coat should be worn some kind of



XIII.—THIRD POSITION.

shirt-waist, and for neckwear I recommend an Ascot stock fastened with an appropriate pin. The linen collar and necktie are also very smart. With the pinning of the stock one's under dressing is complete, and one is ready to don the habit.

Light polo whips, or rattan or bamboo sticks are correct. All jewelry should be avoided. The jewelled whip passed away with the silk hat, the gauntlet glove and the shot-weighted riding habit.

COSTUME FOR THE CROSS SADDLE.—The under-dressing for riding in the cross saddle should be similar to



XIV.—MOUNTED.

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XV.—MOUNTING, UNAIDED.



XVI.—DISMOUNTING, UNAIDED.

that for the side saddle. Very baggy riding breeches and polo-legged boots should be worn. The stiff boot is better than the legging, as it does not show the shape of the leg. The coat should be single-breasted, rather loose fitting, and with quite full and very long skirts, coming below the knee when the wearer is mounted. The coat should be split up the back to allow the skirts to fall each side of the horse, and provided with two tabs which, when the rider is in the saddle, should be secured to a button on each knee. With the skirts of the coat fastened at the knee the whole thigh and upper leg are concealed, and nothing but a smart boot is visible. This is the neatest, smartest, most comfortable and most modest costume for riding astride.

RIDING IN HORSE SHOWS.—One of the most pleasing features of the up-to-date horse show, that goes far toward increasing the interest among both spectators and competitors, is the fact that women are beginning to ride their own entries. As this is comparatively a new departure a few hints, gleaned from much experience, may be of service. The first thing to realize is that you are riding in a horse show ring, and not taking part in a social event; the judges may be your friends, or your friend's friends, but they are there to judge horses and not the women riding them. Another golden rule is, "Obey your judges implicitly, in a courteous, lady-like way." If asked to walk your horse, walk him; to trot, trot; to canter, canter. If you are asked to trot in a straight line, do so, and not in a circle on your own account. When you are asked to back your horse, back him properly; and if to canter right and left—*i. e.*, first lead with the right leg and then at a signal change to the left—endeavor to make him carry out your instructions. If the horse is properly trained he will do all these things skilfully. If your horse shows bad manners do not tell the judges all about it.

It takes a considerable amount of patience and experience to become an expert shower of horses; but how much greater satisfaction there must be in riding your own pets to victory than to have an outsider share in their glory.



XVII.—DISMOUNTING, AIDED.

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A STORY OF ROSES

BY MARVIN DANA

WITH PICTURES BY C. M. RELYEA

IT WAS a wonderful garden, a garden where trees grew tall; where the foliage of the hedges wandered to form mysterious recesses; where the white walks threaded mazes of blooming flowers; where splendid roses lined the borders with gorgeous masses of color, flaming against the shadows beyond. The air moved gently, mingling the many perfumes. Apart from the dainty rustling of the leaves as they bent to the kiss of the breeze, the only sounds in the garden were the twittering of birds and the drowsy hum of bees.

There came at last the noise of light feet on the gravel, and a little girl appeared, walking listlessly. Her face was sad, for she was lonely. She had wearied of the birds and flowers, and now she knew not where to seek diversion. The little girl's name was Ida, and her home was in the mansion to which the garden belonged, where she lived with her widowed mother, alone save for the servants and her toys. But usually Ida was not lonely, for her mother loved her with a love that was a jealous passion. It was rarely that Mrs. Marsh left her child for more than a few moments, but to-day a matter of business had required her absence for some hours. So Ida was left alone, and she wearied of her solitude.



Carefully Ida peered about the garden. No; there was, there could be, none concealed within it. Out in the highway none was passing. Someone might be approaching, but she could not venture to the gate and there search, since this was forbidden by her mother.

Suddenly, it occurred to Ida that there was an unknown world beyond the wall on which the roses clung. She knew the grounds that bordered on the highroad, for she had often passed them when walking with her mother. But this wall where the roses grew was at the back of the garden, and Ida could not even guess as to what might lie in the mysterious region

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beyond. For lack of something else to do, Ida set herself to study out a means whereby she might look over the barrier. Near by a fir-tree grew, and the idea came to the child that by clambering aloft among its branches she would be able to see over the wall. For a little she hesitated, haunted by fear lest her mother might disapprove. But, she argued, her mother had never forbidden her to climb trees; therefore, she was free to do as she chose.

It was Ida's first attempt at an exploit of the sort. Always a delicate child and the constant companion of her mother, she had lacked that association with playmates of her own age from which comes inspiration to daring feats. She thrilled with the excitement of adventure as she caught a bough above her head and swung into the tree. She mounted a few feet, and then paused to look about her. As yet she could see nothing, but the top of the wall was scarcely above the level of her head. She resumed her climbing, and when, a minute later, she stopped to measure her progress, she found that already her object was achieved.

The tree into which she had mounted grew close beside the wall, and Ida was now able to look over into the neighboring garden. It was only a tiny one, for it belonged to a small house on a back street; in it there was nothing save a strip of turf bordered by a path. But it was an unknown land to Ida, and the child regarded it with interest. This interest became keen excitement when a girl of about her own age darted from the house and ran laughing over the grass.

"Hello!" Ida cried. "What are you laughing at?"

The other stared about her in amazement at the voice, which was that of a stranger, yet no one was visible.

"I am here," Ida continued, impatiently, "up in this tree. Please tell me what you were laughing at?"

Now the girl perceived the figure in the tree, and forthwith she ran to the wall. There she stood and scanned Ida. Then, again, she burst forth laughing.

"What are you laughing at now?" Ida asked.

"Oh, I don't know; but you look funny up there in the tree."

"What is your name?" Ida questioned.

"Betty. What's yours?"

"Ida."

The two were silent for a moment, examining each other. The newcomer was a handsome and robust child, whose dimpled face seemed made for laughter. Ida studied Betty with candid admiration, for she realized vaguely in this stranger the lively vigor she herself lacked. Suddenly she spoke again:

"I wish you'd come and play with me."

"How can I get in?"

This was a puzzle too great for Ida's solving, as there was no tree in the yard.

"Oh, I know," Betty exclaimed after a minute of pondering, "the steps!"

With the words she hurried toward the house, into which she disappeared, to return quickly bearing a pair of steps. These she put against the wall. Then she mounted them and from their top swung herself into the tree beside Ida.

"Here I am," she cried, happily. "Oh, what a beautiful garden! And the roses!"

Betty was silent, gazing enraptured at the fragrant blossoms which covered the wall and spread their luxuriant petals so near that she could almost touch them. Her eyes revelled in the rich and varied tints of the flowers, and she drew a deep breath, inhaling their sweet odors.

"Do you like roses?" Ida asked.

Betty's reply came swift: "I love them."

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Ida looked once more over the wall into the yard where no blossoms grew, and there was a touch of pity in her next words:

"Let's climb down, and we'll pick some."

"Oh, if I only might pick just one!" was Betty's eager answer.

"We pick as many as we wish every day," Ida declared, proudly. "You're welcome to all you like."

By this time the girls were on the ground. Betty sprang to the wall and buried her face in a great cluster of the roses. Ida, too, was aroused to new enthusiasm, and, plucking a flower, held it to her face.

"I, too, love roses," she murmured.

The children played together for an hour; then, as the shadows deepened, Betty declared that she must hasten home.

"Would you like some roses to take with you?" Ida asked.

"May I?" Betty queried, tremulous with pleasure.

"Of course, all you wish," Ida replied patronizingly; "just climb over the wall, and then I'll throw them over to you."

When Betty was back in the little yard, Ida gathered handfuls of the roses and tossed them to her friend. Full of delight at this new power of giving, she plucked rose after rose, until even the rich abundance of the growths could not conceal the ravages her impetuous generosity had caused.

"That's enough," Betty's excited voice called out; and Ida ceased her work.

"Come again to-morrow," were Ida's last words. Betty's answering "yes" filled the lonely girl with new anticipations of happiness, and she lingered musing by the wall, recalling the joyous afternoon that they had passed together.



Her mother's voice aroused Ida, and she turned to see Mrs. Marsh approaching; then the two were clasped in each other's arms. When the fond greeting was over, she was about to speak of her visitor when she was interrupted by Mrs. Marsh's exclamation:

"Why, what has happened to the roses?"

The displeasure in her mother's face chilled the girl, and she suddenly became reluctant to relate her adventure. But, as her mother was waiting for an answer, she forced herself to speak.

Mrs. Marsh listened in silence. When Ida had done her comment was severe:

"You must not make friends with strangers. You must not invite this girl here again"; then, as Ida would have spoken: "No, not a word! Now we must go in for tea."

Mrs. Marsh took her daughter's hand, and the two walked toward the house in silence, though the child could hardly refrain from bursting into tears.



The days passed, and Ida and Betty met no more. Yet neither forgot the other. Betty, reared by a mother who was poor, indeed, but proud as Mrs. Marsh herself, made no effort to attract Ida's attention. She waited often in the garden, longing for a summons that never came, but her dignity forbade her to mount the steps again in order to attract Ida's attention. As for Ida, the girl mourned her friend, but she sought comfort in the cares her mother lavished on her, and never dreamed of disobedience. But she enjoyed one consolation; daily she gathered a cluster of roses and threw them over the wall. Mrs. Marsh learned of this, but she dared not rebuke her daughter for so gentle a disobedience to the spirit of her command. These roses were a source of gladness to Betty, for themselves, and, too, for their mute message of sweet remembrance.

But the Summer passed; the roses grew and withered and died; the garden lost its beauty, and became drearier day by day. Ida no longer walked there, for it seemed as if her life, too, were fading away. The mother's heart

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bore a burden of dread as she looked in her child's lustreless eyes and wan, white face. The physicians could give no hope. By care the girl's life might be prolonged for a few months, but recovery was an impossibility.

All that tenderest love could do to lighten the trouble of that passing was done, and Ida lingered on through the gloom of Winter, until the warmth of Spring had come. Then, on the day her mother brought into the sick-room the first roses of the season, her feeble body ceased its struggle and let the soul fly forth. Mrs. Marsh was plunged in grief; the loss of her child was a supreme agony to the widowed woman. She felt that all happiness had, indeed, departed out of her life. Henceforward there could be no solace for her affliction, save only the hope of reunion in a world to come.

Ida was buried on a day of balmy airs and soft sunshine, when the world seemed vibrant with a happiness of life that was hideous mockery to the mother weeping over her child's coffin. When all was finished and she had returned home, Mrs. Marsh walked alone in the garden. At every step she paused—as if waiting for Ida, who must be coming from the house to join her. Again and again in this familiar place she forgot the truth, and listened to hear Ida's voice. As she came to the wall, over which now once again the roses flaunted their glories, her thoughts flew to her child's fondness for the flowers. And she remembered, too, how she had rebuked Ida once on this very spot. By a sudden impulse, she plucked a rose and cast it over the wall, as Ida would have done.

As the evening of that day drew on, Mrs. Marsh went in from the garden, and sought the seclusion of her chamber. Sitting at her window, she overlooked the wall on which the roses grew, and the vivid colors gleaming in the twilight shone as a memory of Ida.

Then, suddenly, the mourner's attention was arrested by an object that stood on the top of the wall. In the waning light she could distinguish the silhouette of a girl's figure outlined against the sky. While she watched, the form moved swiftly and, a moment later, vanished in the shadows of the fir tree.

At first Mrs. Marsh was puzzled. But soon she recollected what Ida had told of the girl who visited her, and she guessed that this transgressor must be the same. Her first impulse was to ring and bid a servant drive the girl from the grounds. The horror of her loss was on her with such force that the active life displayed by this other child seemed an insult to the dead. Mrs. Marsh tried to put this thought from her, but her effort was vain. Yet, after all, the intruder might not enter the garden; she might only have clambered into the tree, and would not venture further. It would be folly to summon a servant, unless the girl intended really to trespass.

Mrs. Marsh watched closely, and soon she saw a form moving by the roses on the wall. There could be no doubt; the girl was within the grounds. Mrs. Marsh uttered an exclamation of annoyance and rose hastily.

"I shall go myself and speak to her," she murmured, and left the room.

As Mrs. Marsh descended the steps, she caught sight of the girl passing quickly down one of the walks toward the gates. As the child stepped into the brighter light of the road, Mrs. Marsh saw that her arms were full of roses.

"The little thief!" she cried; "she has been stealing my roses."

She hastened to the wall, and assured herself that she was not mistaken.

"I know her name," Mrs. Marsh mused, "and I shall send a note to her mother to-morrow. Such conduct is shocking."

Then, straightway, she forgot her anger, for her thoughts turned again toward her own child. In the sadness of the twilight her heart yearned for the departed, with a longing that was anguish. The desire for the familiar presence grew like madness. The fancy came to her that at the child's grave she might feel herself a little closer to the loved one. Moved by this thought, she made ready and went out, down the street and up the hill, until she came to the churchyard. There she entered and sought the grave.

When she came to it, the mother stared in amazement. Where she had expected to find a bare mound, she looked on a bed of flowers. The naked earth was clothed with a garment of rich blossoms. Roses covered the last resting-place of Ida; roses red, and white, and yellow, spread their dainty petals over the sods and hid them, and the perfume of the flowers floated like incense on the evening air.

The mourner looked and wondered, and then—she understood! With that understanding came a great repentance for her harsh judgment of the child whom she had called a thief.

As she knelt beside the grave of her daughter, Mrs. Marsh pondered deeply, and at last a chastened hope of happiness stole into her soul. Surely she might temper the sorrow of her life by deeds of love and mercy. Yes, she would begin with this girl, Betty, for whose friendship Ida had longed. She herself would now seek the child's friendship. Her wealth should surround with every care this thief of roses, who had decked her daughter's grave. Perhaps from Betty she might win a love to replace in part the love death had stolen from her. At least, she could save that other mother, poor and suffering, from any anxiety as to the future of her child.

Mrs. Marsh rose from her knees and went slowly homeward. And in her heart there was a heaven of peace.

NATURE AND LOVE

Come, sweet, shall we not wander one last time
  Along the upland pathway, ere the ire
  Of the bleak north be loosened, and the fire
Of opulent Autumn whitened be with rime?
It is the fair ascent we used to climb
  To the blithe tune of Spring's ecstatic choir;
  Love was then sovereign of our heart's desire,
And still we own him as the lord sublime.

Change mars the loveliness of Nature's face;
  One day, where'er we chance to stray abroad,
  A glory greets us from the tree and sod;
    Another, lo, about us and above
  Of all the visual rapture not a trace!
    It is not so, sweet, with the face of Love!

CLINTON SCOLLARD.

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Some Historic Pitchers

ADA MARIE PECK

CHINA and pottery have been during all periods a vehicle of expression through which the potter and artist have given to the world their personality and idiosyncrasies. Unhampered by the dignity of canvas they were free to bestow the grotesque touch; to mould or paint the simpler, homelier forms of Nature, as in the "Sportive Innocence" and "Farmer" pitcher, and "The Playfellows"—early prints in black on white china—or to vent their humor in adaptation from the animal world. The reproductions of Whieldon ware show this: in one pattern the tail of a cow forms the handle of a pitcher, the liquid being poured from the beast's nose; another good example of the conceit is in the hound-handled pitcher in illustration I. This embossed pottery pitcher was a product of the china factory established in Jersey City in 1827. From the year 1830 these pitchers were made from patterns furnished by Daniel Greatback, an English modeller, and bear around the body a spirited design of a chase; the handle, which is full of expression and which gave the pitcher its great popularity, is formed by the lithe, sinuous figure of a hound. Sometimes these pitchers had a mask of Bacchus on the spout, and nearly all have the graceful grapevine border. This design may be seen on the beer jugs of to-day.



I.—HOUND-HANDLED PITCHER.

The famous coffee pitchers of early 1800 also bore the design of a hunt. A large and perfect specimen of this rare pitcher reposes with other choice treasures on a high chintz-curtained shelf of the china closet where their owner was obliged to conceal them from the sight of avaricious collectors, and to free herself from testamentary suggestions. When surprised in their retreat they have a sentient air, and one hears a little tinkle of china tongues as if the coffee pitcher complained to the big blue States teapot and the little pink and great copper and silver lustre pitchers of the narrowness of their lives, of the time when they were all full to the brim and there was music and merriment instead of eternal silence broken only by the monotonous tick and ponderous stroke of the old clock in the corner. Then they graced the buffet and table, and it was worth while to be a coffee pitcher the color of Jersey cream, with a stirring fox-chase in high relief passing around its sloping sides. The early modellers liked to picture action. Among these treasures is a Crouch-ware syrup pitcher in white salt glaze with Tam O'-Shanter's lively ride for its decoration. It is probable that the design was first used for silverware, as the salt-glazed stonewares were often cast in worn-out silver moulds.



II.—WOOD AND CALDWELL WARE.

The story of the discovery of the glaze, which may be known by its rough surface, resembling the indentations of orange peel, is, curiously enough one of the series of accidents which have revealed the making of china and pottery—the ordinary incident of a pot boiling over, only in this case it was a pot of brine to cure pork. The earthen pot, having become nearly empty, was red-hot, and its sides wherever touched by the brine, were found to be covered with a glaze. The singular fact was reported to a neighboring manufacturer of earthenware, who utilized it by throwing salt into the furnace when the vessels were fully heated. Other potters followed his example, and many beautiful old pieces of this ware are to be found. One with a chocolate ground bears a graceful design of grape leaves and tendrils in white; another is of purplish blue with a conventional pattern; a delicately beautiful one has a mythological decoration in white on a heliotrope ground, a color scheme and decoration



III.—APOSTLE PITCHERS.

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much in favor with early potters and which marks the fine examples of Wood and Caldwell ware shown in illustration II. The body of these pitchers, which have been in the family of Ambassador Tower for over a century, is of lavender, the rim, base and decoration in white; the fine glaze and dainty design of laughing cupids playing with goats upon one, and the noble group of lions on the other, make these specimens, which are without nick or crack, especially valuable.

The collector who is possessed of an "Apostle" pitcher like the pair pictured in illustration III. may esteem himself fortunate indeed. These splendid examples of the German grès cérame have been in the family owning them considerably over a hundred years and are exquisitely moulded. The figures of eight of the Apostles will be found in niches around the body of the pitchers, while the heads of four are, one upon each side and two on the handles. This ware, so soft in coloring and remarkably beautiful in shape and modelling, was thought first to have influenced Wedgwood to direct his attention almost exclusively to relief ornaments—



IV.—WASHINGTON PITCHER.



V.—LAFAYETTE LANDING PITCHERS.

the Elees brothers, who came from Germany to England, bringing with them the method of making the scroll and other decorations on the grès. Thus, not only were the delicate Etrurian products the progeny of the German jugs, but before then these stoneware jugs were credited, on account of their symmetrical proportions and beauty of design, with being the educators of generations of men in the seventeenth, eighteenth and nineteenth centuries.

The Apostle mugs and jugs were made principally at Creussen. Modern reproductions are to be found at a moderate price, but the antiques are of great value. There is record of a sale of a grès cérame pitcher for one hundred pounds.

Many stories are told of this ware, and one of them is connected with Jacqueline of Hainault, Duchess of Brabant, daughter of William IV. of Holland. When in 1436 she retired a prisoner to the Castle of Teylingen, her chief amusement was in modelling stoneware mugs, which she threw in the castle moat, declaring that in years to come they would be found and considered antiques, as they were. Hence the name 'Jacquelines' as applied to the jugs and mugs we call tobies. Another rare stoneware, known as Henri Deux, originated with a woman of great taste, Helene de Hangest, widow of the governor of Francis I. The pieces were decorated by incrustation and were chiefly commemorative of the deaths, virtues and idiosyncrasies of her friends. Thus is history perpetuated by the most fragile of fabrics, and thus is made true the affirmation that "next to the art of writing, and in connection with it, the ceramic art is of more importance to the student of history and of men than all the other arts.

A remarkably beautiful pitcher, also in heliotrope and white, is known as the Napoleon; the finely moulded figures are notably good. The shape is similar to that in illustration IV., which is one of the well-known Washington pitchers, representing General Washington bidding farewell to his mother. The design is particularly fine, from the laurel wreath near the rim to the shield draped with flags.

Nor do pages of dry-as-dust records appeal to our patriotism or bring the past before us as do those old pitchers printed and moulded to commemorate the events that shaped the destiny of nations. A "Victory" pitcher presents the brave MacDonough's achievement more vividly than a careless reading of an account of the battle of Lake Champlain; it is as if the enthusiasm of the time which actuated the selection of stirring events as embellishment had been imprisoned under the glaze and so preserved. Histories may stand unopened upon the library shelves, but bring out the "Landing" pitcher with its rich blue, and the gallant Lafayette seems to step into the group gathered around it. "I caught a glimpse of him as he passed down Genesee street," says one. "My grandfather shook his hand," says another. "My great-great-grandfather fought by his side," proudly declares a third, recalling his bravery, his affectionate remembrance of those who shared danger with him as exemplified in his kneeling to kiss the turf above a comrade's grave, with the touching remark: "*Ici repose un cœur noble.*"



VI.—LAFAYETTE AT THE TOMB OF FRANKLIN.

VII.—A RURAL SCENE.



VIII AND IX.—EULOGY ON ERIE CANAL PITCHERS.

An excellent example of the Lafayette Landing design so highly prized and much sought by collectors may be found in the group of pitchers in illustration V. In the foreground there are guards mounted on galloping horses; the middle distance consists of ships and smaller craft decorated with flags, and at the right there is a view of the pier and entrance to Castle Garden. The high lights of these china pictures are supplied by heavy white clouds and smoke from the cannons. The inscription in the oval on the front of the pitcher is: "Landing of General Lafayette at New York, 24 August, 1824."

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In illustration VI. we have another Lafayette pitcher. It is of rich blue with a fine glaze and graceful, floreated border and is known as the "Lafayette at the Tomb of Franklin" design, although the figure of the mourner has never been positively identified as that of General Lafayette.

Doubtless the most famous historical pitcher in America is the mammoth one known as the "Historical Pitcher of the War of 1812," made in Staffordshire, England, by order of Horace Jones, Esq., of Troy, N. Y., and now owned by his grandson, Horace Jones Richards, of the same city. This immense vessel holds eleven and a half gallons and was first publicly used at a reception given to General Lafayette, September 18, 1824.

Scenes of country life were favorite pictures with early printers of china. Quiet, dreamy views, stretches of river, peaceful herds of cattle, the ploughman in the field, these designs gave agriculture its place among the professions, added a certain dignity to labor and were the choice patterns with our great-grandmothers. Illustration VII. presents one of these pretty pitchers; a fine blue and white known as the "Rural Scene" design. There was, however, no pitcher so popular, so coveted by the women of the early twenties as the "Eulogy," or Erie Canal. Two of these Staffordshire pieces appear in illustrations VIII. and IX. The color is a clear bright blue; the eulogy, which reads:

"The Grand Erie Canal, a splendid monument of the enterprise and resources of the State of New York. Indebted for its early commencement and rapid completion to the active energies, preëminent talents and enlightened policy of De Witt Clinton, Late Governor of the State."

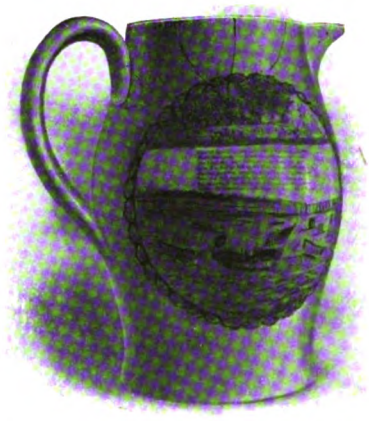
is enclosed in a wreath of oak leaves and acorns, which is tied with a graceful bow of ribbon. The vessel is further embellished with a picture of canal locks and boats and with portraits surrounded by a laurel garland.

It is easy to imagine the consternation of one of the possessors of these much valued jugs, just brought home from the great celebration, when her husband, the worthy Deacon A——, deliberately went to the corner cupboard and took down her treasure to draw cider in. The sequel has been handed down as a tale of "The Early Woman, the Blue Pitcher, and the Old Adam," for the good deacon missed his footing and fell headlong down the cellar stairs.

"Did you break the pitcher?" screamed Mrs. A.

"No, but I will," roared the irate deacon, flinging the unoffending vessel against the stone wall. Whereupon the woman of the twenties wept; not with joy because her spouse's bones were unbroken, but with grief over her Erie Canal pitcher.

The greater number of historical pitchers are printed on cream-colored ware known as Liverpool. Many of the designs relating to Washington, notably the Apotheosis, Washington Monument, and Map of the United States jugs, are upon this pottery, which decorators readily recognized as a good background with its soft, mellow tint. The Naval Battle, Jackson, and Bombardment of Stonington, the Masonic and Salem ship-building pitchers, the latter of which is pictured in illustration X., are of this ware. The ship-building pitcher was printed to commemorate a period that was marked by great prosperity in that industry, and one is inclined to wonder what the English potter thought of the spirit of defiant patriotism that characterizes the following verses which formed its inscription:



X.—SALEM SHIP BUILDING PITCHER.

"Our mountains are covered with imperial oak,
Whose Roots like our Liberties Ages have Nourish'd
But long e'er our Nation submits to the Yoke
Not a Tree shall be left on the Field where it flourished.
Should invasion impend, Every Tree would Descend
From the Hilltops they Shaded, our Shores to defend;
For ne'er shall the Sons of Columbia be slaves
While the earth bears a Plant and the Sea rolls its waves."

Very popular were the sailor pitchers in this ware, so often selected by, some sailor as a parting gift to his sweetheart or wife. Spirited marine views, true lovers' knots, clasped hands, tender words, were the adornments of these souvenirs. A small, globose pitcher with little dashes of pink and copper lustre on a cream ground bears in an oval enclosure this verse:



XI.—COTTAGE CHINA PITCHER AND TEAPOT.



XII.—GROUP OF COPPER-LUSTRE PITCHERS.

THE SAILOR'S TEAR.

"He leap'd into the boat,
As it lay upon the strand;
But oh, his heart was far away
With friends upon the land.

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He thought of those he loved the best,
A wife and infant dear,
And feeling filled the sailor's breast,
The sailor's eye—a tear."

On the obverse side of this jug, which is in the collection of Mrs. W. G. Mayer, is a small ship and the words "Ardener's Arms"—perhaps it was printed for a hostelry of that name. Printing on pottery and porcelain was another accidental discovery, the invention being ascribed to John Sadler, who saw children playing with broken crockery which they ornamented by pasting on it prints that he had given them. His process was to print on paper with a copperplate, press it on the surface of the china while the ink was wet, and afterward burn it in.

The graceful pitcher and teapot shown in illustration XI. belong to a complete and perfect set of cottage china purchased in the early part of the last century. The delicate ribbon border and the decorations—a print of a rural scene on one side, and on the other that of Puck riding a rabbit—are in black and pink touched with copper lustre.

The fantastic designs of elves riding or playing with animals will be found on many copper-lustre pieces. Three of the pitchers in the group that forms illustration XII. belonging as well as the historical examples given to the large and interesting collection of Mrs. I. D. Brainard, have this quaint conceit. As the potter moulded, perhaps his thoughts reverted to his childhood's days and its folk-lore with tales of the pranks and gambols of the little men.



XIII.—SILVER LUSTRE PITCHER.

The early lustre wares were chiefly products of the New Hall pottery at Shelton, England, where, in 1814, Peter Warburton, one of the firm, took out a patent for an invention for decorating china with "pure, unadulterated gold, silver, platina, or other metals fluxed or lowered with lead or any other substance." We are told, however, that copper-lustre ware was brought over on the Mayflower. And at a much earlier date the Italians were masters of the art of producing lustre of rare beauty by exposing the pieces to the smoke of burning fagots of wood and broom, the carbon of the smoke combining with the metallic ingredients of the pigments produced the desired effect.



XIV.—HELMET CREAMER.

Solid lustre either in copper or silver is rare and indisputably antique. A good example of this choice ware is given in the fine silver lustre pitcher at illustration XIII. These pitchers and sugar-bowls were contemporary with and may be occasionally found hidden away in corner cupboards side by side with the helmet creamers and other pieces of Lowestoft ware. The helmet creamer pictured in illustration XIV., from the collection of Miss Page, is undecorated except on the front, which bears the characteristic rose, and on the rim, where there is a graceful design in blue, red and gold. This china, the most popular of the early wares, must have been imported in quantities, for in nearly every old family either single specimens or parts of sets are to be found. The author of a recent delightful article on Lowestoft china speaks of the mysterious end of the manufacture of this ware; no records or trace other than the china are left of this factory, which ceased operations about 1804. It is possible that the encroachment of the sea had something to do with it; the submerging of Northales, Covechite and Southwold, and the retiring inland two miles of Easton Bavent, which left Lowestoft the most eastern point of England, was not encouraging to enterprise.

No. XV. is one of an exceedingly handsome pair of pitchers made in Jersey City in the early part of the last century.



XVI. AND XVII.—MODERN WEDGWOOD.

The graceful decoration at the rim is in purple and gold, and the expressive figures in high-relief are admirably moulded, doubtless from a pattern by a potter who was a disciple of Wedgwood.

What a debt of gratitude the world owes to the energy, enterprise and rare artistic taste of Josiah Wedgwood, who more than any other made the sculptor's art familiar to every household—made it possible, as Prime says, for the workman in English shops and the laborers in the field to use for buttons and ornaments gems of the glyptic art of the best ancient artists. It was a fortunate inspiration when Wedgwood overcame his modesty in regard to his achievement, and presented, in 1762, a candle and breakfast service of his cream-colored ware to Queen Charlotte, who was so enthusiastic over the soft ivory tint of the paste, the delicacy of decoration and beauty of shape that she ever after gave him her patronage and bestowed the name of "Queen's Ware" upon this rarely beautiful product of Etruria. The recognition ensured his popularity and success, enabling him to carry out many plans which he had before been unable, financially, to mature. One of his happiest inspirations was the engagement of Flaxman, the portrait medallions of the factory being chiefly cast from the latter's models, also the classical cameo-like decorations of white porcelain biscuit which adorned the early Wedgwood. Meantime—such is the reward of genius—this second Phidias worked for about a guinea a day.

Illustrations XVI. and XVII. are examples of modern Wedgwood; the medallion of Franklin is a product of Etruria from a Flaxman model. Wedgwood had much to do both directly and indirectly with the "porcelain mania." His gift to Charlotte resulted in a royal penchant for objects of *virtu*, imitated by her subjects and inherited by her daughters, particularly the Princess Elizabeth, who is chronicled as begging her mother to go to Strawberry Hill, where she declares she spent a morning after her own heart among its china and other treasures.



XV.—TRENTON WARE.

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The House that Jack and Jill Built

By

Grace Mac Gowan Cooke



"THE BLUFFS" AT CHATTANOOGA. THE ARROW SHOWS THE LOCATION OF THE "JACK AND JILL" HOUSE

WITH ILLUSTRATIONS FROM PHOTOGRAPHS BY FANNIE ROGERS WHITE

SECTION III.—"FLOORED"

THERE came now to these young home-builders a time of special storm and stress. "The skirmish of the parlor floor, the battle of the dining-room floor, the rout and ruin of the bedroom floors," Jack called it.

Hardwood floors were, of course, out of the question—if, indeed (said Jack), floors at all were not an extravagance. Owing to Jill's watchfulness the floors were exceptionally even, free from knots and rough spots, and well laid.

Bob was out of town when they attacked this problem. "We'll just have them stained," Jack said, easily. "I'll send up a man who understands such work——"

"And I'll oversee him," put in Jill. "Oh, I can't, for I'm going—er—I have a special errand this afternoon," she concluded, lamely, well aware that she was blushing fearfully, and that Jack was regarding her scarlet cheeks with some surprise.

"It isn't necessary at all, my dear," the young Benedict reassured her, "I'll send up a fellow who'll be perfectly competent."

Jill put together the articles she wished to take over to the Fort Macon house she was assisting to decorate, and waited half an hour for the "floor-staining man," as she called him, to make his appearance. At the end of that time, he came in, patronizing, laconic, bearing a small tin can and a brush.

"We want different kinds of wood imitated, you know," Jill began to explain, effusively. "The upstairs floors are all to be in antique oak effect, and the dining-room and hall cherry."

"Better have 'em all to match," counselled the workman, chewing reflectively the end of a straw that he had picked up. "Always makes a sort of job lot, y' know, if you go mixing up different kinds of woods—besides, cherry's the only kind of stain I've got with me."

"Suppose you begin on the hall and dining-room then," Jill suggested. "I'll be back in about an hour, and we can arrange for the others then."



THE FLOOR-STAINING MAN.

The man—he was a tall fellow—looked with contemptuous familiarity over the small house, which, by its artistic construction, could all be seen from the stair landing where he stood.

"I think I can stain this whole shop in 'bout a half hour," he decided. And Jill hurried away, having promised to return within that time.

She was delayed. Having found Bob Hart, who had unexpectedly returned, she waited to take some suggestions which he made about the leather curtains that were to cut off the dear little conservatory from the den; and to her horror she found that it had been nearly an hour since she left the gate before she returned through it.

The house was silent, save for a cheerful whistling in the hall and dining-room. "See how you like it," called an amiable if rather patronizing voice from these regions. Jill paused in consternation on the stair landing. Then it was that she invented that phrase—and several others—about the Red Sea. She was speechless with horror so long that the man looked up from where he knelt, and remarked confidently, "Pretty fancy job, I think."

Both floors were a dull, angry red; "Not," as poor Jill afterward moaned, "a good, cheerful, gory tint," but, as Jack supplemented, "something the shade you would expect from those traditional stains of murder which cannot be washed out, and have, thereby, remained for many generations."

"Will it dry a little lighter?" Jill finally found voice to ask.

"No, I think not," the man returned, scratching his head and unconsciously streaking it with gore. "Oh, if you want it brisked up a little, a good coat of varnish might do it."

Varnished floors! Jill sat down on the steps with shut

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teeth. She felt like bursting into tears, but that was what she would not do. She told Jack afterward that she could remember some of the things she said to the man, but that it was hard to remember anything she did not say.

"What will take it off?" she demanded at last, fiercely. "Every speck and grain. I want you to get it right off this minute—I cannot endure the sight of it."

"Grain," he rejoined, impatiently, "'tain't grained. Nobody ever grains floors. That just shows what people expect—a grained floor—y' won't find a workman in town that'll do it for y'. Now this is a purty fancy job o' cherry stain—purty fancy, I call it, and——"

Jill broke in with a bitter little laugh. It was plain to her that she and the floor-staining man did not speak a common language. Yet she went on now and uttered



"A LI'L BIT O' CONSECRATED LYE."

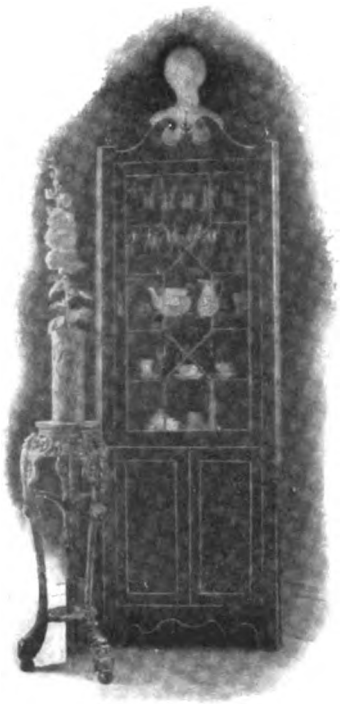
forth all that was in her.

In the opening of her tirade, the man had offered some feeble objections. At the conclusion of it, he appeared to have decided—as had all the other workmen who were brought in contact with Jill's artistic ideas—that she was mildly insane. However, he seemed to think, too, that her lunacy should be humored; and he promised faithfully to remove every hint of floor stain with gasoline.

"It was awful—it was horrible—it was like a bad, bad dream," she said afterward in telling Jack about it. "He came to me for rags, and I gave him every thing I ought to have spared, the first time he asked me. Then he kept coming and coming, and the house smelled like a cleaner's shop, and I was so wild to have that horrid stuff off the floor that I gave him things I shall need for wear. I found afterward that Cindy had gotten into my last Summer dresses and given him most of those.

"At first I used to go down and look at him occasionally, and he would have a little spot as big as a dinner napkin, rubbing over it and asking me if I didn't think it looked a little lighter, and those gory cloths piled all around him—oh, Jack, it looked for all the world as if he had murdered a whole family! Finally, I just came upstairs and went to bed."

It was there that Jack had found his distracted partner when he returned at night. Cindy was singing melodiously in the kitchen, and a cosey little dinner had been placed upon the table; so Jill was induced to go down and partake of it—somewhat in the manner of a semi-invalid. "And really, you know, it has made me quite ill," she maintained, as she went shudderingly past the hall and dining-room, like a cat walking down a muddy street, to the den beyond the music room where the dinner was served.



"BOB SHOWED ME A CABINET THAT WAS MOSS-GREEN."

Cindy's broad yellow face wore a placid grin. "Dat ah man done left, aftah ruinatin' mo' clo'es dan he wuth. He say you all kin fix that flo' wid causeless potash." (Did Cindy mean caustic potash?) "But law, Mis' Jill! A li'l' bit o' consecrated lye's all what you needs."

Cindy's optimism was not justified. For two weeks she and Jill scrubbed that floor with concentrated lye, caustic potash, small divertisements in the way of gasoline and naphtha, and still it showed pale, dull reddish stains.

"Oh, Jack, I should know better than to let a man put stains on my floors again, without seeing it tried first on a board! I have travelled enough miles on my knees over this miserable stuff to have learned that lesson. It is not like paint which you can cover up; it has to be right in the first place."

"I'll tell you what we'll do, little woman," Jack announced, when Sunday brought him a whole day's contemplation of his ruined floors. "You take all your pretty things out of the way, and I'll turn the hose in from the window. We'll soak it off. It's the only way."

And so it proved. The soaking shrunk the boards, so that when they were dried and bone white, as it left them, you could easily have posted a letter between them anywhere.

"Bob showed me a cabinet that was moss-green, and that's what I'm going to make this floor," Jill declared. She took a filler, such as is sold for finishing hard-wood floors, mixed it with Paris green, thinned it to the proper consistency, and applied it to the floor with such of the rags as had not been burned. Then she and Cindy kneaded the Paris green with filler to the consistency of putty, and filled all the cracks up, using an old worn kitchen knife to smooth it down. The effect was unique and excellent, and

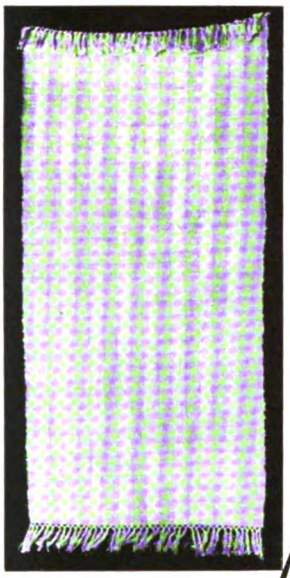


AND WAXED THE FLOOR TO THE QUEEN'S TASTE.

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a soft clouding almost like moss resulted from mixing the Paris green and filler, instead of buying a clear green stain—Jill has an unalterable prejudice against buying things already prepared.

When all was done, and the floor all soft, dull, cloudy green, with little shiny streaks running across it where the cracks had been filled, Jack's part came in. He constructed a brush after the manner of those sold for the purpose, using the weight from a folding bed to weight it, and waxed the hall and dining-room floor to the queen's taste.



RUG WOVEN FROM WEDDING GARMENTS.

Jill used to say that when people were good—*i.e.*, if they were artistic and poor—she told them just how this wonderful floor effect of hers had been accomplished. But the wicked and rich were cast into outer darkness with the mere statement that it was done by a special application and took a full month's work.

Having learned wisdom through suffering, Jill stained her own floors in the den and music room. These she rubbed first with lampblack and oil, to give the Flemish oak effect, and over this a coat of wax was sufficient.

There was a chilling after-discovery that the man had stained the chamber floors before he began downstairs. Jill rebelled at the idea of attempting to remove his work; beside which, she argued, it would have ruined the plaster below stairs to turn the hose on above. So she contented herself with painted floors, which, as they called for professional work, stole something, to be sure, from the money she had laid up for rugs.

The great front bedroom was also Jill's workroom. There many beautiful things were made for the Fort Macon house as well. When Jill was idle it was a fair chamber for a lady's occupancy; but in the storm and stress of creative work it grew sometimes to look like chaos before order came.

In the matter of rugs, Jill's ability to construct something out of nothing did not fail her. She bought, and bought the best, as far as her money went; but she had two large rugs which cost her almost nothing, and are, perhaps, the handsomest in her house. One of these is in the den, where everything is brown and creamy, with suggestions of tobacco colors—meerschaum tints, Bob Hart calls them.

Jill had found an old woman up in the mountains who wove superb rag carpets. For a small additional sum, the old weaver cut and sewed the rags for these, and dyed them with the old-fashioned dyes which withstand the fading effects of time and sun.

Jill admired the workmanship of the carpets and was supposed to be overawed by the brilliant "fancy stripes" and "hit-or-miss" in which the mountain woman delighted. She contracted for a couple of rugs, the carpet weaver to cut and sew and dye them "on the shares." She made requisition upon all her friends for carpet rags, collecting the tribute and carrying it up to the little mountain cabin—and forever forfeited her mountain friend's esteem, by turning over to that lady all the bright rags and all of the black.

The indistinct, medium shades which were left, she had her weaver sew hit-or-miss; they were dyed with black walnut hulls an exquisite soft tobacco brown, which, of course, was very light on the light-colored rags and ran almost to black on the dark ones.

The "chain"—that is, the warp—for this rug was yellow, and Jill resisted the carpet weaver's earnestly expressed desire to stripe the web in the "chain," since she was not permitted to in the "filling"—which is the vernacular for woof. So then, there is an exquisite golden-brown effect, soft, fluctuating, mossy brown, overlaid and netted with the golden "chain."

Jill herself made the fringe for this rug, of yellow and brown felt cut in strips and whipped on around the edge. She says, laughingly, that she has been importuned by dozens of people to tell where she bought the carpet. It is evident that it is woven in the rag carpet manner, but the planning of it makes it look unlike any rag carpet that ever came off the loom.



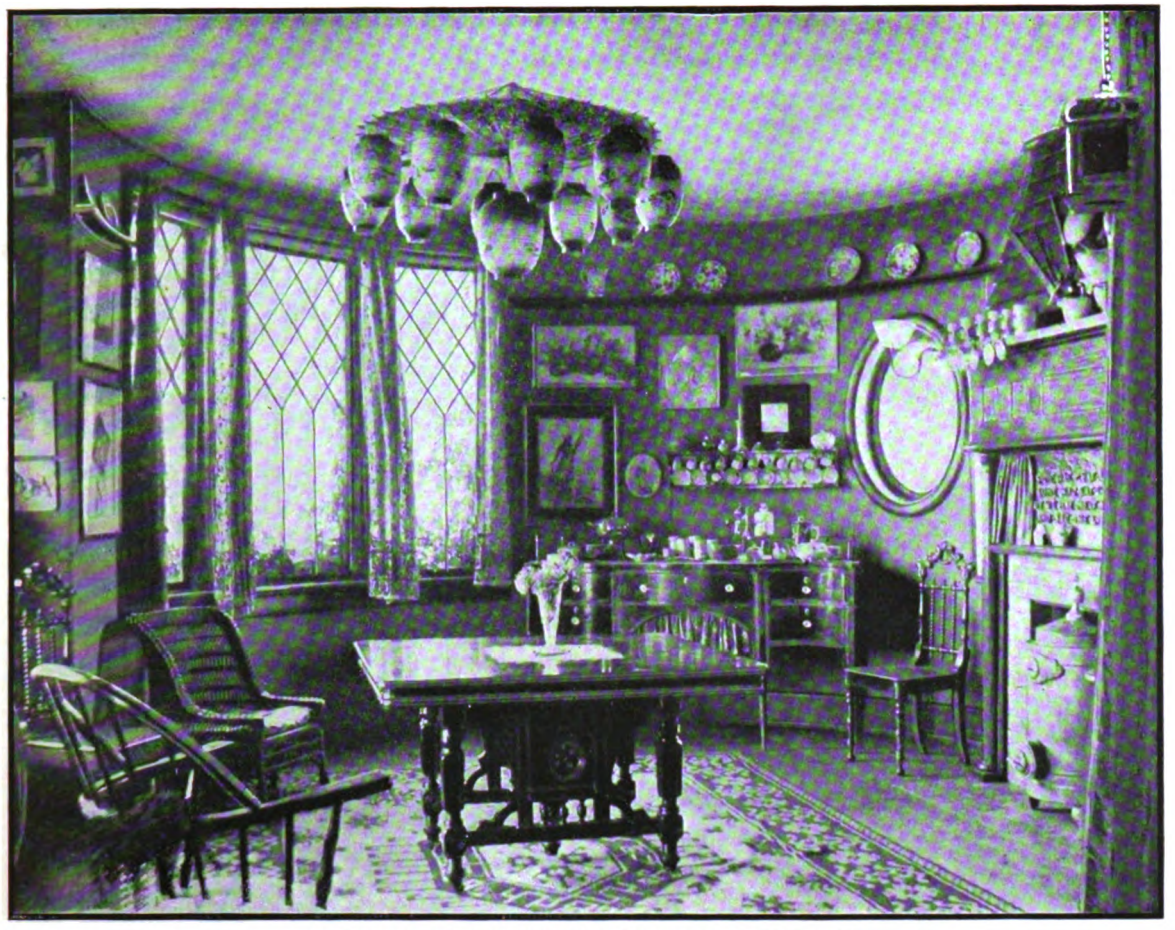
JACK, JILL AND BOB HART IN THE DEN.



JILL HERSELF MADE THE FRILL FOR THIS RUG.

The other rug also came from the old carpet weaver's. It is made of all-white cotton rags. These Jill divided exactly in equal portions: half were colored a dull Indian red, with madder; the other half,

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JILL WANTED HER DINING-ROOM WALLS A WARM RUSSET-RED.

a full strong blue, with indigo. The rug, woven in stripes of these brave, primitive colors a hand-breadth wide, with a "chain" of pure white, lies in one of Jill's upper chambers, whose furnishings beautifully carry out the best there is in the Delft scheme of color. It is not fringed, but is deeply bound with a dull blue flannel.

Jill wanted her dining-room walls a warm russet red. "Not quite terra-cotta; a little softer, with a sunset glow through it," Jill debated, in balancing the claims of various tints. "There is nothing like red to suggest pure comfort and cosiness," she decided, finally.

Jack agreed, but rather doubtfully; he had chilling recollections of Jill's enthusiasm about the cherry floors, and their "warm, winey red," and the apprehension was beginning to grow upon him that you cannot always inspire the breast of a workman with a sunset glow to order. "All right, my love," he said, prudently, "you find the man who can do all that—and I'll pay him."

Jill never remembers defeat, in matters artistic; she never forgets success, and the possibilities which it paints of future success. She went confidently to a paperhanger's, where she found a man who stained walls of any tint. He showed her a card of samples. She picked out the exact shade she wanted and, strong in the belief that cards could not lie, went down to the studio to arrange the details of that work which Bob had secured for her, and which was to bring returns that would largely furnish the cottage.



"WE'LL HAVE IT DONE OVER," HE REASSURED HER.

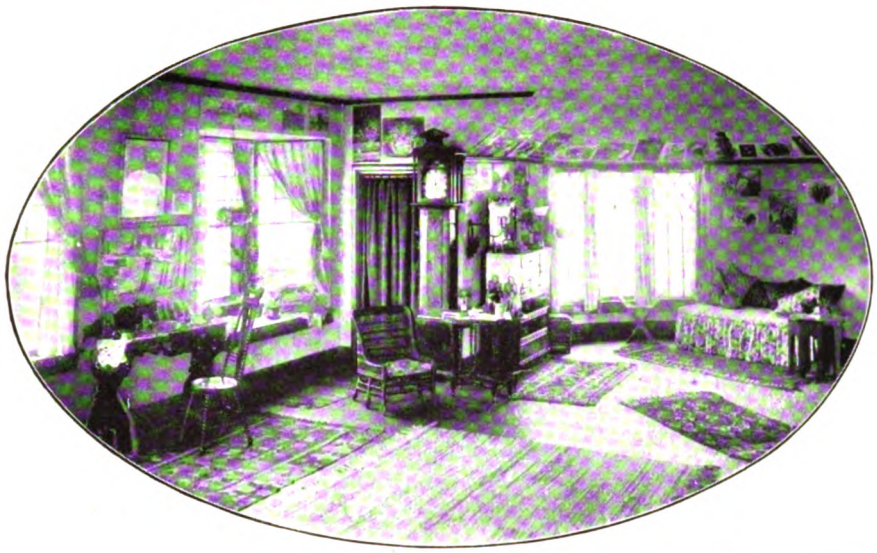
When she came back the man was gone; Cindy was chanting dolefully in the kitchen—a sure sign that something had crossed her liking. Jill usually goes into the cottage through its delightful rear garden and the back door. She paused now at the kitchen, put her bright face in and inquired, "What's the matter, Cindy? Why are you singing 'Nobody Knows the Trouble I See?'"

"Des dat ol' man," Cindy responded, gloomily. "He done put what he call crash strawba'y on dem dinin'-room wall'—look mo' like mash poke-ba'y ter me!"

Jill flew to the dining-room, gazed about her and burst into tears! Her walls, those dull, creamy walls, which had been left with a sand finish to take the stain in soft, velvety tones, looked at the first glance almost black. Later, she saw—through her tears—purple gleams and streaks amid the gloom. The floor was green, the ceiling a pale, soft blue, which they had no trouble in getting a kalsominer to put up when they had first entered the house. Between these two, that band of livid yet lurid purple was set—as Jill tragically said—"Like a curse!"

There is a long window-seat in the dining-room; its latticed casement gives upon the river, where a willow-fringed island is set like a gem in the stream's clear bosom. This couch was so placed (as they supposed) for dawdling with a book, on dreamy Summer afternoons;

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THE GREAT FRONT BEDROOM.

but Jill now found exactly why it was put there. It was to receive her well-nigh fainting form, permit her to lie, opening her eyes every now and then to draw new despair from the condition of her most beautiful room, and weep—and weep—and weep— till Jack found her on his return from the office, with her eyes almost wept out.

"The murder in the front hall was bad enough," she cried, clinging to his arm and pointing about her, "but this, Jack, this is a Bluebeard's chamber—a room that would make anybody *do* murder—whether they wanted to or not! I've been lying here for an hour, thinking how I should like to kill the man who smeared it in such a way!"

This, from gentle Jill, was really alarming. Jack sat beside her on the couch, put a supporting arm about her and patted her hand. "We'll have it done over, love," he reassured her, "even if I have to stay at home from the office and learn the kalsominer's trade, to get it right."

The workman, being called next day to see what could be done for the ruined walls, was at first offended, then mortified, and finally entirely humbled and enlisted by Jill's mixture of reproach and wretchedness.

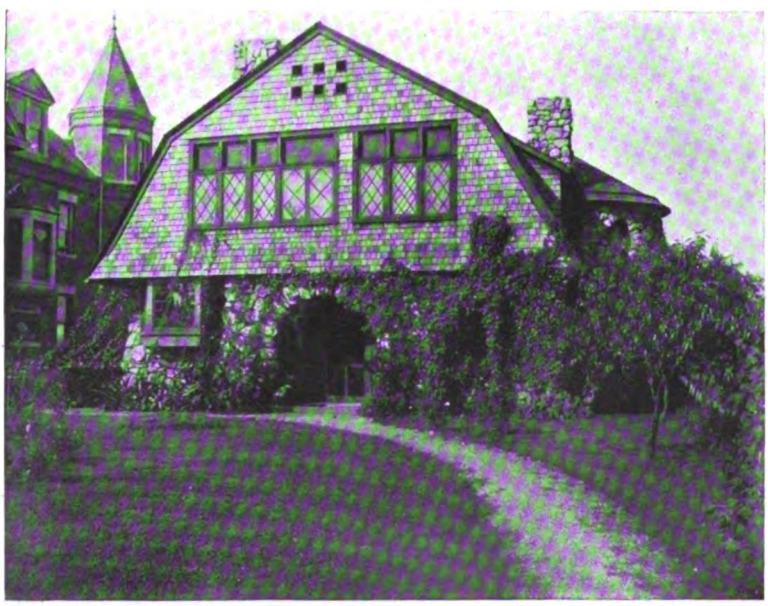
He told her, however, that no lighter tint could be laid over this dark one without first washing the walls; and this, he opined, would ruin the plaster. Jill sent him away at last, and began on behalf of those walls, one of her thinking processes in which, Jack says, she calls upon the Infinite Wisdom—and the Infinite Wisdom answers.

It answered, in this case, in the middle of the night—somewhat to Jack's disgust, since he was shaken by the shoulder, made to wake up and listen to Jill's plan for putting a matting upon the dining-room walls.

"I'll just get tea mats, Jack," she explained to him, "and rolls of matting in basket weave. You know those mats that come around tea-chests; the inside is beautiful, and I can get big irregular panels out of them. I'll carry these up about four feet, and the space we want for our pictures shall be covered with a fine, plain floor matting."



THE DELIGHTFUL REAR GARDEN.



ANOTHER VIEW OF THE HOUSE FROM THE RIVER SIDE.

Jack had dropped off, after agreeing to everything—when he was suddenly snatched awake, once more to be told that he should go down to the cane-brake on the island, get innumerable fishing-rods for Jill, split them carefully, and help her use them to divide these matting panels of her dado and conceal the seams in the field of her wall.

To this, also, he agreed; and he had in the morning dim recollections of being waked twice more, to hear details of how the frieze was to be accomplished, and how the chandelier—which would be quite too Philistine for a cottage like theirs—should be superseded by a great, Japanese parasol with a spread of more than six feet, swung head down and hung about the edges with selected Japanese lanterns, with a monster one in the centre.

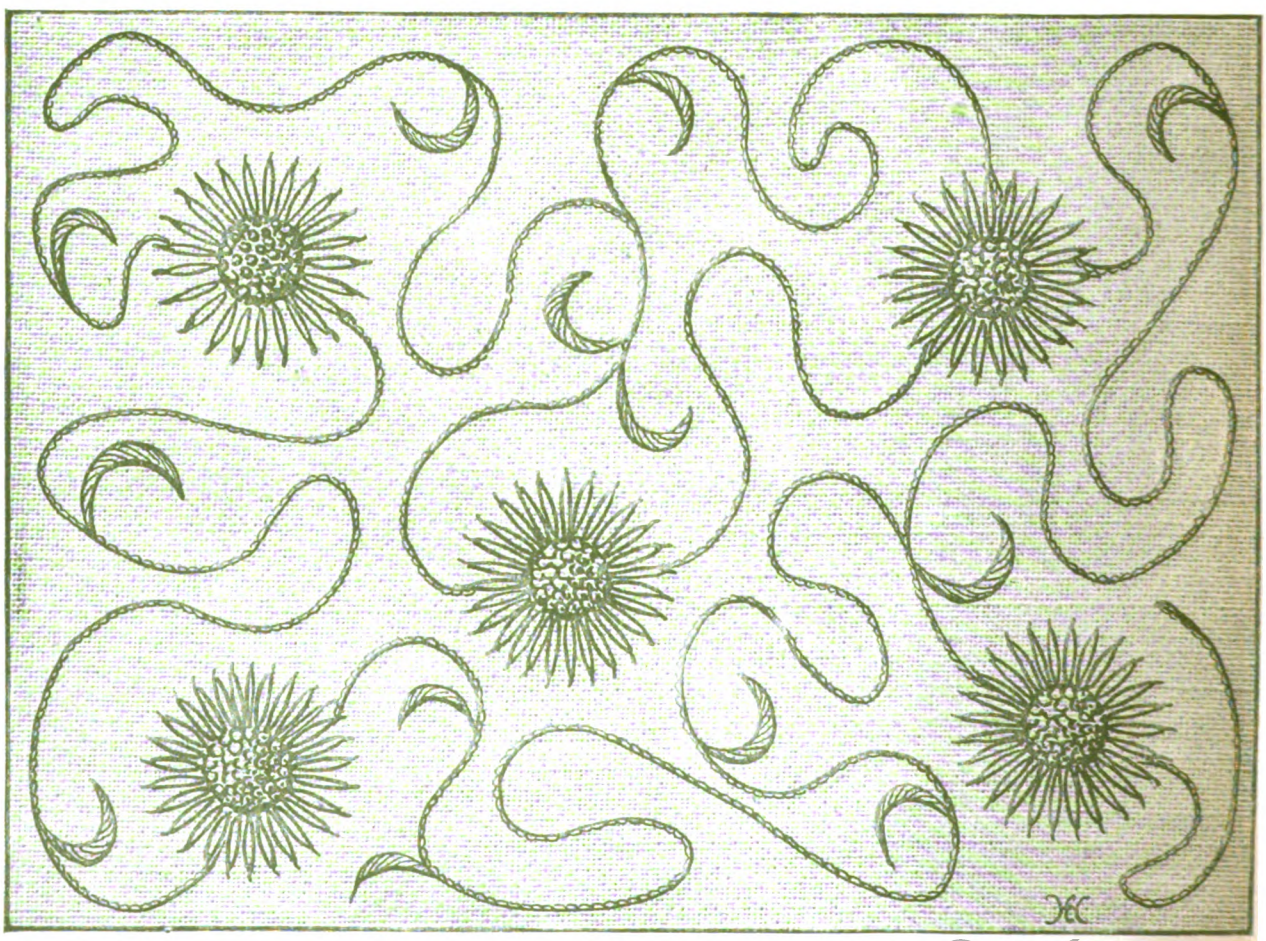
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POCKET FOR ONE END OF A WRITING-TABLE SCARF.
DESCRIBED IN "FANCY STITCHES AND EMBROIDERIES."

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FOLIO BLOTTER AND LETTER-PAPER RACK.
DESCRIBED IN FANCY "STITCHES AND EMBROIDERIES."

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FANCY STITCHES AND EMBROIDERIES.

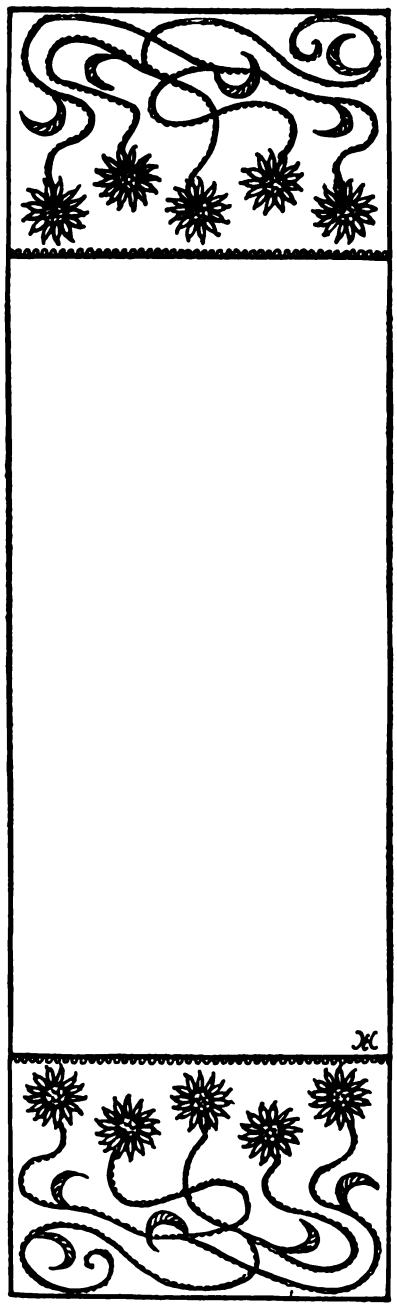
A WRITING-TABLE SET



OUR embroidery subject for this month comprises a very attractive novelty. The sketch on this page shows the scarf as it appears when complete. It consists of a straight strip of material, with a flat pocket at each end. This forms the scarf for a writing table. The ends hang over at least six inches above the pocket and more if desired. Such a scarf is equally suitable for a work table or any small side table where pockets would be handy. For a writing table they form a desirable receptable for unanswered letters or for memoranda of any kind.

The original of the illustration given herewith measures forty-eight inches by fourteen when finished; the pockets are nine inches in depth and the same width as the scarf. This is a convenient size for a small writing table in a guest chamber, but the dimensions can be easily altered to suit. If a much wider cover is desired, the pockets may be repeated side by side, and to prevent sagging, they may be held to the scarf by a double stitching through the centre. The colored illustration shows the design for the pocket, necessarily reduced in size.

The embroidery, though remarkably effective, is simplicity itself. The daisy forms are worked in daisy stitch with French knots for the filling of each centre. Although the general impression is of white worked on an old blue ground, the pale lemon color used for the French knots is a great help to the artistic feeling of the design. The stems are made with a heavy silk couched down. A fine cord would answer the purpose equally well. The couching silk is firmly twisted up in working, so that it does not puff up at all but presents an unbroken line. The scroll like leaves are worked solidly in long-and-short stitch. Daisy stitch is quite simple and very quickly done. Bring the needle up on the line of the circle in the centre of the flower, then make a chain stitch, bringing the needle out at the end of a petal; hold the stitch down with a short single stitch and bring the needle out again on the circle. Repeat until all the petals are made. Rope silk is not too coarse for this design, or, if preferred, the whole six strands of filo floss may be used, but in any case, to look well, the silk must be heavy; if not, the work will look poor and skimpy.



OUTLINE SKETCH OF WRITING-TABLE SCARF, COMPLETE.

At the back of the colored plate will be found designs to complete the writing-table set. The lower one is for a folio blotter, thirteen inches by nine and one-half, made up. The upper one is for a letter paper rack thirteen inches long by about nine and a half high, including the base. The divisions, therefore, are each three inches high and should be about one and one-half inches deep, this making the complete depth three inches outside measurement. Sometimes racks are made with three divisions, in which case they must not be so deep, or the whole thing would look clumsy. This style of letter-paper rack varies considerably both in size and proportion to suit individual requirements or taste. The foundation is of wood and the pieces put together after being covered. The edges are usually finished with a fancy guimpe chosen to harmonize with the embroidery. The lining may be either of the same color as the goods or of a contrasting shade. The back of the rack should be covered with the lining silk. A very pale lemon color, the shade of the French knots, has been used for this set. The folio blotter is lined to correspond and is without pockets, although pockets may be added if desired, but the usual result of putting inside pockets to a folio blotter is that they fill with rubbish and make the blotters bulge. In this instance the table scarf pockets answer for putting odds and ends out of sight.

It is quite easy to make up the folio blotter. It needs only some good strong glue, two binders boards, cut to the required size, and a piece of thin card. Then with some care and a little patience one can hardly fail to make a success. A space must be left between the boards for the thickness of the blotter. This can be properly regulated by gluing first on to the boards, thus connecting them, a piece of stiff lining of the proper width for the thickness of the folio. Then the embroidery for the outside is secured to the boards, and when thoroughly dry a strip of the lining silk should cover the strip of lining through the back. Take care to fix a piece of elastic between to hold the blotting paper in place. Now take two pieces of very thin cardboard, such as Bristol board, and cover these separately with the lining. When dry glue each piece exactly over the front boards, putting weights on until dry, and the folio blotter is ready for use.

The letter rack requires more skill to cover nicely, and unless there is a question of economy, it would probably be more satisfactory if put in the hands of an expert in such matters.

As to choice of colors, this may rest entirely with the individual. The white embroidery looks well on any color not too dark. On rose color, or orange, black silk embroidery is effective. There is no reason why the embroidery should not be in colors instead of white. A most artistic effect can be gained by choosing a pale ground and working on it in a rich shade of the same tone. For instance, rich crimson on pale pink, a deep turquiose blue on a blue, almost white; tangerine on butter color, and emerald on Nile green, offer a charming choice.

EMMA HAYWOOD.

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BRAZILIAN POINT

PROTECTION COLLAR IN LEAF DESIGN.

FIGURE 1.—Those familiar with the Brazilian point wheels will find no difficulty in making this collar. It is designed from a leaf and as the leaves are all the same size the best way to proceed is to make a cardboard pattern of the leaf as shown in detail at illustration 2; this pictures the form used for this collar. Upon a piece of cardboard about eight by two inches and one half, outline three leaves as in figure 1, allowing the points to touch at 1 and 2. Upon the outline of each leaf make perforations with a pin.

In the first leaf perforated we make any desired number.

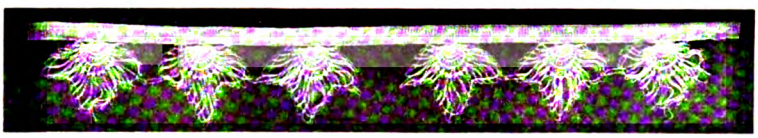


FIGURE 1.—BRAZILIAN POINT PROTECTION COLLAR.

In figure 2 thirty-nine holes were made. In the next we count the hole at 2 as one of the thirty-nine, so we really make thirty-eight new holes. By making the points touch at 2 the working thread of one leaf is passed through that of the other, so that when the collar is detached from its foundation the points are already joined without the use of extra threads or tying of knots, which would be less pleasing in effect than the method chosen.

As this collar is simply a repetition of design the directions for the completion of one leaf will explain the whole.

Find a center at *a* and make a hole, then make holes as illustrated by *b* and *c*. This will be best understood by looking at the outline leaf in figure 2. Pass a strong thread through *b* and *c* and tie securely on the under side of the card. Pass the working thread from the under side through *a*. From this point pass the needle under the foundation stitch at 3, then back under the foundation stitch *bc*. Continue in this manner until all the foundation stitches in the margin have been taken up.

Before the darning is begun, take another needle and thread. Pass the needle through the working threads so that the new thread will occupy the same place as the foundation stitch *bc*, except that the ends do not pass through the holes *b* and *c*, but are brought together and tied on the face of the card. They should be tied tightly. Each end is left a convenient length with which to re-thread the needle. When all the leaves are finished these threads are used to fasten the leaves to the tape. The visible thread that reaches from *b* to *c* is concealed by over-casting it to the tape with one of these end threads.

When the three leaves are finished the foundation stitches are cut and the design removed. The other half of the collar is worked on the same cardboard.

Colored cardboard should be used in making Brazilian Point as it makes the work less trying for the eyes than a white board. A good choice can be made from the different shades of blue.

FILLING-IN DESIGNS.

FIGURES 3 AND 4.—These small odd-shaped designs are most useful for filling in spaces which occur at the outer curves when wheels are joined together and attached to a linen centre. One of these is placed in position against a large wheel at Figure 6.

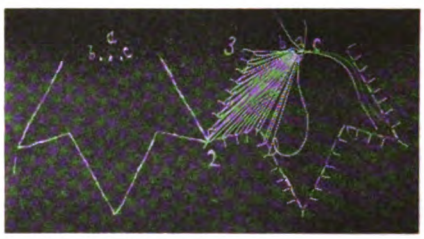


FIGURE 2.—DETAIL OF FIGURE 1.

These fan-shaped pieces are made on cardboard of the shape of the finished design and perforated around the top edge of the fan, fifteen times or more according to size. Make two perforations at the point as explained for detail at Figure 2, *b* and *c*. Put in the foundation threads by passing the needle up under the top outline threads, then down under the thread at the point. Begin working at the point.





FIGURE 3. FIGURE 4.
FILLING-IN DESIGN.

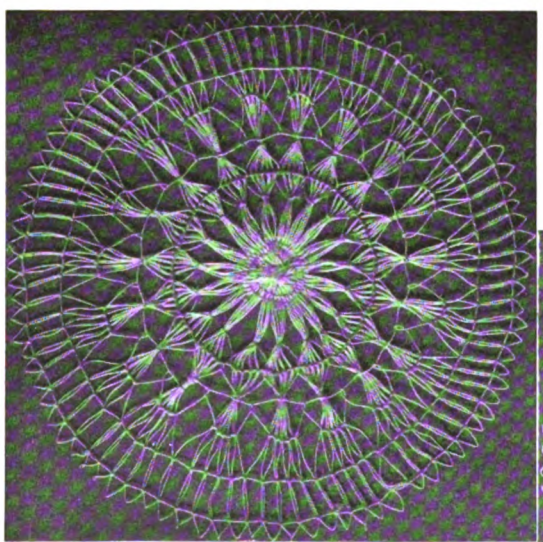


FIGURE 5.—BRAZILIAN POINT WHEEL.

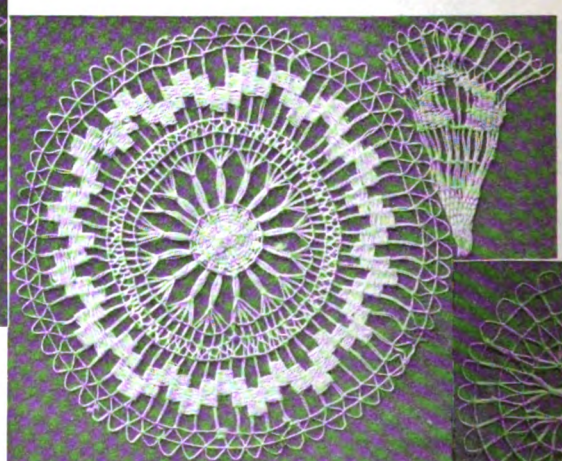


FIGURE 6.—WHEEL WITH SMALL DESIGN FOR FILLING-IN.

Figure No. 7 is a pretty, simple design for handkerchief borders. The distinctive feature of this design is the box picot edge, made by putting the needle under two foundation threads instead of one.

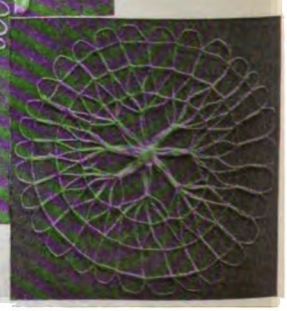


FIGURE 7.—SMALL OPEN WHEEL.

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SOCIAL OBSERVANCES



BY MRS. FRANK LEARNED

WEDDING CUSTOMS

INVITATIONS for weddings are issued invariably by the bride's parents or her nearest relatives, if her parents are not living, and expenses for the wedding are paid by the bride's family.

As soon as the date for the marriage is settled there should be no delay in making a list of the friends of both families to whom invitations are to be sent. Invitations should be sent out two weeks in advance. If there are to be ushers and bridesmaids these are chosen from among the intimate friends of the bride and bridegroom. The best man is a brother or friend of the bridegroom, the maid-of-honor, a sister or friend of the bride. It has become a fashion to have a matron-of-honor, who must be a very young married friend of the bride. At a recent fashionable wedding there were two matrons-of-honor, who walked together and preceded the maid-of-honor. As a general rule, unmarried friends are chosen as attendants by both bride and bridegroom.

The bride's relatives arrive at the church before the bridal party and are shown to front pews. The bridegroom and his best man go to the church together. The bridesmaids go in carriages in advance of the bride and await her in the vestibule. The bride goes in a carriage with her father or the relative who is to give her away. The correct way for the bridal procession to enter is thus: The clergyman enters first by the vestry, or side door, and is followed by the bridegroom and best man. The clergyman takes his place; the bridegroom stands on the chancel step toward the left of the clergyman, a little in advance of the best man, facing the guests and awaiting the bride. The ushers enter immediately, walking up the centre aisle, two and two, followed by the bridesmaids, two and two. The maid-of-honor walks alone in advance of the bride, who follows, leaning on the right arm of her father or nearest male relative. At the chancel steps the ushers go to the right and left, allowing the bridesmaids to pass up. The bridesmaids stand one in advance of the other on each side of the chancel, the maid-of-honor taking her place at the left of where the bride will stand. The bridegroom meets the bride and leads her forward to the place before the clergyman. The best man is at the right of the bridegroom, a few steps back. The father of the bride stands back and awaits the moment when he is to give away the bride, when he advances, takes her right hand, places it in that of the clergyman, who places it in the right hand of the bridegroom. The bride's father may then retire to a front pew. When leaving the chancel the newly married pair lead the way, the bride taking the right arm of her husband. The maid-of-honor follows, then the bridesmaids, two and two, then the ushers; and the best man usually goes out by the vestry, having been entrusted by the bridegroom with the fee for the clergyman.

At a home wedding the mode of entering the room for the ceremony is essentially the same as for entering a church. At a home wedding the guests are received by the bride's mother. The father does not appear until he brings his daughter in the room for the ceremony. An aisle for a home wedding ceremony may be formed by having four young girls enter the room carrying white ribbons. Two of the girls stand at the doorway, and two walk forward, courteously separating the guests into groups on each side, and carrying the ribbons to the place where the ceremony will be. Between these ribbons the bridal party should walk.

During the ceremony the members of the bridal party stand with their backs to the guests, the clergyman facing them as in church. There may be cushions placed on which the bride and bridegroom may kneel. After the ceremony the clergyman retires and the newly married pair turn around and stand to receive congratulations.

Floral decorations at a wedding may be elaborate or simple, according to the means of the bride's parents. With slight effort the house may be transformed into a bower of beauty.

The luncheon, or collation, depends on what is to be the expenditure for this feature. Wedding cake is in small boxes tied with white ribbon, and each guest is expected to take a box. The boxes are on a table in the hall or dining-room.

REPLIES TO CORRESPONDENTS.

Violet and Others.—1. In large cities, where people have many engagements and where distances are great, visiting is of necessity reduced to certain rules, and it has become the custom to do what may not conduce so much to sociability but is obligatory in the complexity of life. It is not the custom to make a call after a tea or reception. Cards are left when attending a tea, because the hostess might not otherwise remember the guests who had been present, and when one attends, one wishes to have the credit of having called. Cards must be sent by mail or messenger on the day of the tea if one is unable to attend. In small towns, where time and distances are not to be considered, it is sometimes customary to call after a tea or an at home. It is always well to follow the custom of the place where you reside. 2. A call once a season is the rule in large cities among formal acquaintances, unless in return for hospitalities. When a hostess has several days for being at home it is not usual to call on more than one of the days. It would be the privilege only of an intimate friend to call on each day of the at homes.

Gold Elsie.—You should be particular in acknowledging cards and notes of condolence. You should take the trouble to write notes to all intimate friends within a week or two weeks, at least. To other friends and acquaintances you may send your card, with mourning border, and write across the top of the card, "With thanks for your kind sympathy." Another form is to have a card engraved for the purpose, thus:

"Mr. and Mrs. Howard White
gratefully acknowledge
your kind sympathy."

A. B. and A. J. P.—In regard to the use of the napkin at table, it is customary to lay it across the knees, and, when necessary, to raise one corner to wipe the lips, and to do this as gently and unobtrusively as possible. As to your inquiry as to whether the napkin is for both "hands and lips," only the tips of the fingers are to be used to touch anything at table; therefore, the tips of the fingers only are wiped on the napkin. When finishing dessert one dips the tips of the fingers in a finger-bowl and dries them on the napkin. When leaving the dinner table the napkin is left unfolded by the side of the plate, for the reason that the same napkin is not supposed to be put on the table twice without being washed. At an informal meal—at breakfast or luncheon, for instance, when staying at the house of a friend—it may not be the habit of a hostess to use fresh napkins at each meal, and a guest would fold the napkin, if the hostess does so.

Lucille.—1. It is commendable in you to resolve to overcome your shyness and to try to make yourself agreeable. You must think less about yourself and the effect you are making. Self-consciousness is often the cause of awkward manners. Cultivate your mind, read books, keep yourself informed on important and interesting news of the day. Subjects of talk when anyone is introduced may be of some mutual friend, some passing event. Try to feel interested in others and to discover what others like to talk about. 2. You should say something kind to the young man to whom your sister has become engaged. If you can say with sincerity that you are glad that you are to have him as a brother-in-law, you may do so. At least, you can say that you are glad about your sister's happiness, and that the man who has won her is fortunate.

Bertha.—It would not be proper for a girl to go on an excursion over-night with a party of friends, unless she is accompanied by her mother or some other older woman who would be equally careful as a chaperon and of whom her parents approve.

THE TRAINING OF THE CHILD*

A SERIES OF SIX PRACTICAL PAPERS BY GRACE PECKHAM MURRAY, M. D

No. 5.—THE BACKWARD CHILD

MENTAL AWAKENING IN CHILDREN.

One of the largest families of flowers is that to which the botanist has given the name *compositæ*, since each blossom is composed of a number of tiny individual flowers forming a head. Of this family are the daisies, sunflowers, asters, golden-rod and a number of other well-known flowers. With the early Spring come certain members of the family; in June arrive the daisies, in midsummer the sunflowers, later the thirty or forty varieties of golden-rod, and still later the asters and the chrysanthemums. No one expects golden-rod in the Springtime, or asters in June, but the daisies are looked for and the other members of the family that bloom early. The human family may be likened in its development to the *compositæ*. Not all have their florescence at one and the same period, yet so little are their habits known and appreciated that children of six, seven or eight years of age are all expected to be of the same size, the same habits, the same mental development; and great is the anxiety of the parents and the teachers if one specimen shows a variation, if this means that it is behind the others. A stigma, a disgrace, is thought to belong to the child of nine who has not the mental acquirements of the child of seven. Very sorrowful are the tones in which it is reported that "he is very backward for his age." It is difficult to realize as a fact that some of the plants of the human species flower into intellectual development later than others, that while many or most blossom in June there are others, equally perfect in physical and mental structure, who develop in September and October. It is a fact in human development little recognized, and by many parents and teachers wholly ignored, that there is a difference in the time of mental awakening in children, and when this is later than that of the average child, it does not mean a physical and mental defect, an imperfection in the child, necessarily, but a difference in the growth of the organism, which will not prevent it from developing perfectly but will mean a later development. Within a year or two much attention has been directed to this hitherto neglected subject, and the balance is swinging to the favor of such children. One writer avers that while the so-called dull children are not so attractive to the teacher as are the brighter children, yet the after history of the two classes often shows that the former achieve much more in life.

VARIETIES OF BACKWARD CHILDREN.

Aside from the fact that in the child there may be an innate difference of development which causes its mental awakening to be delayed, there are other causes to be considered when the child seems to lag in the display of intelligence. A child may develop in one direction while displaying marked stupidity in another. In such a case it may be that the brain action is unequal. That certain nerve centres are more slow in their development than others. It is the same as if the muscles of the body were developed unequally and a man were very strong in the arms but weak in the use of the legs. In other children the whole mental equipment may be weak, due to several causes. The trouble may have begun before birth, or the child may have inherited a weak brain from its parents, who were destitute of the ordinary mental capacity; or the mother through suffering, deprivation or great grief and sorrow before the child was born failed to give it the nourishment sufficient for its complete development, and the mind of the child in after years shows the lack. In the child itself, also, may exist conditions such as to hinder mental growth. Whatever interferes with the bodily growth may tend to weaken the mind action. This is not always the case, for some puny children have shown very acute mental powers while the body was wasted by illness and disease. But in the examination of one hundred thousand school children which was made in London, from 1888 to 1894, the largest number by far who were found to be below the normal standard of attainment were found to be below the normal in development and nutrition. It cannot be expected that a child whose blood is thin, lacking in the red coloring matter, can be equal to average work when the brain is not properly nourished. Then, again, the child may have physical defects which teacher and parents fail to recognize.

It rarely happens, although of course it is in the range of possibility, that certain parts of the brain are defective or lacking, not in such a degree as to make the child idiotic or even to suggest the possibility of weak-mindedness, but still actually deficient to such an extent as to make it impossible for him to acquire certain branches of knowledge. These cases are very difficult to determine, but it cannot be doubted that some children have suffered from inability to acquire that which was expected from them, because it was a physical impossibility for them to do so; as impossible for them to perform the tasks as it was for the Hebrews to make bricks without straw when taxed by the Egyptians to do so. The defects which have been found to be most commonly present in dull and backward school children have been those connected with sight and speech.

DEFECTIVE SIGHT AND SPEECH.

Imperfect vision would naturally interfere with the progress of the child in his lessons. A well-known oculist of New York states that defective vision is a very common cause of apparent mental dulness in young children. A child's eyes should be examined when he is old enough to attend school, in order to be sure that he does not suffer from lack of good eyesight. One writer has said that he never met with a case of chronic bad spelling that he did not find also some visual defect. It must be remembered that trouble from imperfect seeing comes not only from seeing words, letters and figures wrongly but also from fatigue of the brain caused by eye strain. The connection of speech with the mental condition is that of the barometer in registering the weather. If the speech is slow, it shows sluggish brain action, if it is thick and not well articulated, although the condition may be due to troubles with the nose and throat, it has a muddying effect on the action of the mind. If a child expresses himself in a low, shy voice and his actions are embarrassed and awkward, it is evident that the mind is uncertain and unresponsive. Speech is the crowning glory of man; it is mixed with and united with all his ideas. If these ideas are incoherent, ill-regulated and badly assorted, it cannot be otherwise than that this will be shown in his expression of them by words.

Parents and teachers, therefore, should bear in mind that the child must be carefully taught to express himself properly, not only in the right choice of words but in the use and modulation of the voice, for in such exercise is found one of the best forms of brain gymnastics by which the mental faculties can be developed and increased. If a child have any impediment in his speech or if he stammer, no trouble or pains should be spared to correct these defects. Unfor-

* Other papers in this series appeared in the numbers for February, April, June and August.

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tunately the mechanisms of speech are little understood, and it is rarely that one meets with those who can undertake their correction intelligently. The stammering, lisping, halting, may be due to one of a number of different troubles with the mechanism of articulation. Stammering is due to a nervous spasm of the muscles. The tongue may be at fault in some cases of defective speech. The child does not know how to place it rightly to produce certain sounds. In other cases the breathing apparatus is not managed correctly, or, again, the air passages may be blocked with enlarged tonsils or spongy growth that fills the back of the throat and nose. Whatever it is that is preventing the child from speaking properly, it is of the utmost importance to mental development that it should be discovered, for not only mental development but health also may depend upon it. If the hearing and the sight are imperfect, the child receives mental and blurred impressions that make him forgetful and his memory poor. If he lacks power of expression in speech and action, his brain fails to respond and his mind is not unfolding as it should.

TESTS THAT SHOW LACK OF MENTAL GROWTH.

From what has been said it will be seen that it is a very difficult matter to determine the exact state of the mental development of a child. In the first place little or no reliance can be placed upon the description of a child in relation to his feelings, be the child stupid or bright. The parent or teacher must come to the examination of the child in much the same manner that he would to a bird or an animal. To obtain correct notions of the latter it is necessary to make observations when the object is unconscious of it. See how the child uses his muscles, the positions he takes, how he walks, for the different acts are the results of the mental efforts that he makes. The dull child takes awkward positions, lags and is slow in his gait. He is also slow in his action and speech. It must be seen, too, how he uses his eyes if he seems to have difficulty in seeing objects at the natural distances; whether he holds his book close to his eyes in order to read or whether he holds it farther off than is natural. Having learned all that is possible while he is unconscious of observation, then call him up for closer inspection. To judge more accurately what control he has over his muscles have him toe a mark, stretch forth his arms and his hands and his fingers to see how long and how steadily he can hold them. Try his reasoning powers in some simple way, such as asking him what is the difference between two ordinary things. The bright child will be quick in his replies and will be able to tell more things than the backward child. Another test that is much relied upon to show the state of the mind is that of trying the powers of imitation in relation to action. The child is asked to make gestures, simple or complicated as may be required, in imitation of those he sees made by the one who is examining him.

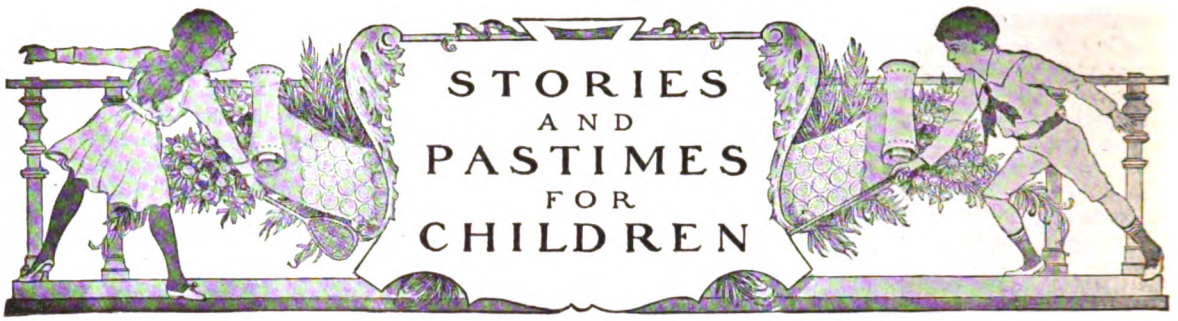
In making these examinations the results of habit should be considered. Many children are allowed indolent methods of brain action and speech. Little children are not taught to ask for things by their right names and in a proper manner. They are allowed to drawl and hesitate over words until their whole mental action is impaired. The early years of life, the time when the mind begins its first conscious work, the learning to speak, the learning to move and to use the hands, are precious moments in the child's mental development, even more than in its physical unfolding, and the whole future mental growth of the child depends not upon how he learns his A, B, C's, but how he learns to express himself, whether he has a word and the right word for the things within his sight and reach, and that word comes quickly at his command. The backward child shows lack of memory. He forgets readily, and repetition is necessary for fixing a thing in his mind. A too quick memory is not considered as entirely desirable, as the mental action may not be sufficient to develop the brain. This has been given as the reason that the bright, quick, precocious child in the long run does not amount to so much as the child that is truly backward.

TEACHERS AND SCHOOLS.

It is the teacher who has the greatest responsibility in the matter of the backward child. If a child is falling behind the average in his class it is the duty of the teacher to find out the reason and to report it to the parents. Instead of doing this, unhappily some teachers, because of ignorance of the mechanism of the development of the human mind, thrust the poor little dullard farther down into the abyssmal depths of despair into which he is tending. A person looking back upon his childhood and regarding his mental attitude through the vista of time which separates him from that remote period of existence, recalls nothing more impressive than the mountains of difficulty which stood in the path and which had to be removed in order to learn the simplest matter in relation to that awful, mysterious affair of living in this world. Arithmetic and spelling and geography were wonders of abstruse knowledge, and grown folk were superior beings, who were done forever with such tasks. Not only in those things which were taught for some unknown object in that dominating and over-shadowing place, School, than which not even eating and drinking, sleeping and walking were more important—nay rather all the acts of life seemed just performed for that one object alone, attendance to it; even play, that great and superior occupation, must be held in subordination to it—but there were other matters that seemed to be miracles of achievement. The confiding disposition of the child who is conscious of its utter lack of ability to live other than day by day, makes it possible for him to continue his existence with a faith certain that he will be able to do what is required of him and that what he cannot accomplish will be done for him by some one else who has the charge of him. In backward children, unless they are handled with extreme care this balance which comes alone from this faith that it will be possible for him to meet that which is expected of him, to do his part, that which makes him live his life with hope and self-respect may by disturbed and the mountains of difficulty increased a hundred fold. Let him once get the idea that he has less mental ability than others and no plummet will be sufficient to measure the hopeless gulf into which he is plunged.

The great duty, then, of parents and teachers is to find out the cause or causes of the trouble and to see if it is a temporary lack of development in certain directions, or if it is due to slovenly habits of thought, or to a slowness of mental action, or if the mental awakening is of a late variety, or if a subsequent misunderstanding of a lesson, or a failure to have laid the first corner-stone, has caused the whole superstructure to be unstable. The whole life of the child depends upon the solution of the problem and that he be started aright. If parents have not suspected that their child was dull and backward, and such a report comes to them from the teacher under whose instruction he is, they should see to it at once that a thorough investigation is made to find out to what causes this backwardness is to be assigned. If the child is physically weak, bloodless, or defective in sight, hearing or speech, or has been discouraged at school so that he has become hopeless and given up striving, he should have special care and pains taken to make that part of his mental outfit strong which has been found to be weak, just the same as one would exercise the muscles if they were weak or go to work to repair any deformity. Special instruction is needed for this. Teachers are required of tact and experience. The child should be spared the mortification and chagrin which give place to deep discouragement if he is kept in school and classes in which his deficiencies are always in evidence. Nothing shows the advance in our knowledge of brain action more that the attitude held to-day in regard to backward children. The dunce cap and the dunce stool have been banished with the birch and the rod, and the child, who does not learn his lessons, who does not keep pace with children of his own age, is no longer called a dunce and made a subject of ridicule, a butt of sarcasm and scorn by teachers and schoolmates, but the enlightened instructors work to bring the backward intelligence up to the standard.

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SPORTS FOR HALLOWE'EN

By LINA BEARD, One of the Authors of "The American Girl's Handy Book"

ON HALLOWE'EN the fairies bring the gold nuggets nearer home; possibly you may have to work a little for the precious metal, but the exertion will be fun, and you will not be obliged to travel way off to shivery, cold Klondike to dig for your fortune. Ten little fairies—your ten fingers—will cheerfully supply the gold as well as the mine from which the nuggets must come on the eventful night. The fairies should make a number of small gold parcels which when finished form the nuggets. (Fig. 1.) The inside of each package is a piece of candy and a strip of paper with a fortune written upon it so whatever may be the fate sent by the gnomes in the mine, it is sure to be sweet. Have enough lumps of gold to furnish each player with equal portions of one or more nuggets. Let the little fairies secure a tub, half-fill it with sand or sawdust and hide the gold nuggets well in this home-made gold mine, scattering the little parcels through the sand like plums through a pudding. The fairies must stand a small shovel by the side of the mine. Then all will be ready and the miners can dig for their fortunes. (Fig. 2.)



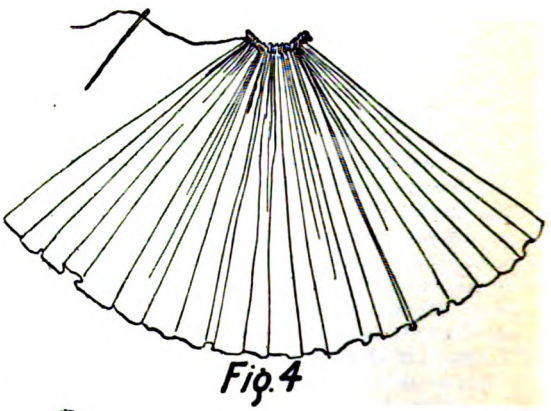
Fig. 1

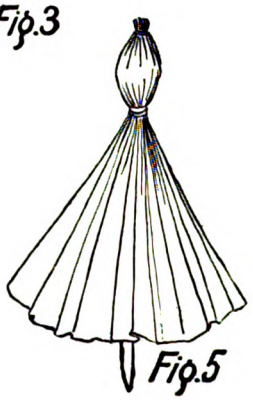

Fig. 2

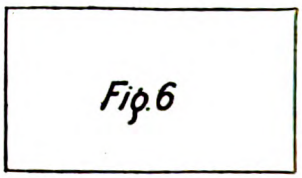
Each player in turn must take the shovel and dig in the mine until one gold nugget is found. He must then open the package carefully and read aloud the fortune Fate has given him, while the other players look on and listen. The fairies can readily whittle or saw out a wooden mining shovel from a shingle or thin box-lid. Tell them to make it about four inches long and three wide, with a handle eleven inches in length. Try to think of original ideas to write on the slips of fortune paper, or, failing these, look up apt quotations for the prophecies. If you can have the lines bright and witty, writing something that will cause a laugh when read aloud, without hurting any one's feelings, your Hallowe'en mining will be a great success.

The apple witch understands well the art of fortune-telling. She is a funny little creature made of a stick (Fig. 3), some yellow tissue paper and an apple. A strip of the tissue paper is gathered (Fig. 4), drawn tight together at the top and placed over the stick with a thread wound around a short distance from the top to form the head (Fig. 5). The arms are pieces of tissue paper (Fig. 6) folded lengthwise (Fig. 7) and run through a hole punched in the body (Fig. 8). The face is marked with ink on the head (Fig. 8). Small gathered strips of tissue paper (Fig. 9) are sewed on each arm to form the sleeves. Hair of black thread or darning cotton tied in the centre (Fig. 10) is sewed on the yellow paper head, and a hat of a triangular


Fig. 3


Fig. 4


Fig. 5


Fig. 6

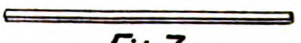
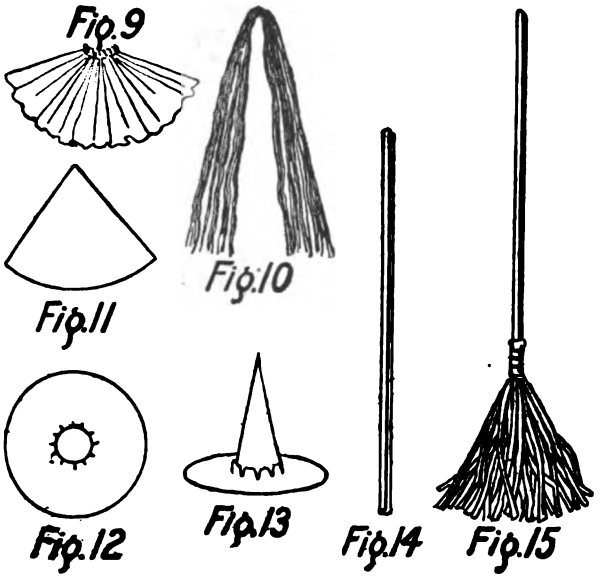

Fig. 7


Fig. 8



piece of paper (Fig. 11), with edges pasted together and a circular piece of paper slightly slashed around the small hole in the centre (Fig. 12) and slid down over the peak to form the brim (Fig. 13), is inked all over, dried and fitted on the little woman's head. A broom made of a strip of folded yellow tissue paper (Fig. 14) with a fringed piece of the same paper bound on for the broom part (Fig. 15) is sewed in the folded-over end of the witch's arm. When finished the point of the stick is pushed into an apple and the apple placed upon a piece of paper divided into different fortunes (Fig. 16). When you want the witch to tell your fortune, spin the apple on the blank centre of the paper and wait until the witch is again quiet and she will point with her broom to some spot where the fortune is written especially for you. Each girl and boy must be allowed one or two trials with this apple witch (Fig. 17).

Ghost writing is very mysterious and exciting. Dip a new clean pen in pure lemon juice and with this queer ink write mottoes or charms on a number of pieces of writing paper. Allow the ink to become perfectly dry, when it will fade out completely; then place the charms in a box and let each girl and boy, in turn, draw what appears to be a blank slip of paper; after examining it, the paper should be handed to some grown person present who is in the secret and who has provided a lighted candle by means of which she may read the ghost writing. All the young people can cluster around and with bated breath watch the magical developing of the words on the blank paper as the reader moves the message back and forth over the lighted candle. The heat brings out the writing in distinct letters that all may see. A second charm must not be taken from the pile until the first omen has been read aloud.

If you have a real four-leaved clover, even though it be a dried, pressed one, you can put it in your shoe on the morning of October 31 and wear it until you retire at night. The clover is a charm which will bring good luck and insures at least one hearty laugh before the next day.

A glimpse into the future showing the disposition of your sweetheart may be had by tasting apple seeds which have previously been dampened and each dipped into a separate flavoring. The moisture will cause the spices, etc., to cling to the seed, giving various flavors. Those dipped in liquids must, of course, be dry. If to your lot falls a seed which has been powdered with pulverized cloves, your life companion will never be dull and uninteresting; pepper denotes quick temper; sugar, affection and kindness; cinnamon is lively, buoyant and bright; vinegar, sour and cross; gall, bitter and morose; molasses, loving but stupid; lemon, refreshing and interesting. Add as many more flavors as you wish. When the seeds have been prepared and dried wrap each one in a small piece of white tissue paper and pass them around to the young people, allowing each girl and boy to take two of the wee white prophecies; then all the children must be quiet while each in turn tastes first one, then the other seed, telling aloud as he does so the particular flavor he has received. Should a player find the first seed sweet and the other sour, it would mean that the disposition of the future wife or husband will vary, partaking more of the stronger flavoring. If the taste of the first apple seed is pleasant, the married life of the player will be reasonably happy. If the flavor is very agreeable, the married life will be very happy; if the flavor proves unpleasant, it is best to remain single.

A very jolly time may be had with fortune bags. Pur-

YOU WILL PASS YOUR EXAMINATION.	YOU WILL BE A FAVORITE.	YOU WILL WRITE A BOOK.	YOU WILL BE A COMFORT TO YOUR FAMILY.	YOU WILL LEARN TO SING WELL.	YOU WILL ALWAYS BE KIND AND CONSIDERATE.	YOU WILL PAINT A PICTURE.
YOU WILL GO ON A JOURNEY.	YOU WILL HAVE A HORSE	YOU WILL COMPOSE MUSIC	YOU WILL HAVE A BEAUTIFUL GARDEN.	YOU WILL HAVE A CANDY PULL.	YOU WILL GO TO A FAIR.	YOU WILL EARN A FORTUNE
YOU WILL ALWAYS BE HAPPY.	YOU WILL MEET NEW FRIENDS.	YOU WILL GO TO A DANCE		YOU WILL BE A CHAMPION GOLF PLAYER.	YOU WILL GO TO A CIRCUS.	YOU WILL ALWAYS BE BRIGHT & SUNNY
YOU WILL LIVE IN A CASTLE	YOU WILL BE WISE WHEN GROWN.	YOU WILL BE AN INVENTOR.	YOU WILL HAVE LOTS OF PETS.	YOU WILL HELP OTHERS.	YOU WILL WRITE POETRY.	YOU WILL PADDLE A CANOE
YOU WILL BE FAMOUS.	YOU WILL LIVE IN A FOREIGN LAND.	YOU WILL VISIT THE WHITEHOUSE.	YOU WILL BE THE BEST SCHOLAR IN THE CLASS.	YOU WILL WALK ON STILTS.	YOU WILL SAIL A BOAT.	YOU WILL RUN A RACE.

Fig.16

chase or make a number of brown paper bags of medium size. In each place a simple little gift such as a tiny home-made doll, a paper toy you have manufactured, a picture of a young woman or man cut from a newspaper and pasted neatly on a half sheet of fresh writing paper. Drop a nut in the fifth bag and add other home-made gifts for other bags, labelling each appropriately. Pin a piece of paper on the doll with these words written on it, "Dorothy's new doll" (if none of the girls happens to have that name use another in its place). Under the young woman's picture write, "Marie when she is grown," and under the young man's write, "This is Malcolm when he is a man." Change the names if they do not represent any of the party. After a gift has been dropped in, take the bags one at a time and blow them full of air, do not allow the air to escape while you wind a string around the openings and tie them securely. The bags, being puffed out with air, will appear much the same, rendering it impossible to tell, by merely looking at them, which contain the largest gifts. All the bags should be tied on a strong string, forming a fringe of bags stretched across the room from door to window. The young people should draw lots for first choice of the fortune bags, then each player in turn must point to the bag selected, no one being allowed to touch a bag until the leader has clipped it from the fringe. Only one bag can be given out and opened at a time, in order that all may see and enjoy the contents of each separate fortune.



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SIR LUCIUS AND MISS MALAPROP

A SQUIRREL STORY

BY LANDON KNIGHT

WHEN I first met Sir Lucius he was in the midst of grave difficulties for so little a fellow. A bad boy had murdered his mother and captured him. The little captive looked so utterly miserable that I paid the ransom placed on his head, put him in my coat pocket and took him home. He was hardly as big as a medium-sized rat, but he took to sweet milk and long naps in the excelsior bed, that was provided for him, so earnestly that results were not long delayed. Every day his little tail grew longer and bushier, and in a couple of months he was as fine a young squirrel as one could wish to see. He was as tame and playful as a kitten, and nothing delighted him so much as to caper after a string as it was moved over the floor.

At first he was on terms of the greatest intimacy with three kittens, but he teased them so incessantly that at last their watchful mother grew tired of it and came near making an end of him. That seemed to spoil his kindly disposition entirely. He had merely played somewhat roughly with the kittens before, now he sought to hurt them whenever a chance occurred. His animosity even extended to the dog, and there again his career came close to an untimely end. But the loss of a section of his tail taught him war, instead of peace, and he took such keen relish in anything that was likely to lead to a duel that it earned him the name of Sir Lucius O'Trigger and lost him his liberty.

A squirrel house was provided and the door closed upon him. This he strongly resented and sulked for a whole day. But the revolving cylinder finally caught his fancy, and going into it he would show an endurance truly wonderful by galloping hour after hour at the top of his speed. Ten o'clock was his hour for recreation, and on the second day of his imprisonment he used it to affect an escape. A great oak grew about thirty feet from his house. He had never paid any particular attention to it before, but as soon as the doors of his prison were opened he jumped out and scampered up it. Coaxing was in vain, and even the argument of a bag of nuts failed to bring him close enough to endanger his liberty. However, when darkness began to fall he found his position in the sombre branches of the high tree so novel and weird that he weakened and came down to his house as though this had been his regular habit. Finding the door closed, he scratched and purred vigorously for admission, and when it was granted he seemed perfectly happy.



SIR LUCIUS EXECUTED ANOTHER PIECE OF MASTERLY STRATEGY.

On the following day he attempted to escape and was promptly recaptured. The incident evidently preyed on his mind all that day, and I do not doubt that the long intervals in his wheeling were spent in thinking out some plan to obviate this latest difficulty. When released the next day he did not even look toward the oak, but scampered off in another direction for a few feet, where he began to grub in the ground as though he had just located a buried treasure which must be unearthed without delay. Seeing that for a moment he was not watched, he leaped forward a few feet further, this time in the direction of the tree, and executed another piece of masterly strategy by digging a few vigorous strokes and then pretending that he was eating with great relish some invisible morsel between his paws. These manœuvres he continued until satisfied that he was near enough to win the race, when he made a bold dash for the tree, where perched upon a limb he fairly chattered with delight over his victory. Thereafter the same performance was a part of the daily programme, and so Sir Lucius came to pass most of his days in the tree.



SIR LUCIUS SURVEYING THE FIELD.

However, he plainly suffered from solitude, and it was sometimes pitiful to listen to his plaintive little wails that indicated his loneliness. About this time the same boy who had captured Sir Lucius came around with a fine female red squirrel and I bought her, thinking to thereby provide him with a much needed companion. But whether he objected to her complexion, or the color or style of her dress did not appeal to him, I do not know, but certain it is he would have nothing to do with her. He rejected every advance of the little lady, who was inclined to be friendly from the first, and even gave up his bed and slept in the wheel to keep away from her. When she sometimes took a notion to visit him there he always discovered that he had overlooked some important household matter that demanded his immediate attention. He finally found out that if he galloped very fast in his wheel that she could not come into it, and never did a squirrel travel as Sir Lucius in those days. This led to a tragedy. One day she decided to jump for one of the openings in the wheel when it was spinning around at a terrific rate, with the result that her neck was caught between the cylinder and the house and was broken.

Sir Lucius, I am sorry to say, showed not the least compunction for the part he had played in the sad affair, but on the other hand seemed to experience genuine relief. But after the excitement of the tragedy wore off he was even more forlorn than before, and I decided to make one more effort to find him a mate. Sir Lucius was a gray squirrel and I employed the young Ishmaelite from whom I had bought him to procure a female of the same species. His misguided efforts were, as usual, soon successful. The new-comer was a large, stately young lady, but her education had evidently been

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sadly neglected. There was never so awkward a squirrel, and she so continuously wedged herself into ridiculous situations that she was forthwith christened Miss Malaprop. Whether Sir Lucius's early associations had left him somewhat ignorant of the requirements of good form in polite squirrel society or he was possessed of superior powers which enabled him to discover latent virtues in Miss Malaprop is a question, but from the first meeting he was perfectly oblivious to all of her faults. A more beautiful case of love at first sight one could not wish to see. Under a heap of rubbish in one corner of his house he had at odd times buried a choice collection of nuts. These he excavated the day Miss Malaprop arrived, and through his intensive hospitality forced her to eat such quantities of them it is a wonder she survived. Then he invited her into his wheel and side by side, keeping step, and, their tails floating in the air, they galloped away on a delightful ride. This was fun, indeed, and the more of it the better, and without intermission or abatement they kept up the pace until poor little Miss Malaprop grew so tired that she missed her footing and was hurled, all in a heap, around the wheel in the most undignified manner imaginable. No doubt with the vision of that other tragedy in his mind, Sir Lucius hastily stopped the wheel and showed the greatest anxiety until assured that no injuries had resulted from the accident. He then invited her into his house and offered her some more nuts. His bed had been good enough for him, but now he tore it all up, and with infinite labor constructed a big soft nest which, no doubt, would have pleased any squirrel, however fastidious.

On the following day when they were released from the house no effort was made to keep them from the tree, but Sir Lucius could not resist the opportunity to show her what a very clever strategist he really was, so the old trick of approaching the oak while pretending to be intent on other objects was gone through with, even more elaborately than usual, his companion dutifully following his example in digging, wondering, doubtless, what it all meant. They had not been in the oak a great while, when Sir Lucius's companion set up a great chatter which brought him by leaps and bounds from the top of the tree to her side. She had discovered a great knot-hole, which had been lost on his duller perceptions and in which her feminine intuition divined possibilities. After an animated conversation the little lady convinced him of the importance of the discovery if it only had a bottom in it, and he went down to explore. He soon returned with a favorable report, and they both entered. After a while they came out, and the way they barked and capered around left no room to doubt their entire satisfaction. It was, indeed, an ideal squirrel home, and they at once began the work necessary to put it in order—or rather Sir Lucius did the work, his companion acting in a supervisory capacity. She probably felt she had contributed her share by finding it. For days the labor went on until all of the rotten wood had been cleaned out of the hollow.



MISS MALAPROP TAKING A SUN BATH.



THE BABIES WOULD WANT TO KNOW WHAT IT WAS ALL ABOUT.

Then the work of furnishing the home, and with it Sir Lucius's troubles begun. The first article of furniture that he arrived with was the crown of an old straw hat. To this the lady objected, and he reluctantly dropped it. Next he brought forward a stick long enough for a fairly respectable fishing pole, which was also rejected. Nor was his next contribution any more fortunate, for even if it had been of any use he could not have possibly taken into the hollow the huge bough that he had spent an hour in cutting off. Then he determined to look for furniture altogether different and he descended the tree. A long time passed and then Sir Lucius appeared, joy beaming from his eyes. He held in his mouth a red and white string over two feet long. The disgust of his companion was palpable. She left the tree, proceeded to their house and returned with a big mouthful of straw. This was the cue he needed, and, hanging his string on a limb, he fell to work with a will, which soon left nothing of the nest in the cage. By this time he was thoroughly aroused, and during the next two days rags, hair, strings and moss went up in sufficient quantities to have filled a dozen hollows as large as their home. Most of this, of course, was rejected by his companion, who finally succeeded in convincing him that they had all they needed. The lady insisted on arranging the furniture. During the process Sir Lucius would very frequently come to his front door, stick his head out, and after surveying the field return to his mate. At last the wonderful home was completed, and Mr. and Mrs. O'Trigger finally gave up their house and came to live in the tree. But the beloved wheel was not forgotten, and for long thereafter they would come down every day for an exhilarating ride in the old vehicle that they had used on their marriage day.

Early the next Spring there was joy in the O'Trigger household high up in the tree, for there had arrived two of the most wonderful baby squirrels ever seen. It was hard to tell which one of the parents was the prouder, and all day they brought up the sweetest little berries and acorns that a young squirrel ever tasted. And they barked and frisked and jumped around over the tree at such a great rate that Sir Lucius's old enemy, the dog, was stirred into wonder, if not animosity, and he yelped up at them in the most savage manner imaginable. And when the babies had grown some, they would come to the door of their high home and stick their pretty little heads out and want to know what it was all about anyway.

By and by, when the little O'Triggers had grown some more, their parents brought them down to the ground to show them what a wonderful big world it is. Then they visited the old home, where the babies had a ride in the rolling wheel, and they dined on some sweet peas and on an ear of sugar corn in the garden, and never did two young squirrels have such a good time.

All of this happened some years ago and the babies are long since grown and old, for squirrels. But every Spring there are many other babies in that happy family, which now has dozens and dozens of pretty little bright-eyed, bushy-tailed members, and not one of them has ever been miserable like the poor little orphan, Sir Lucius, that I bought from the bad boy and brought home in my coat pocket.



NATURAL HISTORY SKETCHES

BY CHARLES McILVAINE

No. 3.—FROM TADPOLE TO TOAD

"WHICH of us shall call down the road to Fairyland, Hal? We must apologize to the fairy, if she was waiting for us yesterday, for forgetting all about her," asked Detty Rupert, with a teasing twinkle in her eyes. She knew that Hal Owens believed in fairies and brownies. She was such a jolly girl that she could not help having fun out of it.

"I think it is my place to make the apology for both of us," answered Hal, "because I am the senior member of the firm of Owens and Rupert, Tramps. It was eleven o'clock. The fairy must be at the Fairyland end of the speaking-tube if she is businesslike, as she ought to be, in keeping appointments."

"Very well," cheerfully responded Detty. "I am the lady of the firm. It is harder for ladies to make apologies than it is for gentlemen."

"No," said Hal, "I think it is because ladies expect more apologies than they make. Our seamstress stepped on my toes this morning. She laughed and said it served my toes right for getting in her way. I suppose I ought to have apologized for my toes, but I didn't—the hurt wouldn't let me."

Detty laughed. "Toes and crazy bones and bumped heads make us forget our manners. But let us see if the fairy is waiting."

Hal went to the road to Fairyland—the speaking-tube—put his mouth to it then drew back. "I'd like to know what I shall call the fairy, Detty? I have never been introduced to her. I don't know her name."

"Say, 'Hello,' first. Find out if she is there. If she is a real girl fairy, she will tell you her name when she gets to talking."

"That's so, Detty. You are up to all sorts of dodges. Here goes. Hello!"



BILLY BOWLEGS.

"Hello," answered a musical voice, "what is it?"

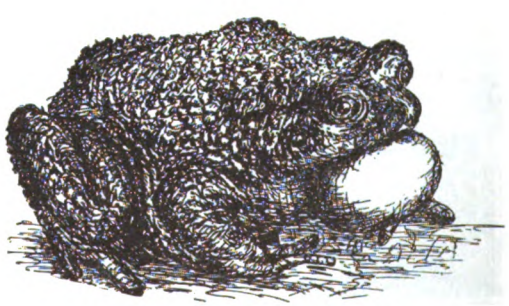
"I am Hal Owens, of Owens and Rupert, Tramps. Detty Rupert is my partner. Were you waiting for us yesterday at eleven o'clock, by promise of the cocoon?"

"Yes, I waited an hour without hearing a word from you."

"Well, we are very sorry. We want to apologize. We did not know whether you would be there or not."

"You did not inquire. Never be afraid to ask a question about what you do not know. That is the way to learn." The voice said this very pleasantly. Hal was a little puzzled as to what to say next. He soon thought that if one apology was good two would be better, so he said, "I hope you will forgive us for not inquiring. A fly was talking to us and we could not very well interrupt him."

"Oh, I see; polite even to flies. I like you for that. I forgive you with pleasure. The fact is, I did the talking for the fly. I heard you say you wanted to know about the house-fly, so I slipped my voice into your hand when you held one, and told you. I am not ashamed to confess that I talk all the time. I have the wonderful power of being able to talk in a good many places at the same time. It is my business. And a poor world yours would be if I did not. It is well for people to listen to me. My name is Education, but you may call me Edu for short. My full name sounds very formal. I want you both to know me well. I will always be a true friend. You will find me handy in everything you undertake. What have you to-day you want to ask me about? My hour with you is passing."

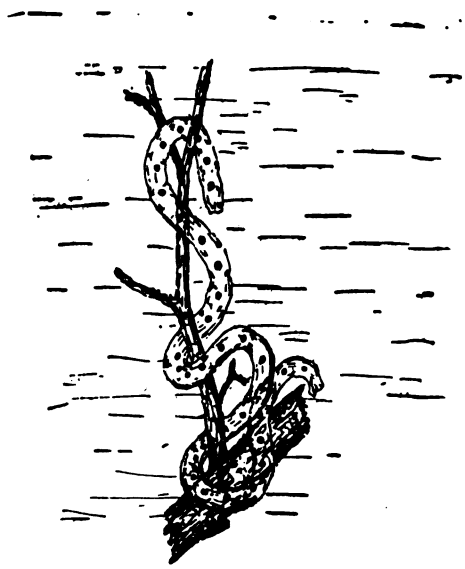


A TOAD SOUNDING HIS NOTE.

"I have a toad that I found in our garden. I call it Billy Bowlegs. It was sitting on a flat stone. There was a train of ants going across it, single file—like ducks in a row. The train ended directly in front of the toad. As there was no hole or crack in the stone, I wondered at it, but I suspected the toad. I watched it. Its tongue went out and in so fast I could hardly see it. Each dart picked

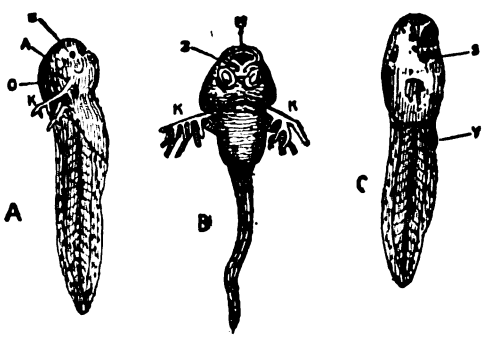
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up an ant. I pitied the ants I like toads. I know that it is all nonsense about their giving people warts, and having jewels in their heads, and biting, for they have no teeth, and not one of them can do any harm. Papa asked me to catch all I find and put them into the garden. He said the gardener had no better friends, that they ate the insects that injure the young plants. I know, too, that they make a big racket in the evening with their long shrill call. I have seen them make that call. They puff out the skin under their mouths until it is thin and polished, and looks like half of a little rubber balloon; something like a watchman's rattle goes off inside of it, the racket is made, and—quick as a flash—back goes the balloon. It waits a bit, until some more racket is ready, then out it comes again. Wouldn't it be fun if the toad could make its balloon big enough to carry it up. It would dangle in the air by its own skin. But then all the women toads would be left behind, for only the men toads can make balloons out of their chins and make a racket. Professor Weston has told Detty and me that every animal, no matter what kind, how big or how little, comes from an egg. He showed us toads' eggs. Toads always go to the water to lay them; in April or May, whenever the weather is right. Their eggs—over 1,000 of them—are round and black and laid one after the other in long strings of clear jelly. The toad, as she lays them, moves around the grass and sticks at the edge of the water, and in this way keeps her strings of eggs from floating away. Frogs lay their eggs in the same water-nest with the toad, but they lay them in bunches. Gracious, here I am doing all the talking! Excuse me. Won't you please tell us about tadpoles—polliwogs?"



"LAID ONE AFTER ANOTHER IN LONG STRINGS OF CLEAR JELLY."

"Certainly," came up the road from Fairyland. "In two or three days the round eggs which have grown longer and longer, begin to wiggle, and they wiggle themselves out of the jelly. Toads begin with a wiggle and end with a hop. Those little wiggling black things are the young polliwogs. They eat the tiny plant life they find in the pond, and thrive upon it. While very young they do not go to the top of the water to get breath; they have gills then, fitted to breathe the particles of air in the water. As they grow older they go to the top of the water once in a while to get pure air, then wiggle down again. They are gradually trading their gills for lungs, for they will need lungs when they grow to be toads. As they grow, and about the first of June, they begin to show that they are tired of wiggling and want legs. When a polliwog wants legs it makes them out of its tail. Nothing is wasted. Four legs appear—two before, two behind. When the tadpole's lungs and legs are finished, it is a toad—a very small one, to be sure. Now it must live on land, for it cannot live in the water. It is no longer a vegetarian; it eats whatever living thing is small enough for it to swallow whole. It has a long tongue, as you said. This is sticky on the end. The toad sees an insect, steals up to it, thrusts out its tongue, and it is caught. The molasses goes to the insect, as it were, not the insect to the molasses. Those who have counted them tell us that a toad eats about 10,000 insects and worms in a single season. Everyone of them must be alive. In this way it helps the farmer and gardener.



A AND B.—WITH GILLS. C.—FURTHER GROWN.

n—nose sacs.	m—mouth.	s—suckers.
a—eye.	z—jaws.	y—start of hind legs.
o—ear.	k—gills.	

"I told you yesterday how the larva of the house-fly changes its skin several times. So does the toad. When a new skin has formed under the old, the old one rips back and front, the toad wiggles out, sticks its hind legs under its fore legs and pulls. When it has pulled the skin off its hind legs in this way, its mouth performs the work of ungloving its fore paws.

"Toads are cold and damp to the touch—clammy. Their blood is not warm like yours. It is like the mercury in your thermometer; it changes with the weather. It is warm in warmweather and cold in cold. They live in holes and cracks and prefer damp places. Probably they do not catch cold easily; you will notice that they sit on the damp ground. Their favorite time for going about is at night. They enjoy hops.

"They dig their holes with their hind feet and back into them. When cold weather comes, they bury themselves and sleep until it grows warm again. This is called hibernating. If their toes get cold while they are in this condition they probably do not feel it; neither do they get hungry. Maybe they keep on an old skin for an overcoat and extra stockings.

"I think I have now told you nearly all about toads. There are some other very interesting facts about them, but my time is up."

"There is one thing you forgot," said Hal. "My dog, Sprint, would rather pick up a double-ended bumble bee than take a toad in his mouth. Professor Weston says they have glands in some of their warts that secrete a liquid which does not taste good to dogs."

"True, but snakes and owls, hawks and crows do not mind it. Good-by. I will be glad to have you call on me tomorrow at eleven. I mean call down the road to Fairyland."



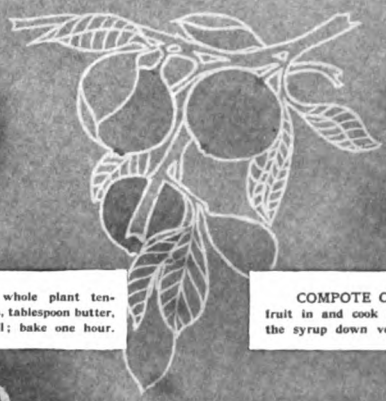
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The Autumn Fruits and Vegetables

By ANNA W. MORRISON

OUR COMMON MOTHER RESTS AND SINGS,
LIKE RUTH, AMONG HER GARNERED SHEAVES;
HER LAP IS FULL OF GOODLY THINGS,
HER BROW IS BRIGHT WITH AUTUMN LEAVES.
—Whittier.

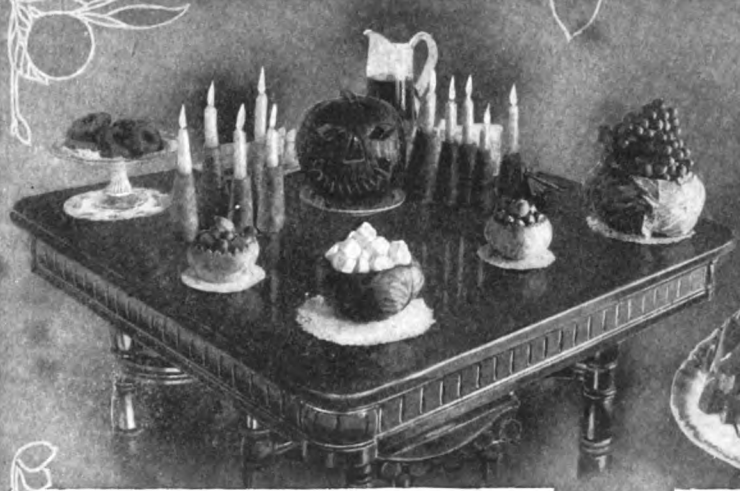






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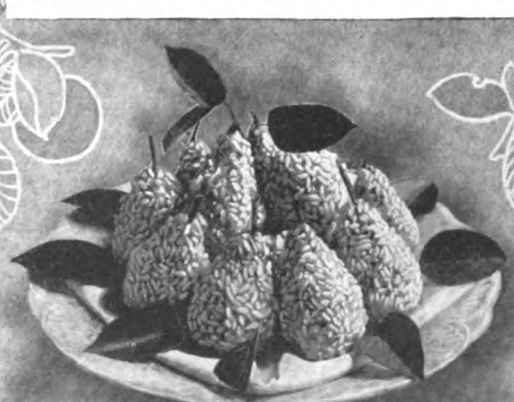
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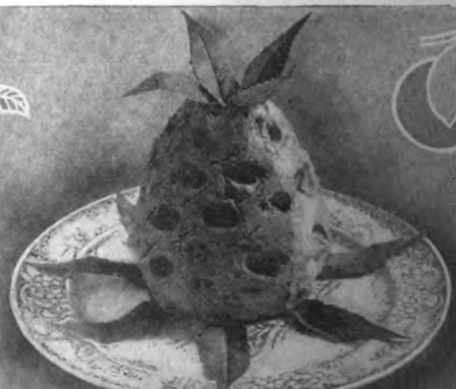




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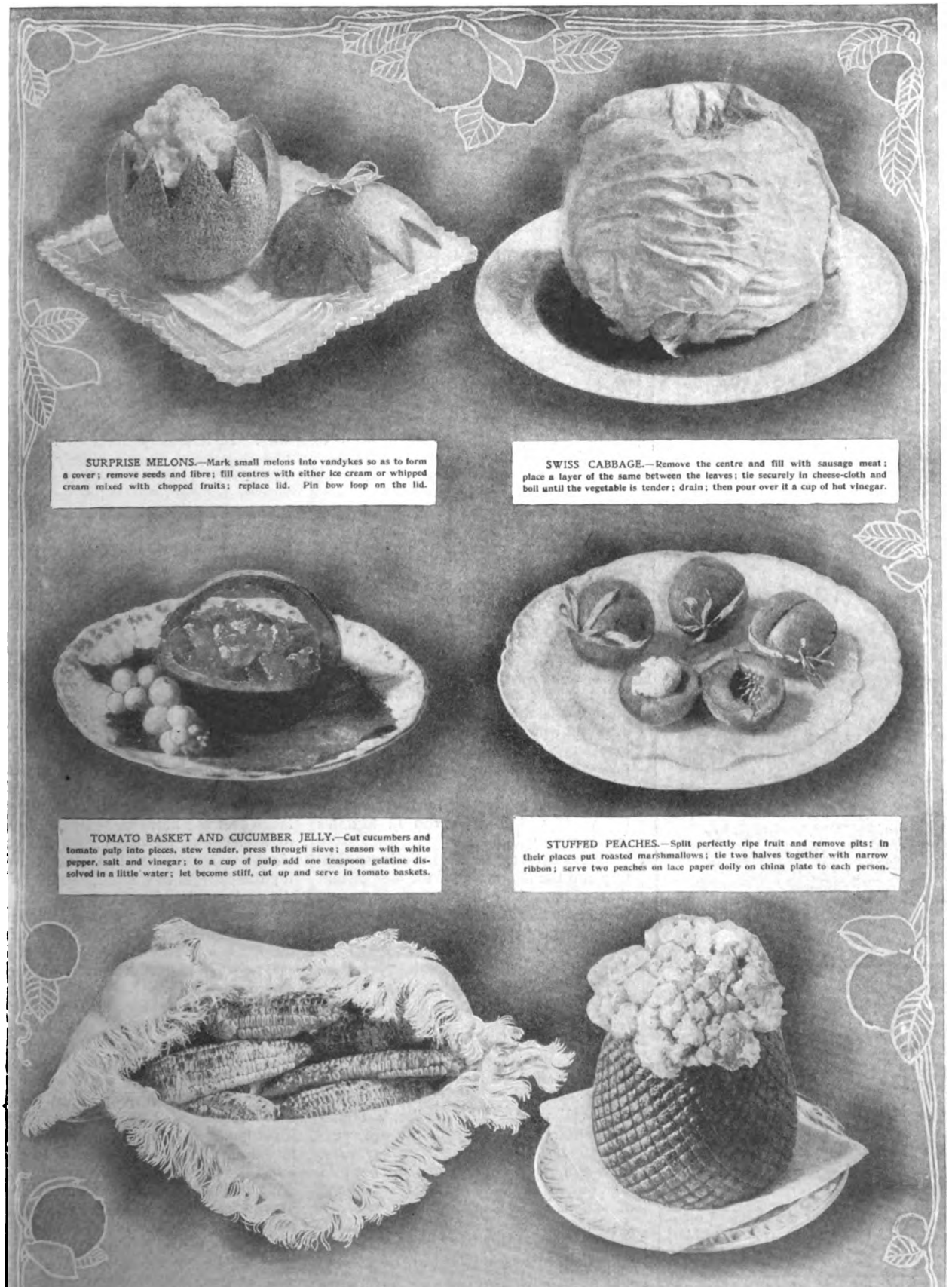


TITANIA PEARS.—Pare and core Seckel pears; fill the centres with a small piece of preserved ginger; cook rice and season it with salt, sugar, lemon juice and the yolks of two eggs; cover each pear; roll in beaten egg, then crumbs; drop in hot fat for two minutes; garnish with pear foliage.

BORDELAISE SQUASH.—Boil until tender; mash; season with butter, pepper and salt; moisten with sweet cream; form into pineapple shape; mark with a knife; brush with butter; bake brown; garnish with foliage.

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SWISS CABBAGE.—Remove the centre and fill with sausage meat; place a layer of the same between the leaves; tie securely in cheese-cloth and boil until the vegetable is tender; drain; then pour over it a cup of hot vinegar.

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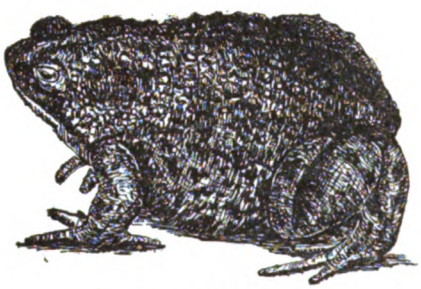
NATURAL HISTORY SKETCHES

BY CHARLES McILVAINE

No. 3.—FROM TADPOLE TO TOAD

WHICH of us shall call down the road to Fairyland, Hal? We must apologize to the fairy, if she was waiting for us yesterday, for forgetting all about her," asked Detty Rupert, with a teasing twinkle in her eyes. She knew that Hal Owens believed in fairies and brownies. She was such a jolly girl that she could not help having fun out of it.

"I think it is my place to make the apology for both of us," answered Hal, "because I am the senior member of the firm of Owens and Rupert, Tramps. It was eleven o'clock. The fairy must be at the Fairyland end of the speaking-tube if she is businesslike, as she ought to be, in keeping appointments."



BILLY BOWLEGS.

"Very well," cheerfully responded Detty. "I am the lady of the firm. It is harder for ladies to make apologies than it is for gentlemen."

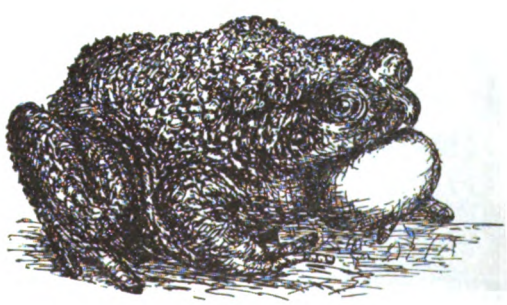
"No," said Hal, "I think it is because ladies expect more apologies than they make. Our seamstress stepped on my toes this morning. She laughed and said it served my toes right for getting in her way. I suppose I ought to have apologized for my toes, but I didn't—the hurt wouldn't let me."

Detty laughed. "Toes and crazy bones and bumped heads make us forget our manners. But let us see if the fairy is waiting."

Hal went to the road to Fairyland—the speaking-tube—put his mouth to it then drew back. "I'd like to know what I shall call the fairy, Detty? I have never been introduced to her. I don't know her name."

"Say, 'Hello,' first. Find out if she is there. If she is a real girl fairy, she will tell you her name when she gets to talking."

"That's so, Detty. You are up to all sorts of dodges. Here goes. Hello!"



A TOAD SOUNDING HIS NOTE

"Hello," answered a musical voice, "what is it?"

"I am Hal Owens, of Owens and Rupert, Tramps. Detty Rupert is my partner. Were you waiting for us yesterday at eleven o'clock, by promise of the cocoon?"

"Yes, I waited an hour without hearing a word from you."

"Well, we are very sorry. We want to apologize. We did not know whether you would be there or not."

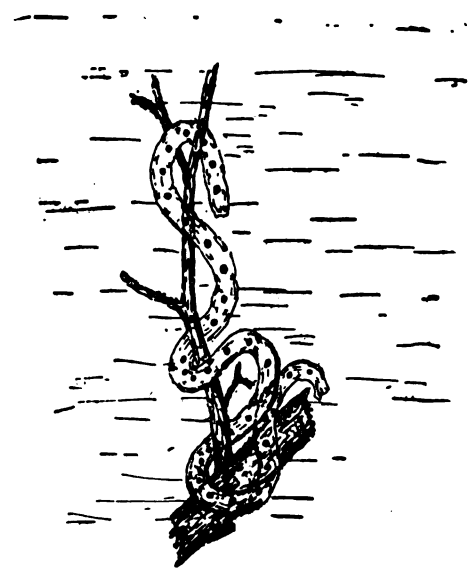
"You did not inquire. Never be afraid to ask a question about what you do not know. That is the way to learn." The voice said this very pleasantly. Hal was a little puzzled as to what to say next. He soon thought that if one apology was good two would be better, so he said, "I hope you will forgive us for not inquiring. A fly was talking to us and we could not very well interrupt him."

"Oh, I see; polite even to flies. I like you for that. I forgive you with pleasure. The fact is, I did the talking for the fly. I heard you say you wanted to know about the house-fly, so I slipped my voice into your hand when you held one, and told you. I am not ashamed to confess that I talk all the time. I have the wonderful power of being able to talk in a good many places at the same time. It is my business. And a poor world yours would be if I did not. It is well for people to listen to me. My name is Education, but you may call me Edu for short. My full name sounds very formal. I want you both to know me well. I will always be a true friend. You will find me handy in everything you undertake. What have you to-day you want to ask me about? My hour with you is passing."

"I have a toad that I found in our garden. I call it Billy Bowlegs. It was sitting on a flat stone. There was a train of ants going across it, single file—like ducks in a row. The train ended directly in front of the toad. As there was no hole or crack in the stone, I wondered at it, but I suspected the toad. I watched it. Its tongue went out and in so fast I could hardly see it. Each dart picked

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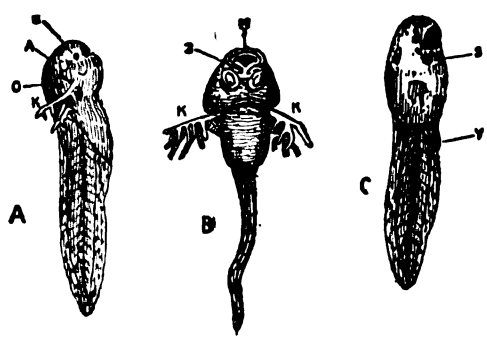
up an ant. I pitied the ants. I like toads. I know that it is all nonsense about their giving people warts, and having jewels in their heads, and biting, for they have no teeth, and not one of them can do any harm. Papa asked me to catch all I find and put them into the garden. He said the gardener had no better friends, that they ate the insects that injure the young plants. I know, too, that they make a big racket in the evening with their long shrill call. I have seen them make that call. They puff out the skin under their mouths until it is thin and polished, and looks like half of a little rubber balloon; something like a watchman's rattle goes off inside of it, the racket is made, and—quick as a flash—back goes the balloon. It waits a bit, until some more racket is ready, then out it comes again. Wouldn't it be fun if the toad could make its balloon big enough to carry it up. It would dangle in the air by its own skin. But then all the women toads would be left behind, for only the men toads can make balloons out of their chins and make a racket. Professor Weston has told Detty and me that every animal, no matter what kind, how big or how little, comes from an egg. He showed us toads' eggs.



"LAID ONE AFTER ANOTHER IN LONG STRINGS OF CLEAR JELLY."

Toads always go to the water to lay them; in April or May, whenever the weather is right. Their eggs—over 1,000 of them—are round and black and laid one after the other in long strings of clear jelly. The toad, as she lays them, moves around the grass and sticks at the edge of the water, and in this way keeps her strings of eggs from floating away. Frogs lay their eggs in the same water-nest with the toad, but they lay them in bunches. Gracious, here I am doing all the talking! Excuse me. Won't you please tell us about tadpoles—polliwogs?"

"Certainly," came up the road from Fairyland. "In two or three days the round eggs which have grown longer and longer, begin to wiggle, and they wiggle themselves out of the jelly. Toads begin with a wiggle and end with a hop. Those little wiggling black things are the young polliwogs. They eat the tiny plant life they find in the pond, and thrive upon it. While very young they do not go to the top of the water to get breath; they have gills then, fitted to breathe the particles of air in the water. As they grow older they go to the top of the water once in a while to get pure air, then wiggle down again. They are gradually trading their gills for lungs, for they will need lungs when they grow to be toads. As they grow, and about the first of June, they begin to show that they are tired of wiggling and want legs. When a polliwog wants legs it makes them out of its tail. Nothing is wasted. Four legs appear—two before, two behind. When the tadpole's lungs and legs are finished, it is a toad—a very small one, to be sure. Now it must live on land, for it cannot live in the water. It is no longer a vegetarian; it eats whatever living thing is small enough for it to swallow whole. It has a long tongue, as you said. This is sticky on the end. The toad sees an insect, steals up to it, thrusts out its tongue, and it is caught. The molasses goes to the insect, as it were, not the insect to the molasses. Those who have counted them tell us that a toad eats about 10,000 insects and worms in a single season. Everyone of them must be alive. In this way it helps the farmer and gardener.



A AND B.—WITH GILLS. C.—FURTHER GROWN.

n—nose sacs.	m—mouth.	s—suckers.
a—eye.	z—jaws.	y—start of hind legs.
o—ear.	k—gills.	

"I told you yesterday how the larva of the house-fly changes its skin several times. So does the toad. When a new skin has formed under the old, the old one rips back and front, the toad wiggles out, sticks its hind legs under its fore legs and pulls. When it has pulled the skin off its hind legs in this way, its mouth performs the work of ungloving its fore paws.

"Toads are cold and damp to the touch—clammy. Their blood is not warm like yours. It is like the mercury in your thermometer; it changes with the weather. It is warm in warmweather and cold in cold. They live in holes and cracks and prefer damp places. Probably they do not catch cold easily; you will notice that they sit on the damp ground. Their favorite time for going about is at night. They enjoy hops.

"They dig their holes with their hind feet and back into them. When cold weather comes, they bury themselves and sleep until it grows warm again. This is called hibernating. If their toes get cold while they are in this condition they probably do not feel it; neither do they get hungry. Maybe they keep on an old skin for an overcoat and extra stockings.

"I think I have now told you nearly all about toads. There are some other very interesting facts about them, but my time is up."

"There is one thing you forgot," said Hal. "My dog, Sprint, would rather pick up a double-ended bumble bee than take a toad in his mouth. Professor Weston says they have glands in some of their warts that secrete a liquid which does not taste good to dogs."

"True, but snakes and owls, hawks and crows do not mind it. Good-by. I will be glad to have you call on me tomorrow at eleven. I mean call down the road to Fairyland."



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The Autumn Fruits and Vegetables

By ANNA W. MORRISON

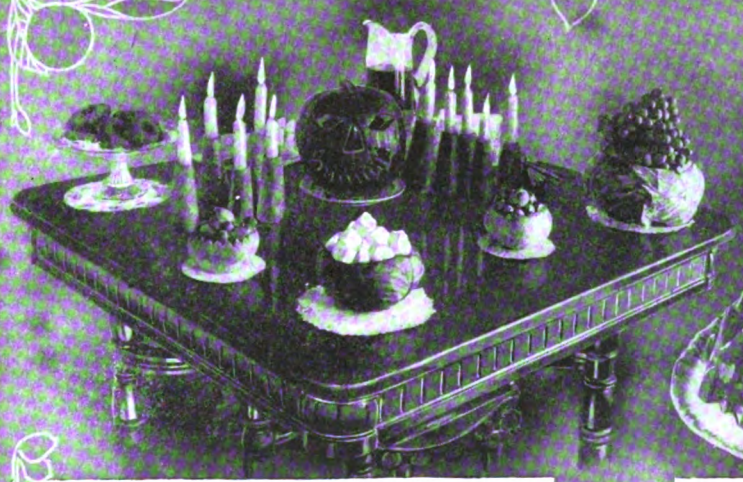
OUR COMMON MOTHER RESTS AND SINGS,
LIKE RUTH, AMONG HER GARNERED SHEAVES;
HER LAP IS FULL OF GOODLY THINGS,
HER BROW IS BRIGHT WITH AUTUMN LEAVES.
—Whittier.



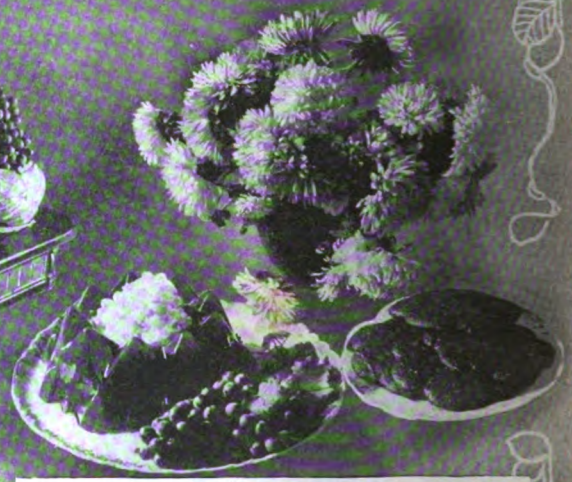
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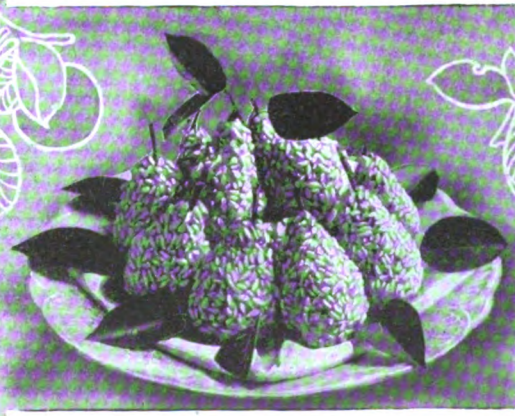
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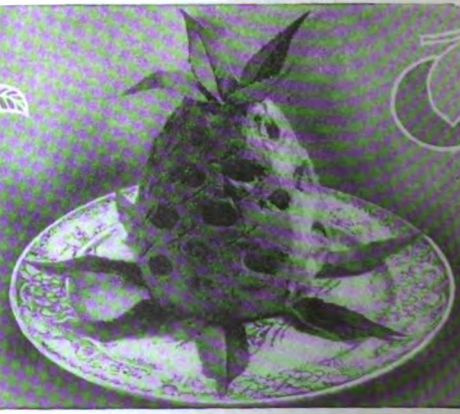
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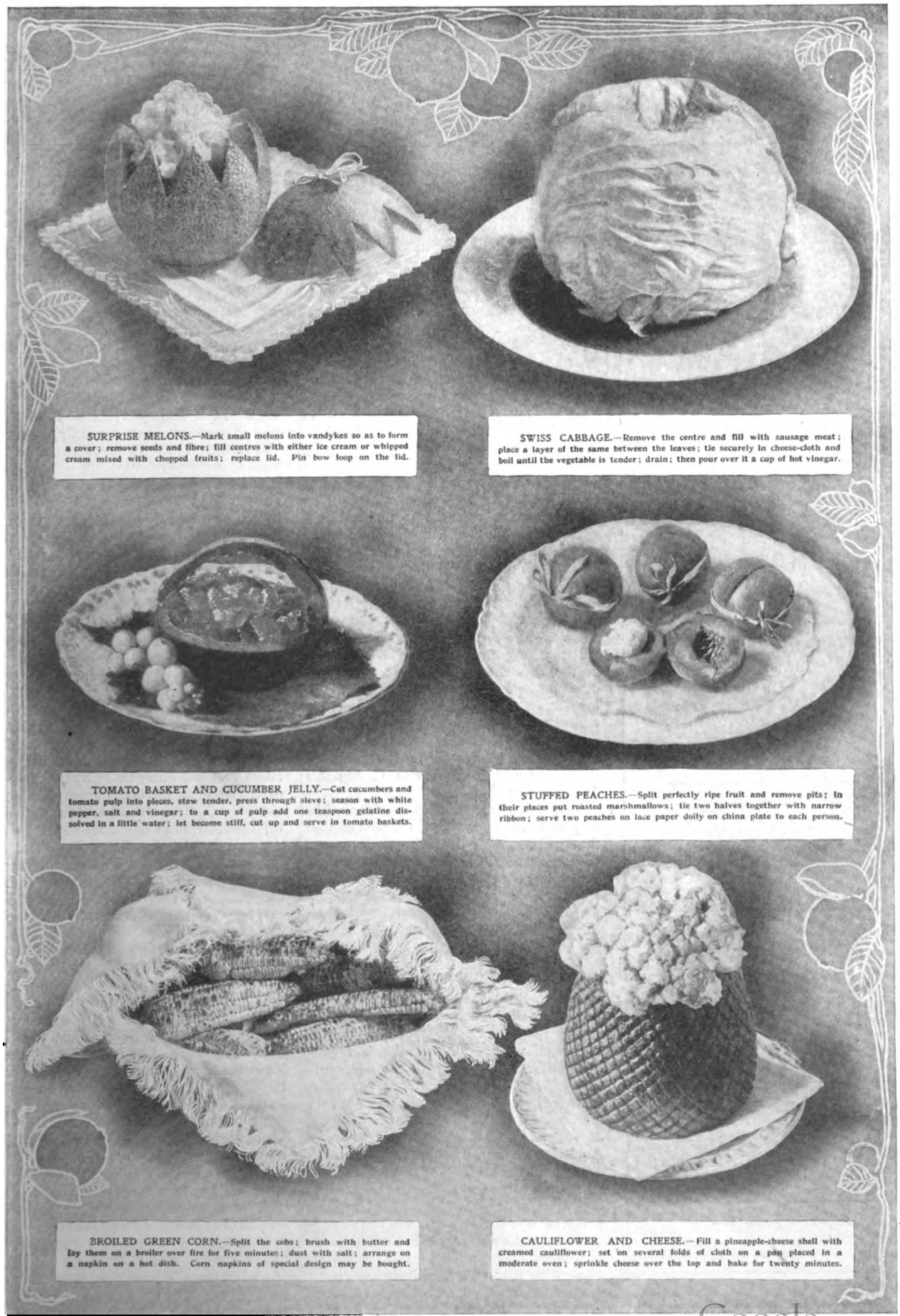
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found under the head of "The Kitchen."

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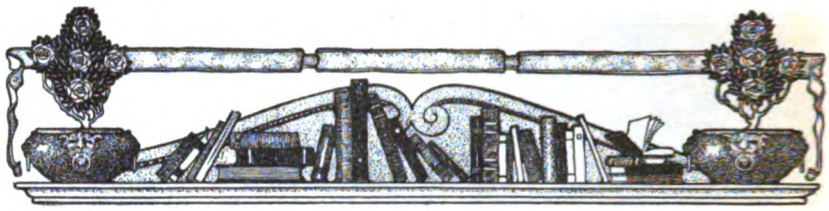
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AMONG THE NEWEST BOOKS

WHENEVER I read a certain class of books—the class that gives in the form of a story the information concerning the geography of a country, its manners, customs and resources that one used to get in the books of travel that are now out of fashion—I am reminded of the cantankerous church member, who, having a grievance to air upon every occasion, commenced to tell his story at a prayer meeting one night. Seeing no other way of stopping him, the presiding deacon asked him to pray. The member was nonplussed for an instant only and then said calmly: "I had a few remarks to make, but I can just as well throw those remarks into the shape of a prayer, and they will perhaps do as much good that way as any." *Not on the Chart* (F. A. Stokes Co.) belongs to the class mentioned. It is a Robinson Crusoe story with a change in the *dramatis personæ*. Two young men and a young woman are shipwrecked on an island in the South Pacific. The tale does not concern itself so much with the love story as it does with the happy expedients to which they resorted to make life not only bearable but comfortable, and anyone interested in that part of the world will find Charles L. Marsh's information valuable.

Those well versed in Revolutionary history and the biography of the men of that time will probably be inclined to quarrel with Gertrude Atherton when they read *The Conqueror* (The Macmillan Co.). But quarrel or not, they will read the book with breathless interest and say in one breath, "What a wonderful man!" and, "What a wonderful writer!". The hypercritical will say the first part of the volume is too sketchy, but that is a small matter; and the hard-headed man of facts will say that Mrs. Atherton, feeling that earlier historians have made altogether too much talk about Hamilton's feminine intrigues, has gone to the other extreme. Let the carping ones say what they will, Alexander Hamilton, both in and out of Mrs. Atherton's book, is one of the most fascinating men known in American history. He has always been an object of hero-worship to many, and now, recreated by Mrs. Atherton, who has digged and delved and brought to light many facts hitherto unknown to the general reader, he bids fair to become the idol of a much larger public. Mrs. Atherton assures her readers that although the book reads like fiction, every important incident related has its foundation in published or documentary fact. Taken as a history the book may have faults, but these Mrs. Atherton will correct when she gives us the promised biography of Hamilton. Taken as a novel the book is the cleverest and most fascinating that has come to me for many a month.

If you want a breath of old-world, old time courtesy, propriety, gentility, that smells of lavender and tastes of caraway and coriander, read *Oldfield*, a Kentucky tale of the last century (The Macmillan Co.). In it Nancy Huston Banks has given, perhaps unconsciously, another *Cranford*. That the lives depicted are narrow and full of prejudice goes without saying, but Miss Banks has told their story with great delicacy and sureness of touch. Except the Cranford ladies I do not know in all literature two such simple, lovable, honest, albeit ceremonious ones as these two who lived in Oldfield, alone in the great log-house that Major Bramwell built in the wilds of the Pennyroyal region when he fled from Virginia to Kentucky. They were "gentle Amazons" of the truest type, fearless in the cause of propriety, which to them was always the cause of the right. Doris, although in no wise related to them, belonged in their class and was a picture of innocent, ingenuous youth seldom equalled. The reader will have a hearty laugh over the flurry made by the absence of a chaperon on one memorable occasion, but the laugh will have no malice in it; the distress of the elder sister is too dry and genuine for that. Doris's dancing lessons in the old book-muslin party-coat of her elders would make a dainty stage scene. The book is delightful.

Those of my readers who delight in mysteries that can be solved only by a clever detective story will enjoy *A Millionaire's Love Story* (F. M. Buckles & Co.). By the way, the number of people who do enjoy a story of this kind is much larger than one would think without investigation. Dr. Mitchell once told me that he never went to bed without reading a novel, and the more mysterious and melodramatic it was, the better he liked it, on the principle that the more serious a man's life work was, the more he enjoyed "frivolling" when he had a chance. Guy Boothby, the author of this rich man's love story, is well known by his many works along these lines. They are well written, with good plots carefully worked out and sustained interest.

The initial novel of the Griffin series, *The Westcotes* (H. T. Coates & Co.), by A. T. Quiller-Couch, is a gem in the way of a novel. The workmanship is that of a master hand, and the story interesting, though without much plot and with ordi-

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nary, every-day incidents. On reading the opening chapters one may feel that there isn't very much of a story, but presently he will forget all about that in delight and admiration of the style, so simple and yet so pure. None of the author's previous books compares with this in delicacy of touch and keen insight. Dorothea, the heroine, is an Englishwoman who is treated, by the irony of Fate, to a belated love affair that can come to naught save the broadening and deepening of her spiritual nature. The crux of the story is told in a few French phrases and the singing of a French rhyme. Many a reader will miss the point and wonder why Dorothea's love turned cold so suddenly. A foot-note translation would have made the matter more plain.

In *Amor Victor* (F. A. Stokes Co.) we have a book with the aim and purpose, as the author tells us, of bringing before the modern mind the nearest possible approach to a genuine photograph of the life and environment of the Christians who lived at the close of the first century of our era. Mr. Orr Kenyon, a clergyman, I should judge, thinks that most writers give us the good of the past and neglect to portray the dark side of life, hence he takes the path of realism with its trail of blood and tales of horrible brutalities. No one will gainsay the truth of his tale, but I for one am constrained to ask, For what purpose was it written? It will not help us to be better Christians to know how these early ones suffered and died.

Margaret Tudor (F. A. Stokes Co.) is a sweet little love story, a romance of old St. Augustine in the time when the Spaniards held the place. Margaret Tudor and her lover were prisoners in the old town, and the story, in the shape of a diary, recounts their trials and sufferings. The story has merit enough to repay reading. Annie T. Colcock has an agreeable way of writing that will win her many friends.

"Before the judgment bar of God there is no sex in sin" is the text upon which Dwight Tilton has founded his story of *Miss Petticoats* (C. M. Clark & Co.). It is a powerful story with a cleverly constructed plot and most striking delineation of character. "Miss Petticoats" is a corruption of "*Mon Petit Cœur*," as Agatha Renier's mother was wont to call her. Miss Petticoats was not the sinner one might suppose from the text; she had only the appearance of having sinned, and this gave Ralph Harding an opportunity of preaching his celebrated sermon on this subject—a sermon that scandalized his congregation and made necessary his resignation. Society, even church society, will not stand what it considers an unwarranted abuse of itself, and one may always question the amount of good done by such personal applications. The story is told with a wonderful grasp and insight, and the regeneration of the woman who has given her life over to revenge is marked out in a realistic and masterly manner.

The cover of *A Damsel or Two* (D.

The Fit of a "Dorothy Dodd"

All down through the ages one of the ambitions of my sex has been to possess a pretty foot and to have it well shod, and for the sake of wearing a dainty shoe, women have borne untold agonies with a smile.

If a shoe suits a woman's eye and does not pinch or feel too loose, she naturally concludes that it is a good fit; consequently she is very often astonished to find in a short time that the shoe is uncomfortable, that it tires her and that it is rapidly losing its shape.

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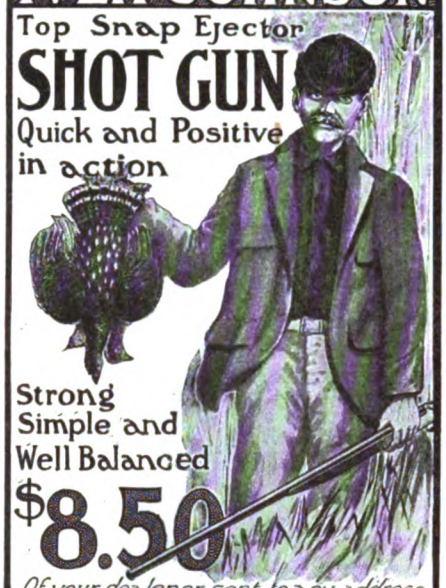
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THE NEWEST BOOKS

(Continued)

Appleton & Co.) is so pretty that a first look at it wins one's heart. Again, the name of Frankfort Moore on the title page further inclines one to view the book with favor, for the reader undoubtedly will have in mind the pleasure received from *A Nest of Linnets* or *A Gray Eye or So*. Mr. Moore's women are charming creations; he knows well how to combine the modern spirit of the women of the present day with a certain whimsicality that prevents them from being masculine and keeps them thoroughly feminine. The two daughters of Col. Selwood are girls imbued with the spirit of the age, and when they discover that the family property is mortgaged up to the last dollar they determine to rent Selwood with its forty-two bedrooms to an American or South African millionaire and then to make their own living. Their efforts are described with truthful humor in that unexpected turn of a phrase that is so marked a feature of Mr. Moore's work.

M. Radisson, the hero of *Heralds of Empire* (D. Appleton & Co.), reminds me somewhat of Gertrude Atherton's Alexander Hamilton. The two characters possess many of the same characteristics, the indomitable will that will not recognize a defeat being the most prominent. Radisson was a well-known character in the days of the Boston refugees and witches and of Charles II. His courage and recklessness make him a picturesque figure in many a questionable transaction, but however much the reader may object to piracy, gambling and the like, he must admire the daring exploits and perilous explorations that he brought to a successful issue. Through all this wild tale of adventure A. C. Laut has woven a tender romance that is most charming.

It would seem as if every incident of the Revolution had been exploited from every point of view, yet books keep coming, running over with history and fiction so mixed that only one who knows his history well is able to tell where truth leaves off and untruth begins. In spite of its historic setting the love story in *None but the Brave* (Dodd, Mead & Co.) is the thing; one scarcely thinks of the background. Hamblen Sears has written the story in a winning and convincing manner. The military part of it concerns itself with the attempted capture of Benedict Arnold when the British were in possession of New York City. Miss Deborah Philipse is as wayward and winsome a heroine as one could wish. Like many another headstrong girl, she ran away from a hated marriage to find herself perforce married to a man of whom she knew nothing. Unlike many another she came to her own after months and months of weary waiting and agonizing suspense.

Mr. Whitman (Lothrop Pub. Co.) is one of the most whimsical of novels, and yet there is so much truth mixed with the whimsies that one's laughter sometimes turns almost to tears. Its purpose—if it be written with a purpose—is, I take it, to show that other side of a man's nature: the side that is never turned to the world and, frequently, never shown even to his nearest and dearest; the side the knowledge of which comes seldom to the man himself. Elizabeth Pullen has done a clever piece of work showing the possession of strong dramatic and romantic instincts. Her subject, Mr. Whitman, is a New England man devoted to business and the making of money, who discovers that he has another side of his nature only when he is captured by the brigands and made their captain. Mrs. Pullen knows her Italy well, and just now, since the release of Miss Stone, the life of the brigand makes interesting reading. The love story is romantic, with an amusing episode that threatens to mar the happy finale.

In reading *The Minority* (F. A. Stokes Co.) a person receives the impression that the book could have been written by none other than a lawyer. If I remember correctly, an earlier book of F. Trevor Hill's dealt with questions of law; dealt with them in such a plain, straightforward way that even a layman could understand. *The Minority* is a tale of trusts, or rather of the formation of one trust that, rightly managed, worked for the good of all concerned. The stories of underhand work and wanton misleading of the public are familiar to us all. The thoughtful reader will find a number of problems for discussion, but he will be glad to know that some of them may be solved legally, even with the present legislation. The love story is well sustained, with enough plot to carry it and give a pleasant dénouement.

If you want a book full of daring adventures, hair-breadth escapes, wars and rumors of wars, read *King for a Summer* (Lee & Shepard). It is a story that will have absorbing interest for boys and is of considerable historical value. Baron Theodore Van Neuhof is a fascinating character in Corsican history, and Edgar Pickering, well known as a writer of juvenile books, has introduced him in his book, crediting him with some excellent qualities that serious historians have heretofore denied him. However that may be, the book is interesting and will find many readers.

A book of very different character from those that usually find their way to my table is *Uncle Sam, Trustee* (Riggs Pub. Co.) by John Kendrick Bangs. This writer's reputation is so thoroughly established as a humorist that at first one finds it difficult to take him seriously. The book is practically a history of the United States and Cuba. Mr. Bangs announces in his preface that having noticed in some quarters a disposition to exalt the Navy at the expense of the Army he determined to set forth a plain statement of the result of his observations while in Cuba. Anyone who has not been able to follow carefully the trend of events during the past few years, and even those

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who have done so fairly well, will find here a clear and comprehensive statement of conditions as they exist in Cuba at the present time. The book is a valuable historical document.

Margaret Sidney has given us another of the Pepper books that is just as interesting as those that have preceded it. *The Five Little Peppers Abroad* (Lothrop Pub. Co.) shows the celebrated Pepper family in new scenes, with new experiences, where all their wit and kindliness are to the fore. They live their own lives and tell their own story in the author's usual charming manner.

If there is any reader of mine who is not familiar with the "Pansy books" I advise her to get *Unto the End* (Lothrop Pub. Co.) and then tell me if she has not had a treat. The majority of Mrs. Alden's books are of a juvenile character, but this is a novel for adult readers, showing Pansy's natural gift of story telling in its most interesting style. It will interest the average reader and promises to be popular not only with those who are familiar with the Pansy books but with a large class of new readers who like a clean, wholesome story that is told with consummate art.

A Biblical story, *The Gate of the Kiss* (Lothrop Pub.Co.), dealing with one of the most eventful passages in the history of Judah, with the prophet Isaiah a conspicuous figure, is a novelty in books. It has the elements of success as a novel and possibly as a play, as it has several very dramatic situations. Naphtali, the hero, is a poet, a soldier, a friend of the King and a fine type of Jewish manhood. He is a wonderful harpist and achieves distinction as an athlete. The subjection of such a man as this to the wiles of a very ordinary woman is an incident common in the history of the world, but one does not often see or read of such faithfulness as that shown by Vashti, whose unrequited love for Naphtali is the most beautiful element in the story. She saves him and herself from torture by entreating a kiss as her last favor from the man she loves, and releases them both from further torment by giving him part of the poison concealed in her mouth.

When Love Is King (R. F. Fenno & Co.) is a curious book, written, the author tells us, with the purpose of inculcating a broader charity for those who differ from us in opinion and with the hope of creating a more considerate judgment for those who fall under reproach. The story, interesting and plausible, is told with an unpleasant adherence to detail and with great sketchiness. The author, W. Dudley Mabry, has a wealth of plot and counterplot at his disposal, but he lacks the smoothness and directness of style that will be his when he has more experience. It is a creditable first book, and the story, preaching as it does a broad-minded charity, holds the reader's interest to the end.

The Cruise of the Cachelot was Frank T. Bullen's "swan song." Every reader praised it unstintedly and hailed Bullen as the coming man, not realizing that he had already come and that he could do nothing better than this though he lived a century. Each of his later books has fallen far below the standard set by that. *Deep-Sea Plunderings* (D. Appleton & Co.) will, nevertheless, interest a great many readers. It is a collection of short stories each admirable in its way, still lacking that indefinable something that made Bullen's first book almost the work of a genius.

The diamond in the rough is a favorite hero with a large class of novel readers. He frequently takes the form of a philosopher of uncouth speech and habits, as in the case of the hero of *The Red Anvil* (F. A. Stokes Co.). Charles Reginald Sherlock has made of Lime Disbrow a hero who will appeal to his readers as being alive and convincing, but the other characters walk through his book like so many walking people in a theatre. The scene is laid in central New York, and the time is the early fifties, just after the passing of the second Fugitive Slave Law; and upon this Law hangs all the plot of the story. We are given glimpses of the famous underground railway and a few of the passengers who travel by it. That the author knows little of the habits of the negro is shown by his making Richards call the woman who bought and freed him "Missy Bessie." The Southern darkey would call her "Miss Bessie" to the end of her days, but never "Missy." This Richards, nearly white, is the most unconvincing person in the book.

Max O'Rell, otherwise Paul Blouet, is a keen observer and a clever writer, and a book from his pen is always a pleasure. His *'Tween You an' I* is a collection of short essays concerning some of the little problems of life, that have seen print before. The book is like a dinner of many courses; if you take all the chapters at one time you will find yourself overloaded and subject to an attack of mental indigestion. Take an essay a day from the book, ponder over it, and reform your pessimistic views by reason of its philosophy.

The God of Things, a novel of modern Egypt (Little, Brown & Co.), is an exceedingly good book for a first one. Florence Brooks Whitehouse knows Egypt pretty well and manages to put a bit of the real Oriental atmosphere into it. It is an old plot, revolving about two women and one man—a man bound to one woman, while loving another—but some of the situations are managed with great cleverness and skill, and several of them are very dramatic. The author makes too much use of illness on the part of her hero. The thought ran through my mind as I read, that whenever she was likely to have trouble in extricating him from his troubles she gave him surcease by letting him fall desperately ill.

Japanese stories still hold their own in the literary market, as evinced by the republication of *My Japanese Wife* (F. A. Stokes Co.) with revisions and the addition of new matter. Clive Holland has gained a well-deserved reputation as a writer of exquisite romances, and his friends will welcome this later edition.

LAURA B. STARR.

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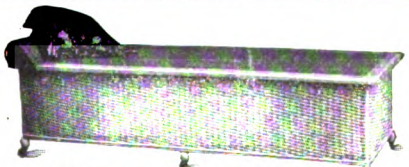
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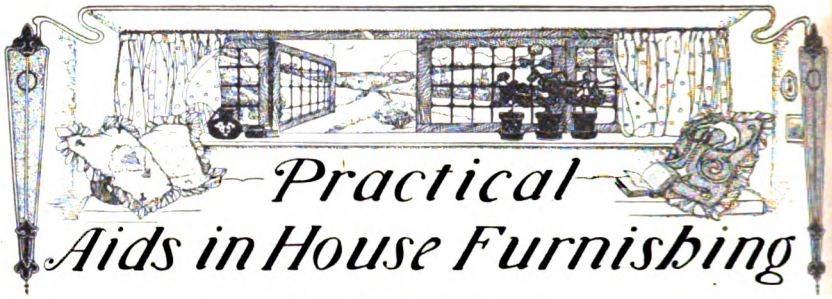
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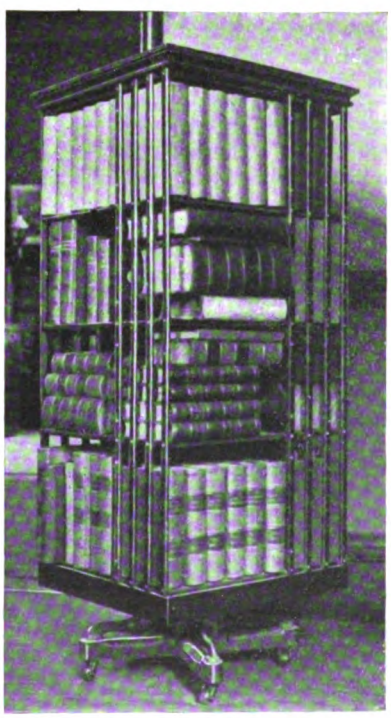
BY ALICE M. KELLOGG

[INFORMATION UPON ANY MATTERS WHICH COME WITHIN THE SCOPE OF THIS DEPARTMENT WILL BE WILLINGLY FURNISHED SUBSCRIBERS WHO WRITE TO US ENCLOSING A SELF-ADDRESSED, STAMPED ENVELOPE.]

BOOK-SHELVES AND CASES

Books have had many appreciative tributes from the master minds of all ages. One phase of their usefulness that appeals in a very practical manner to home makers is the help they give in furnishing the house. When this fact becomes more generally recognized and better understood there will be a freer and more generous distribution of books through all the different rooms.

A room filled with works of reference, sets of standard authors and collections of miscellaneous writings is too exclusively a literary workshop for the ordinary household. It is better adapted for the use of the professional worker, who must isolate himself among surroundings and with appliances that will carry him forward in his career.



I.—REVOLVING BOOK-CASE FOR REFERENCE BOOKS.

The charm of the modern living-room is its informal concentration of the family interests. Books, magazines and papers may form a large share of the attractive qualities of this room. A corner for writing may be established with a table or desk, well lighted for evening use. Shelves for the books may be built against the wall or hung from the picture molding. Small stands for holding magazines, and comfortable chairs drawn near the windows, will add to the pleasures afforded by reading, while the books themselves perform a specific part in beautifying the room.



II.—SPECIAL BOOK-SHELVES FOR BOUND MAGAZINES.

A spacious room in a country house that had been reconstructed from two small rooms had a unique thought worked out in the arrangement of the books and shelves. A "poets' corner" was established near the fireplace, where one could muse over the burning logs and enjoy "the sweet serenity" of the best poems. In another part of the room some religious volumes were ranged together, under the portraits of some eminent divines, and in the niche formed by a deep, low window seat, some books on nature studies were placed together.

In another home the books made a characteristic part of the furnishings throughout the house. They met one in

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he front hall, and again in all the living-ooms and bedrooms, and on each stair-way and landing were more books fitted long the wall, giving an atmosphere nique, delightful and satisfying.

Book shelves and book cases are so arious in style and can be bought or nade in so many prices that every home nay be provided with them. With rich urniture and choice decorations the book helves must be proportionately handsome o be in keeping. In less pretentious surroundings the book shelves may as-ume almost any character by which they ccomplish the object for which they are roduced—that of holding the books. They may be made of hard wood—oak, nahogany or walnut—and stained and olished or stained and rubbed to a dull inish. They may be of poplar and tained an old blue, driftwood gray, for-



III.—ADJUSTABLE SHELVES FOR A LONG SPACE.

st green or a nut brown; or, they may e of soft pine and painted like the wood-ork of the room in which they stand.

Ready-made book shelves with doors nd without may be found in all the hard oods. The old-fashioned secretary with book case above is well known as one f the Colonial styles which Washing-on's use has made historic. Some of hese cases are still treasured as precious eirlooms in old houses. Small shelves or books can be a part even of the trav-ller's outfit, as they are made to fold ogether to fit in the bottom of the trunk.

In establishing the books throughout he house no conventional arrangement s as good as that which is originated to neet the special requirements of the ousehold. A corner in the living-room nay be reserved for a revolving book-ase (illustration I.) in which the heavier ncyclopedias and reference volumes are compactly brought together. A large dictionary laid on a steel frame where the pages may be opened without lifting is the best way to hold this useful family friend.

If magazines are bound in half-yearly volumes, a set of shelves may be built and a space found along the wall of the hallway for them. The second illustration shows a book case made by home talent, very simply and with little expense, but answering well for a maga-zine holder. It is made of pine boards and painted the color of the woodwork against which it stands. The case is four and one-half feet high and three feet long. The shelves are eight inches deep and high enough to accommodate the magazines in bound form. There is no back to these shelves, and they are light in weight and can be easily moved about when cleaning days come around.

Sometimes a long wall space is avail-able for holding book shelves. If these are made without a middle support the weight of the books will cause the shelves to sag in the middle. In the third illus-tration some shelves seven feet long are shown with ends and middle pieces dec-orated with grooved lines. The back is made with straight boards closely fitted together, and the long shelf on the top affords a convenient place for holding bric-à-brac, lamps, vases of flowers, etc.

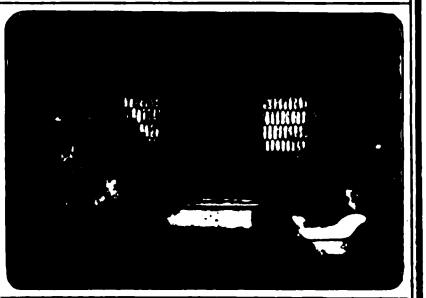
An original device for utilizing a closed chimney is seen in the fourth illustration, where three small shelves are fitted to-gether below the mantel. The base of the book shelves is lettered in burnt-work with the motto,

"Books are true friends,"

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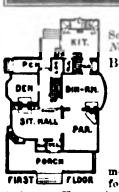
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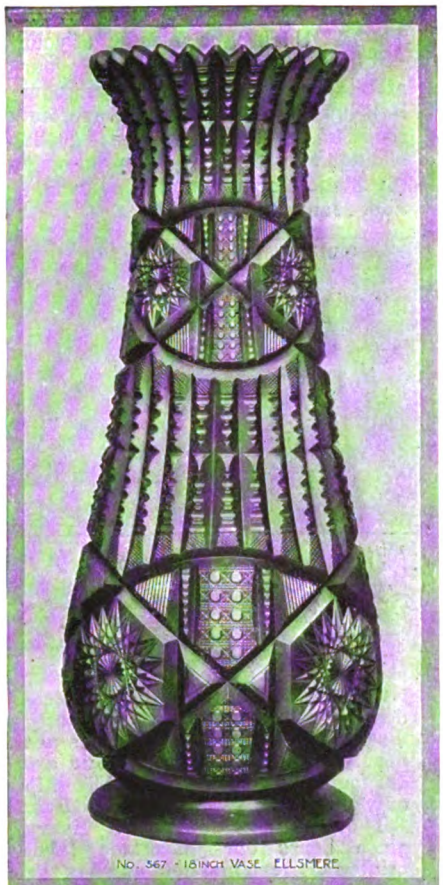


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PRACTICAL AIDS IN HOUSE FURNISHING

(Continued)

of books with their variety of colors, touches of gold and attractive lettering is only partially enjoyed when the volumes are kept behind closed doors. Rare editions that are too precious to be handled freely must of necessity be put under lock and key and protected from the dust. For such works of art as these the old mahogany cases with doors set with leaded glass are in keeping.

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SUGGESTIONS TO CORRESPONDENTS

PARLOR FURNISHINGS.—The color scheme of sage green and old rose is similar to one described in the August (1901) DELINEATOR, which may be turned to for some suggestions about furnishing. As so much of the furniture is mahogany it would not look well to introduce any Flemish oak; but a willow chair of good design, stained in dark red, would be suitable to give variety. A water-color painting of fresh-colored flowers would be more interesting hung between the windows than a gilt-framed mirror. The best cover for a small grand piano is one fitted around the sides and made of a plain-colored linen velours. No ornaments are needed on the top of the piano, but a bowl of cut flowers may be kept there, leaving the extra space for laying down music and music books. If a lined door hanging interferes with the sounding properties a rough Chinese silk may be used instead.

OUTSIDE PAINT FOR A HOUSE.—As yellow and white and gray and white are not desired for this house, and as it stands in a grove of trees, it is suggested that the sides be painted with a medium dark brown, the color of damp earth, with the shutters, pillars and all trimmings of dark sage green. If the brown is too sombre a warm dark gray may be substituted. The roof would be effective through the trees if stained a brick red.

FURNISHINGS FOR A FIRST FLOOR.—A color plan and furnishings for this correspondent can only be given in a very general way, as the description sent is very meagre. The woodwork would look well all painted in white in a flat finish, and white shades may be put up at the windows if they look well with the outside paint of the house. The hall may have yellow for the predominating color, as it is unlighted, and in the parlor a two-toned green paper will be pretty. As the table china is pink and white, these two colors may be repeated in the wall paper, if there is not too much sunlight to fade the pink. A flowered paper in the bedroom may show any favorite flower on a white ground. Although the ceilings are quite high, it would be better to put the entire expense for covering the side walls on a good paper and do away with a border or frieze. A picture moulding where the ceiling and side wall join would be the only finish needed.

BOOKS ON HOUSE FURNISHING.—There is no book on house furnishing published for fifty cents. In higher-priced publications there are *Successful Houses*, *The Book of a Hundred Houses*, *Art in the House*, and *The Decoration of the House*. Instead of the grille of rope planned for the porch it would be better to have a simple cross-bar grille or prison-bar lattice made to fill the space.

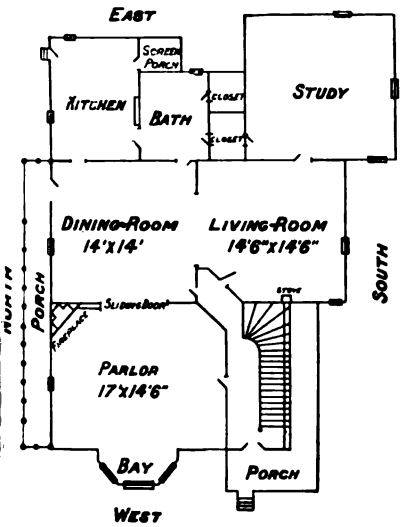
COLOR PLAN FOR A HOUSE.—The woodwork throughout may be white and white shades used at all the windows. The long hall should have a well-mixed pattern in yellow, white and brown. The parlor in green, the library in red, the dining-room in blue, the north chamber in pink and the south chamber in a floral paper with yellow blossoms would combine the colors harmoniously. As the ceilings are high, some pretty effects could be made with wide floral borders and plain papers, or by using a patterned paper on the ceiling and carrying it down eighteen inches on the side wall, with the picture moulding to divide the two. White muslin curtains would be pretty at the windows, and these might be given as much or as little expense as consistent with the outlay put upon the furnishings. The floors, if stained or painted, do not need borders of any kind; the wood itself is a border for the rugs. In selecting rugs for the different rooms the predominating colors should be: in the parlor green and yellow, in the hall yellow and brown, in the library green and red, and in the dining-room buff or oak colors.



IV.—SHELVES UNDER A MANTEL.

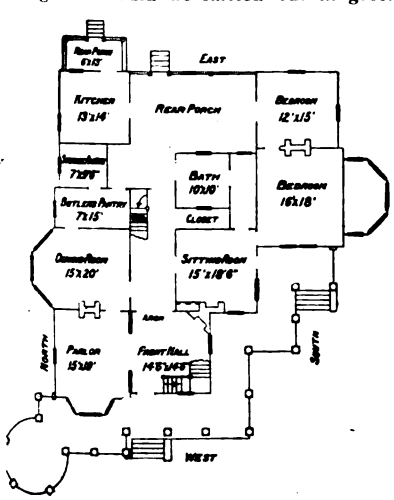
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A CALIFORNIA MANSE.—As all the rooms re papered in cream-white, the color effects ıust be obtained from the other furnishings. 'he Japanese pictures, curios and bamboo ırniture may be gathered in the parlor to ive distinctive style to that room. The ving-room may take the old-fashioned sofa, ak table, desk and chairs. The splint-bot-omed chairs would also be interesting in the ıtter place. In the dining-room a small



uffet had better be purchased in place of uilding in a sideboard, as this is only a emporary home. The lace curtains that are o long should not be cut off but be thrown ver the pole and the extra piece allowed to ang down at the back. The small hall hould have only the necessary umbrella older, mirror, small table and a chair. A at-tree would be better in this hall than the rdinary rack. The old-fashioned mirror ould come in well in the hall furnishings. Vith so many good pieces of furniture for a eginning the house really needs very little ıore to be attractive.

A SOUTHERN HOME.—As the mantel in he parlor is of dark oak, the wood may be ainted dark sage-green. The colored glass bove the large front window should be in ure yellow, or, better still, in plain white set ı leads. The walls should be covered in uff in a plain or two-toned paper, and the all may have the same color of wall. The ining-room could be carried out in green



nd buff, with écru net finished with linen-colored lace at the windows. The sitting-oom would then take some tone of red, and he two bedrooms on the first floor may have lowered papers with pink or red predomi-nating in the blossoms. The two porches being of importance in a Southern home, they should be furnished comfortably with settles, rockers, rugs and tables, with ham-



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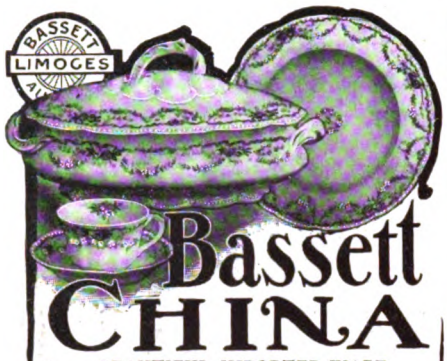
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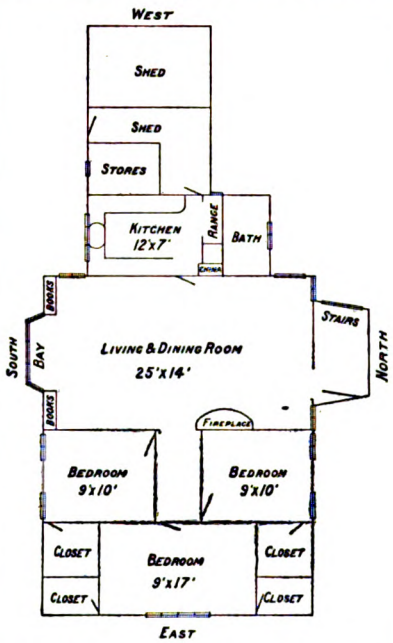
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PRACTICAL AIDS IN HOUSE FURNISHING

(Concluded)

mock or swinging seat, breakfast table and floor cushions. THE DELINEATOR for July gave the latest information on this part of the house.

FOR A LIVING-ROOM IN A COTTAGE.—The woodwork of the living-room, which is carried up as a wainscot with open beams showing in the ceiling, would look well painted a dark sage green, with buff kalsomine on the plaster work of the ceiling. As the fireplace is built of red bricks, the paper might be a two-toned brick red, or two shades of red with some green. A green denim would make



a good hanging at the door, with the same material used to cover the cushions on the window seat. A soft, pretty fabric for the casement windows is a dotted cotton crêpe in light yellow. Shades are a difficulty with casement windows, but if there are shutters they may be omitted. The book-shelves to be built on each side of the bay window should not be higher than four and a half feet, and will look well left uncurtained. An oblong dark oak table with end leaves to shut down would be useful in the "living" part of the room. When the dining table is not in use it may be left uncovered, with a plant or jar of flowers standing in the centre.

FLOOR COVERING FOR PARLOR.—In this room, papered with olive-green crêpe paper, with white woodwork, white shades and curtains and the furniture of mahogany finish, it would be better to have a waxed floor with a square of carpet or a rug in place of matting and rugs. As the room is small, the carpet need not be bordered.

PAPER AND CARPETS FOR A NEW HOUSE.—This house is planned similarly to the one described in THE DELINEATOR for June. The parlor and reception hall may be carpeted in yellow and brown, with yellow paper; the parlor may have small rugs and a green paper, and the dining-room be papered in some tone of red, with a green carpet. The ceilings of nine feet six inches do not need borders, but a picture moulding three or four inches wide could be put up. The doors should be painted white like the woodwork and no graining used. A good outside color for doors is dark olive-green.

CUTTING DOWN A BEAD PORTIÈRE.—As the bead and bamboo door hanging is too long the ends may be cut off at the bottom, each string being knotted in the same manner in which it was originally done. The coarse, open cotton nets in different colors are fast superseding the bamboo and bead hangings.

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The HOME and HOUSEKEEPING of To-day

BY MARGARET HALL

[THIS DEPARTMENT IS DESIGNED TO MEET THE NEEDS OF PROGRESSIVE HOUSEWIVES EVERYWHERE. INFORMATION UPON ANY TOPIC OF DOMESTIC INTEREST WILL BE GLADLY SUPPLIED BY THE EDITOR, UPON REQUEST, PROVIDED A STAMPED, SELF-ADDRESSED ENVELOPE IS SENT.]

POULTRY AND GAME

Poultry and game are always inviting whatever be the form of cookery. They are nutritive and easily digested, particularly those of light color, and are with reason recommended in the early stages of convalescence. In the article on Marketing rules were given as aids in securing poultry of desirable quality.

Although as a rule, nowadays, poultry and game are delivered with the intestines removed, the model cook will not relegate to other hands the cleaning of poultry whose cookery she is to superintend; this office should be performed in the home kitchen by an experienced person, and all portions adhering to the interior should be removed, and the cavity washed out several times in cold water. As there is no guarantee, especially in large cities, as to the length of time which may have elapsed between the killing of the fowl and its delivery and the removing of the intestines a wise precaution will be found in using for the next to the final rinsing out a quart of water in which has been dissolved a heaping teaspoonful of bicarbonate of soda, which is cleansing and purifying. Then, after another washing out with clear cold water, the interior may be wiped with a dry, clean cloth and rubbed with salt, when it will be ready for the filling. If, however, several hours must intervene before the poultry is to be cooked, it may be laid aside in the refrigerator on a plate with an onion cut in halves placed in the inside. It is needless to say that on removal the onion must be immediately thrown away. The giblets must not be allowed to remain even for a short time inside of the poultry, where for convenience they are often placed in sending the order home.

The outside of the flesh may be well washed with a clean, wet cloth, but never allowed to soak in water. Poultry, as well as other meats, being extremely soluble in water, a good portion of the nutriment will be at once withdrawn and wasted. This is shown by the rapidity with which the water will assume a pinkish color.

All pin-feathers must be removed and hairs singed off by passing the chicken, turkey, etc., back and forth over the flame from a burning paper, or an alcohol lamp, care being taken not to scorch or burn the skin.

The giblets must be well washed in cold water, the heart pressed between the fingers, cut open, and the clot of blood which will be found in the interior removed; the outer skin of the gizzard must be discarded. The liver, heart, gizzard and that portion of the neck which has been cut off will make the gravy. In preparing poultry for roasting, boiling, etc., the neck is to be cut off close to the body, and a sufficient portion of the skin left to be drawn and fastened over this; the legs must be pushed up and pressed close to the body, the ends inserted under the flesh at the lower portion of the bird; the wings folded back, and all skewered or tied in place so that a desirable appearance will be insured for presentation at the table. The filling must not be packed in too tight; a loose, very generous half-filling will be found more enjoyable when cooked. The skin must be drawn together and sewed carefully over the vents.

It must never be forgotten where one has the opportunity of ordering poultry killed to order that twenty-four hours at least should intervene between the killing and the cooking; sooner than this the meat of the youngest of Spring chickens even would be found hard, tough and uneatable. They may be hung by the legs tied together in a cool, dry place until needed.

ROASTING.—The roasting of poultry calls for a very hot oven, which may be moderated in about twenty minutes after the bird has been put in, breast downward. Fifteen or twenty minutes are to be allowed to the cooking of each pound in weight; the latter if the oven is of very moderate temperature.

Basting must be frequent and thorough. A basting medium will be provided by using slices of salt pork or bacon placed under the poultry on the bottom of the roasting pan, or on the breast, if this be placed upward, and the pan is barely to be covered on the bottom with hot water, to which a spoonful of salt is to be added, with pepper dredged lightly over the turkey or chicken. Or the breast sides and legs may be rubbed over with soft butter or drippings made from beef suet, or leaf lard tried or rendered out and combined with good sweet butter in equal proportions, say one pound of each. This when made may be put aside in a covered jar and used also for frying croquettes, fish, potatoes, fritters, etc. It should be kept in a cool place. Poultry should be basted at intervals of five and ten minutes. When pork or bacon is used, about twenty min-

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BRAZILIAN POINT

PROTECTION COLLAR IN LEAF DESIGN.

FIGURE 1.—Those familiar with the Brazilian point wheels will find no difficulty in making this collar. It is designed from a leaf and as the leaves are all the same size the best way to proceed is to make a cardboard pattern of the leaf as shown in detail at illustration 2; this pictures the form used for this collar. Upon a piece of cardboard about eight by two inches and one half, outline three leaves as in figure 1, allowing the points to touch at 1 and 2. Upon the outline of each leaf make perforations with a pin.

In the first leaf perforated we make any desired number.

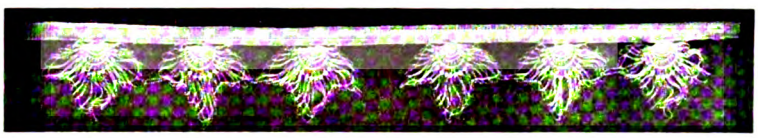


FIGURE 1.—BRAZILIAN POINT PROTECTION COLLAR.

In figure 2 thirty-nine holes were made. In the next we count the hole at 2 as one of the thirty-nine, so we really make thirty-eight new holes. By making the points touch at 2 the working thread of one leaf is passed through that of the other, so that when the collar is detached from its foundation the points are already joined without the use of extra threads or tying of knots, which would be less pleasing in effect than the method chosen.

As this collar is simply a repetition of design the directions for the completion of one leaf will explain the whole.

Find a center at *a* and make a hole, then make holes as illustrated by *b* and *c*. This will be best understood by looking at the outline leaf in figure 2. Pass a strong thread through *b* and *c* and tie securely on the under side of the card. Pass the working thread from the under side through *a*. From this point pass the needle under the foundation stitch at 3, then back under the foundation stitch *bc*. Continue in this manner until all the foundation stitches in the margin have been taken up.

Before the darning is begun, take another needle and thread. Pass the needle through the working threads so that the new thread will occupy the same place as the foundation stitch *bc*, except that the ends do not pass through the holes *b* and *c*, but are brought together and tied on the face of the card. They should be tied tightly. Each end is left a convenient length with which to re-thread the needle. When all the leaves are finished these threads are used to fasten the leaves to the tape. The visible thread that reaches from *b* to *c* is concealed by over-casting it to the tape with one of these end threads.

When the three leaves are finished the foundation stitches are cut and the design removed. The other half of the collar is worked on the same cardboard.

Colored cardboard should be used in making Brazilian Point as it makes the work less trying for the eyes than a white board. A good choice can be made from the different shades of blue.

FILLING-IN DESIGNS.

FIGURES 3 AND 4.—These small odd-shaped designs are most useful for filling in spaces which occur at the outer curves when wheels are joined together and attached to a linen centre. One of these is placed in position against a large wheel at Figure 6. These fan-shaped pieces are made on cardboard of the shape of the finished design and perforated around the top edge of the fan, fifteen times or more according to size. Make two perforations at the point as explained for detail at Figure 2, *b* and *c*. Put in the foundation threads by passing the needle up under the top outline threads, then down under the thread at the point. Begin working at the point.

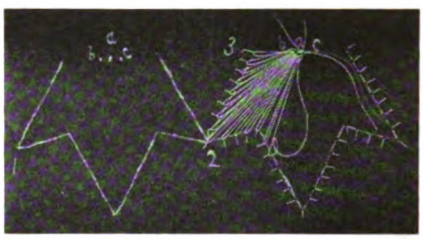


FIGURE 2.—DETAIL OF FIGURE 1.





FIGURE 3. FIGURE 4.
FILLING-IN DESIGN.

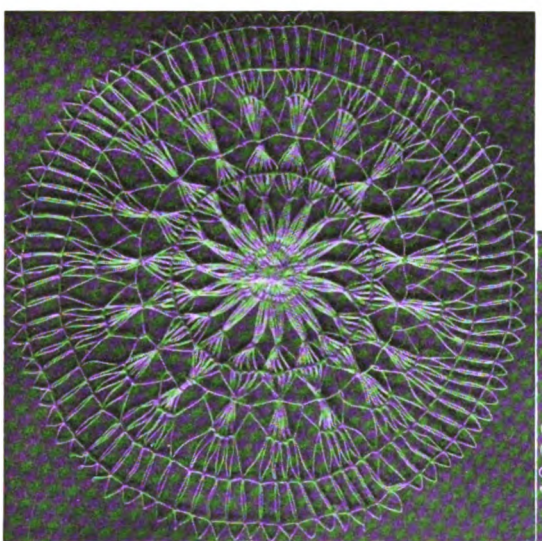


FIGURE 5.—BRAZILIAN POINT WHEEL.

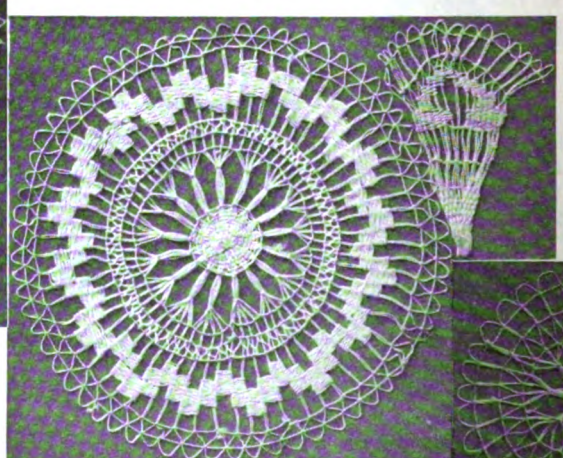


FIGURE 6.—WHEEL WITH SMALL DESIGN FOR FILLING-IN.

Figure No. 7 is a pretty, simple design for handkerchief borders. The distinctive feature of this design is the box picot edge, made by putting the needle under two foundation threads instead of one.

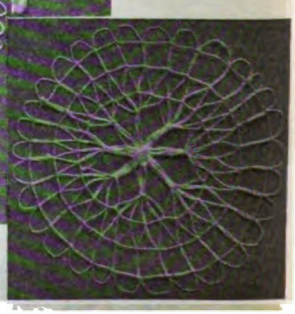


FIGURE 7.—SMALL OPEN WHEEL.

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SOCIAL OBSERVANCES



BY MRS. FRANK LEARNED

WEDDING CUSTOMS

INVITATIONS for weddings are issued invariably by the bride's parents or her nearest relatives, if her parents are not living, and expenses for the wedding are paid by the bride's family.

As soon as the date for the marriage is settled there should be no delay in making a list of the friends of both families to whom invitations are to be sent. Invitations should be sent out two weeks in advance. If there are to be ushers and bridesmaids these are chosen from among the intimate friends of the bride and bridegroom. The best man is a brother or friend of the bridegroom, the maid-of-honor, a sister or friend of the bride. It has become a fashion to have a matron-of-honor, who must be a very young married friend of the bride. At a recent fashionable wedding there were two matrons-of-honor, who walked together and preceded the maid-of-honor. As a general rule, unmarried friends are chosen as attendants by both bride and bridegroom.

The bride's relatives arrive at the church before the bridal party and are shown to front pews. The bridegroom and his best man go to the church together. The bridesmaids go in carriages in advance of the bride and await her in the vestibule. The bride goes in a carriage with her father or the relative who is to give her away. The correct way for the bridal procession to enter is thus: The clergyman enters first by the vestry, or side door, and is followed by the bridegroom and best man. The clergyman takes his place; the bridegroom stands on the chancel step toward the left of the clergyman, a little in advance of the best man, facing the guests and awaiting the bride. The ushers enter immediately, walking up the centre aisle, two and two, followed by the bridesmaids, two and two. The maid-of-honor walks alone in advance of the bride, who follows, leaning on the right arm of her father or nearest male relative. At the chancel steps the ushers go to the right and left, allowing the bridesmaids to pass up. The bridesmaids stand one in advance of the other on each side of the chancel, the maid-of-honor taking her place at the left of where the bride will stand. The bridegroom meets the bride and leads her forward to the place before the clergyman. The best man is at the right of the bridegroom, a few steps back. The father of the bride stands back and awaits the moment when he is to give away the bride, when he advances, takes her right hand, places it in that of the clergyman, who places it in the right hand of the bridegroom. The bride's father may then retire to a front pew. When leaving the chancel the newly married pair lead the way, the bride taking the right arm of her husband. The maid-of-honor follows, then the bridesmaids, two and two, then the ushers; and the best man usually goes out by the vestry, having been entrusted by the bridegroom with the fee for the clergyman.

At a home wedding the mode of entering the room for the ceremony is essentially the same as for entering a church. At a home wedding the guests are received by the bride's mother. The father does not appear until he brings his daughter in the room for the ceremony. An aisle for a home wedding ceremony may be formed by having four young girls enter the room carrying white ribbons. Two of the girls stand at the doorway, and two walk forward, courteously separating the guests into groups on each side, and carrying the ribbons to the place where the ceremony will be. Between these ribbons the bridal party should walk.

During the ceremony the members of the bridal party stand with their backs to the guests, the clergyman facing them as in church. There may be cushions placed on which the bride and bridegroom may kneel. After the ceremony the clergyman retires and the newly married pair turn around and stand to receive congratulations.

Floral decorations at a wedding may be elaborate or simple, according to the means of the bride's parents. With slight effort the house may be transformed into a bower of beauty.

The luncheon, or collation, depends on what is to be the expenditure for this feature. Wedding cake is in small boxes tied with white ribbon, and each guest is expected to take a box. The boxes are on a table in the hall or dining-room.

REPLIES TO CORRESPONDENTS.

Violet and Others.—1. In large cities, where people have many engagements and where distances are great, visiting is of necessity reduced to certain rules, and it has become the custom to do what may not conduce so much to sociability but is obligatory in the complexity of life. It is not the custom to make a call after a tea or reception. Cards are left when attending a tea, because the hostess might not otherwise remember the guests who had been present, and when one attends, one wishes to have the credit of having called. Cards must be sent by mail or messenger on the day of the tea if one is unable to attend. In small towns, where time and distances are not to be considered, it is sometimes customary to call after a tea or an at home. It is always well to follow the custom of the place where you reside. 2. A call once a season is the rule in large cities among formal acquaintances, unless in return for hospitalities. When a hostess has several days for being at home it is not usual to call on more than one of the days. It would be the privilege only of an intimate friend to call on each day of the at homes.

Gold Elsie.—You should be particular in acknowledging cards and notes of condolence. You should take the trouble to write notes to all intimate friends within a week or two weeks, at least. To other friends and acquaintances you may send your card, with mourning border, and write across the top of the card, "With thanks for your kind sympathy." Another form is to have a card engraved for the purpose, thus:

"Mr. and Mrs. Howard White
gratefully acknowledge
your kind sympathy."

A. B. and A. J. P.—In regard to the use of the napkin at table, it is customary to lay it across the knees, and, when necessary, to raise one corner to wipe the lips, and to do this as gently and unobtrusively as possible. As to your inquiry as to whether the napkin is for both "hands and lips," only the tips of the fingers are to be used to touch anything at table; therefore, the tips of the fingers only are wiped on the napkin. When finishing dessert one dips the tips of the fingers in a finger-bowl and dries them on the napkin. When leaving the dinner table the napkin is left unfolded by the side of the plate, for the reason that the same napkin is not supposed to be put on the table twice without being washed. At an informal meal—at breakfast or luncheon, for instance, when staying at the house of a friend—it may not be the habit of a hostess to use fresh napkins at each meal, and a guest would fold the napkin, if the hostess does so.

Lucille.—1. It is commendable in you to resolve to overcome your shyness and to try to make yourself agreeable. You must think less about yourself and the effect you are making. Self-consciousness is often the cause of awkward manners. Cultivate your mind, read books, keep yourself informed on important and interesting news of the day. Subjects of talk when anyone is introduced may be of some mutual friend, some passing event. Try to feel interested in others and to discover what others like to talk about. 2. You should say something kind to the young man to whom your sister has become engaged. If you can say with sincerity that you are glad that you are to have him as a brother-in-law, you may do so. At least, you can say that you are glad about your sister's happiness, and that the man who has won her is fortunate.

Bertha.—It would not be proper for a girl to go on an excursion over-night with a party of friends, unless she is accompanied by her mother or some other older woman who would be equally careful as a chaperon and of whom her parents approve.

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THE TRAINING OF THE CHILD*

A SERIES OF SIX PRACTICAL PAPERS BY GRACE PECKHAM MURRAY, M. D

No. 5.—THE BACKWARD CHILD

MENTAL AWAKENING IN CHILDREN.

One of the largest families of flowers is that to which the botanist has given the name *compositæ*, since each blossom is composed of a number of tiny individual flowers forming a head. Of this family are the daisies, sunflowers, asters, golden-rod and a number of other well-known flowers. With the early Spring come certain members of the family; in June arrive the daisies, in midsummer the sunflowers, later the thirty or forty varieties of golden-rod, and still later the asters and the chrysanthemums. No one expects golden-rod in the Springtime, or asters in June, but the daisies are looked for and the other members of the family that bloom early. The human family may be likened in its development to the *compositæ*. Not all have their florescence at one and the same period, yet so little are their habits known and appreciated that children of six, seven or eight years of age are all expected to be of the same size, the same habits, the same mental development; and great is the anxiety of the parents and the teachers if one specimen shows a variation, if this means that it is behind the others. A stigma, a disgrace, is thought to belong to the child of nine who has not the mental acquirements of the child of seven. Very sorrowful are the tones in which it is reported that "he is very backward for his age." It is difficult to realize as a fact that some of the plants of the human species flower into intellectual development later than others, that while many or most blossom in June there are others, equally perfect in physical and mental structure, who develop in September and October. It is a fact in human development little recognized, and by many parents and teachers wholly ignored, that there is a difference in the time of mental awakening in children, and when this is later than that of the average child, it does not mean a physical and mental defect, an imperfection in the child, necessarily, but a difference in the growth of the organism, which will not prevent it from developing perfectly but will mean a later development. Within a year or two much attention has been directed to this hitherto neglected subject, and the balance is swinging to the favor of such children. One writer avers that while the so-called dull children are not so attractive to the teacher as are the brighter children, yet the after history of the two classes often shows that the former achieve much more in life.

VARIETIES OF BACKWARD CHILDREN.

Aside from the fact that in the child there may be an innate difference of development which causes its mental awakening to be delayed, there are other causes to be considered when the child seems to lag in the display of intelligence. A child may develop in one direction while displaying marked stupidity in another. In such a case it may be that the brain action is unequal. That certain nerve centres are more slow in their development than others. It is the same as if the muscles of the body were developed unequally and a man were very strong in the arms but weak in the use of the legs. In other children the whole mental equipment may be weak, due to several causes. The trouble may have begun before birth, or the child may have inherited a weak brain from its parents, who were destitute of the ordinary mental capacity; or the mother through suffering, deprivation or great grief and sorrow before the child was born failed to give it the nourishment sufficient for its complete development, and the mind of the child in after years shows the lack. In the child itself, also, may exist conditions such as to hinder mental growth. Whatever interferes with the bodily growth may tend to weaken the mind action. This is not always the case, for some puny children have shown very acute mental powers while the body was wasted by illness and disease. But in the examination of one hundred thousand school children which was made in London, from 1888 to 1894, the largest number by far who were found to be below the normal standard of attainment were found to be below the normal in development and nutrition. It cannot be expected that a child whose blood is thin, lacking in the red coloring matter, can be equal to average work when the brain is not properly nourished. Then, again, the child may have physical defects which teacher and parents fail to recognize.

It rarely happens, although of course it is in the range of possibility, that certain parts of the brain are defective or lacking, not in such a degree as to make the child idiotic or even to suggest the possibility of weak-mindedness, but still actually deficient to such an extent as to make it impossible for him to acquire certain branches of knowledge. These cases are very difficult to determine, but it cannot be doubted that some children have suffered from inability to acquire that which was expected from them, because it was a physical impossibility for them to do so; as impossible for them to perform the tasks as it was for the Hebrews to make bricks without straw when taxed by the Egyptians to do so. The defects which have been found to be most commonly present in dull and backward school children have been those connected with sight and speech.

DEFECTIVE SIGHT AND SPEECH.

Imperfect vision would naturally interfere with the progress of the child in his lessons. A well-known oculist of New York states that defective vision is a very common cause of apparent mental dulness in young children. A child's eyes should be examined when he is old enough to attend school, in order to be sure that he does not suffer from lack of good eyesight. One writer has said that he never met with a case of chronic bad spelling that he did not find also some visual defect. It must be remembered that trouble from imperfect seeing comes not only from seeing words, letters and figures wrongly but also from fatigue of the brain caused by eye strain. The connection of speech with the mental condition is that of the barometer in registering the weather. If the speech is slow, it shows sluggish brain action, if it is thick and not well articulated, although the condition may be due to troubles with the nose and throat, it has a muddying effect on the action of the mind. If a child expresses himself in a low, shy voice and his actions are embarrassed and awkward, it is evident that the mind is uncertain and unresponsive. Speech is the crowning glory of man; it is mixed with and united with all his ideas. If these ideas are incoherent, ill-regulated and badly assorted, it cannot be otherwise than that this will be shown in his expression of them by words.

Parents and teachers, therefore, should bear in mind that the child must be carefully taught to express himself properly, not only in the right choice of words but in the use and modulation of the voice, for in such exercise is found one of the best forms of brain gymnastics by which the mental faculties can be developed and increased. If a child have any impediment in his speech or if he stammer, no trouble or pains should be spared to correct these defects. Unfor-

* Other papers in this series appeared in the numbers for February, April, June and August.

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tunately the mechanisms of speech are little understood, and it is rarely that one meets with those who can undertake their correction intelligently. The stammering, lisping, halting, may be due to one of a number of different troubles with the mechanism of articulation. Stammering is due to a nervous spasm of the muscles. The tongue may be at fault in some cases of defective speech. The child does not know how to place it rightly to produce certain sounds. In other cases the breathing apparatus is not managed correctly, or, again, the air passages may be blocked with enlarged tonsils or spongy growth that fills the back of the throat and nose. Whatever it is that is preventing the child from speaking properly, it is of the utmost importance to mental development that it should be discovered, for not only mental development but health also may depend upon it. If the hearing and the sight are imperfect, the child receives mental and blurred impressions that make him forgetful and his memory poor. If he lacks power of expression in speech and action, his brain fails to respond and his mind is not unfolding as it should.

TESTS THAT SHOW LACK OF MENTAL GROWTH.

From what has been said it will be seen that it is a very difficult matter to determine the exact state of the mental development of a child. In the first place little or no reliance can be placed upon the description of a child in relation to his feelings, be the child stupid or bright. The parent or teacher must come to the examination of the child in much the same manner that he would to a bird or an animal. To obtain correct notions of the latter it is necessary to make observations when the object is unconscious of it. See how the child uses his muscles, the positions he takes, how he walks, for the different acts are the results of the mental efforts that he makes. The dull child takes awkward positions, lags and is slow in his gait. He is also slow in his action and speech. It must be seen, too, how he uses his eyes if he seems to have difficulty in seeing objects at the natural distances; whether he holds his book close to his eyes in order to read or whether he holds it farther off than is natural. Having learned all that is possible while he is unconscious of observation, then call him up for closer inspection. To judge more accurately what control he has over his muscles have him toe a mark, stretch forth his arms and his hands and his fingers to see how long and how steadily he can hold them. Try his reasoning powers in some simple way, such as asking him what is the difference between two ordinary things. The bright child will be quick in his replies and will be able to tell more things than the backward child. Another test that is much relied upon to show the state of the mind is that of trying the powers of imitation in relation to action. The child is asked to make gestures, simple or complicated as may be required, in imitation of those he sees made by the one who is examining him.

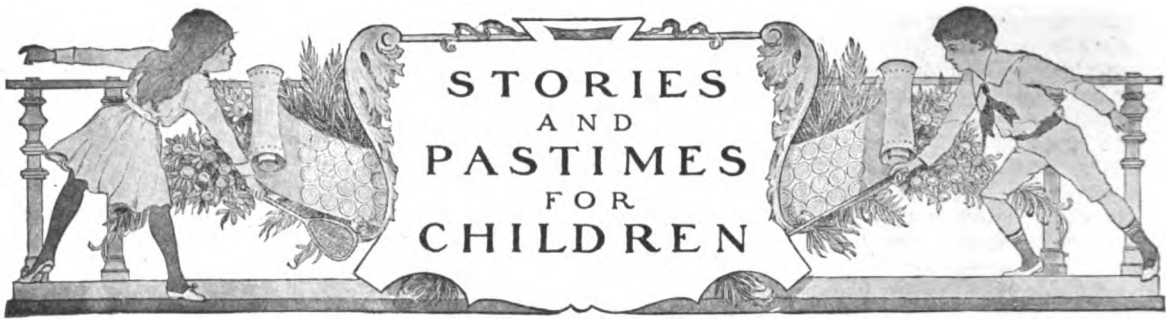
In making these examinations the results of habit should be considered. Many children are allowed indolent methods of brain action and speech. Little children are not taught to ask for things by their right names and in a proper manner. They are allowed to drawl and hesitate over words until their whole mental action is impaired. The early years of life, the time when the mind begins its first conscious work, the learning to speak, the learning to move and to use the hands, are precious moments in the child's mental development, even more than in its physical unfolding, and the whole future mental growth of the child depends not upon how he learns his A, B, C's, but how he learns to express himself, whether he has a word and the right word for the things within his sight and reach, and that word comes quickly at his command. The backward child shows lack of memory. He forgets readily, and repetition is necessary for fixing a thing in his mind. A too quick memory is not considered as entirely desirable, as the mental action may not be sufficient to develop the brain. This has been given as the reason that the bright, quick, precocious child in the long run does not amount to so much as the child that is truly backward.

TEACHERS AND SCHOOLS.

It is the teacher who has the greatest responsibility in the matter of the backward child. If a child is falling behind the average in his class it is the duty of the teacher to find out the reason and to report it to the parents. Instead of doing this, unhappily some teachers, because of ignorance of the mechanism of the development of the human mind, thrust the poor little dullard farther down into the abyssmal depths of despair into which he is tending. A person looking back upon his childhood and regarding his mental attitude through the vista of time which separates him from that remote period of existence, recalls nothing more impressive than the mountains of difficulty which stood in the path and which had to be removed in order to learn the simplest matter in relation to that awful, mysterious affair of living in this world. Arithmetic and spelling and geography were wonders of abstruse knowledge, and grown folk were superior beings, who were done forever with such tasks. Not only in those things which were taught for some unknown object in that dominating and over-shadowing place, School, than which not even eating and drinking, sleeping and walking were more important—nay rather all the acts of life seemed just performed for that one object alone, attendance to it; even play, that great and superior occupation, must be held in subordination to it—but there were other matters that seemed to be miracles of achievement. The confiding disposition of the child who is conscious of its utter lack of ability to live other than day by day, makes it possible for him to continue his existence with a faith certain that he will be able to do what is required of him and that what he cannot accomplish will be done for him by some one else who has the charge of him. In backward children, unless they are handled with extreme care this balance which comes alone from this faith that it will be possible for him to meet that which is expected of him, to do his part, that which makes him live his life with hope and self-respect may by disturbed and the mountains of difficulty increased a hundred fold. Let him once get the idea that he has less mental ability than others and no plummet will be sufficient to measure the hopeless gulf into which he is plunged.

The great duty, then, of parents and teachers is to find out the cause or causes of the trouble and to see if it is a temporary lack of development in certain directions, or if it is due to slovenly habits of thought, or to a slowness of mental action, or if the mental awakening is of a late variety, or if a subsequent misunderstanding of a lesson, or a failure to have laid the first corner-stone, has caused the whole superstructure to be unstable. The whole life of the child depends upon the solution of the problem and that he be started aright. If parents have not suspected that their child was dull and backward, and such a report comes to them from the teacher under whose instruction he is, they should see to it at once that a thorough investigation is made to find out to what causes this backwardness is to be assigned. If the child is physically weak, bloodless, or defective in sight, hearing or speech, or has been discouraged at school so that he has become hopeless and given up striving, he should have special care and pains taken to make that part of his mental outfit strong which has been found to be weak, just the same as one would exercise the muscles if they were weak or go to work to repair any deformity. Special instruction is needed for this. Teachers are required of tact and experience. The child should be spared the mortification and chagrin which give place to deep discouragement if he is kept in school and classes in which his deficiencies are always in evidence. Nothing shows the advance in our knowledge of brain action more that the attitude held to-day in regard to backward children. The dunce cap and the dunce stool have been banished with the birch and the rod, and the child, who does not learn his lessons, who does not keep pace with children of his own age, is no longer called a dunce and made a subject of ridicule, a butt of sarcasm and scorn by teachers and schoolmates, but the enlightened instructors work to bring the backward intelligence up to the standard.

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SPORTS FOR HALLOWE'EN

By LINA BEARD, One of the Authors of "The American Girl's Handy Book"

ON HALLOWE'EN the fairies bring the gold nuggets nearer home; possibly you may have to work a little for the precious metal, but the exertion will be fun, and you will not be obliged to travel way off to shivery, cold Klondike to dig for your fortune. Ten little fairies—your ten fingers—will cheerfully supply the gold as well as the mine from which the nuggets must come on the eventful night. The fairies should make a number of small gold parcels which when finished form the nuggets. (Fig. I.) The inside of each package is a piece of candy and a strip of paper with a fortune written upon it so whatever may be the fate sent by the gnomes in the mine, it is sure to be sweet. Have enough lumps of gold to furnish each player



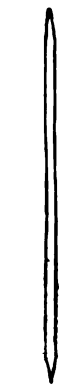
Fig. 1

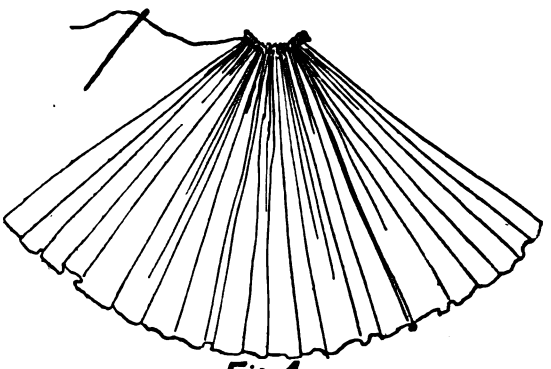

Fig. 2

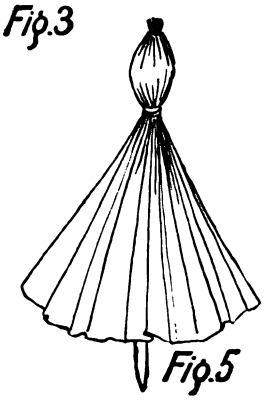
with equal portions of one or more nuggets. Let the little fairies secure a tub, half-fill it with sand or sawdust and hide the gold nuggets well in this home-made gold mine, scattering the little parcels through the sand like plums through a pudding. The fairies must stand a small shovel by the side of the mine. Then all will be ready and the miners can dig for their fortunes. (Fig. 2.)

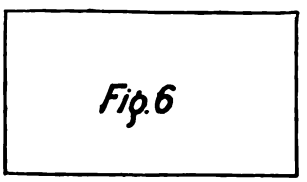
Each player in turn must take the shovel and dig in the mine until one gold nugget is found. He must then open the package carefully and read aloud the fortune Fate has given him, while the other players look on and listen. The fairies can readily whittle or saw out a wooden mining shovel from a shingle or thin box-lid. Tell them to make it about four inches long and three wide, with a handle eleven inches in length. Try to think of original ideas to write on the slips of fortune paper, or, failing these, look up apt quotations for the prophecies. If you can have the lines bright and witty, writing something that will cause a laugh when read aloud, without hurting any one's feelings, your Hallowe'en mining will be a great success.

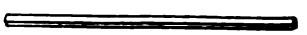
The apple witch understands well the art of fortune-telling. She is a funny little creature made of a stick (Fig. 3), some yellow tissue paper and an apple. A strip of the tissue paper is gathered (Fig. 4), drawn tight together at the top and placed over the stick with a thread wound around a short distance from the top to form the head (Fig. 5). The arms are pieces of tissue paper (Fig. 6) folded lengthwise (Fig. 7) and run through a hole punched in the body (Fig. 8). The face is marked with ink on the head (Fig. 8). Small gathered strips of tissue paper (Fig. 9) are sewed on each arm to form the sleeves. Hair of black thread or darning cotton tied in the centre (Fig. 10) is sewed on the yellow paper head, and a hat of a triangular

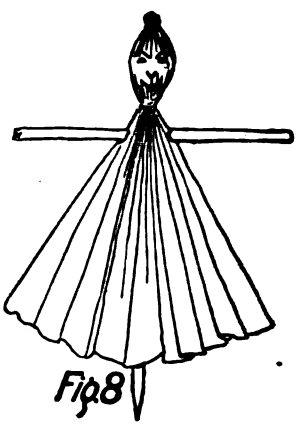

Fig. 3

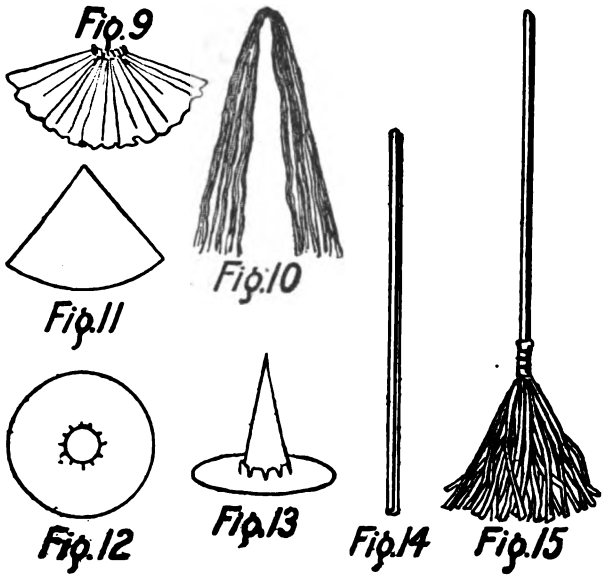

Fig. 4


Fig. 5


Fig. 6


Fig. 7


Fig. 8



piece of paper (Fig. 11), with edges pasted together and a circular piece of paper slightly slashed around the small hole in the centre (Fig. 12) and slid down over the peak to form the brim (Fig. 13), is inked all over, dried and fitted on the little woman's head. A broom made of a strip of folded yellow tissue paper (Fig. 14) with a fringed piece of the same paper bound on for the broom part (Fig. 15) is sewed in the folded-over end of the witch's arm. When finished the point of the stick is pushed into an apple and the apple placed upon a piece of paper divided into different fortunes (Fig. 16). When you want the witch to tell your fortune, spin the apple on the blank centre of the paper and wait until the witch is again quiet and she will point with her broom to some spot where the fortune is written especially for you. Each girl and boy must be allowed one or two trials with this apple witch (Fig. 17).

Ghost writing is very mysterious and exciting. Dip a new clean pen in pure lemon juice and with this queer ink write mottoes or charms on a number of pieces of writing paper. Allow the ink to become perfectly dry, when it will fade out completely; then place the charms in a box and let each girl and boy, in turn, draw what appears to be a blank slip of paper; after examining it, the paper should be handed to some grown person present who is in the secret and who has provided a lighted candle by means of which she may read the ghost writing. All the young people can cluster around and with bated breath watch the magical developing of the words on the blank paper as the reader moves the message back and forth over the lighted candle. The heat brings out the writing in distinct letters that all may see. A second charm must not be taken from the pile until the first omen has been read aloud.

If you have a real four-leaved clover, even though it be a dried, pressed one, you can put it in your shoe on the morning of October 31 and wear it until you retire at night. The clover is a charm which will bring good luck and insures at least one hearty laugh before the next day.

A glimpse into the future showing the disposition of your sweetheart may be had by tasting apple seeds which have previously been dampened and each dipped into a separate flavoring. The moisture will cause the spices, etc., to cling to the seed, giving various flavors. Those dipped in liquids must, of course, be dry. If to your lot falls a seed which has been powdered with pulverized cloves, your life companion will never be dull and uninteresting; pepper denotes quick temper; sugar, affection and kindness; cinnamon is lively, buoyant and bright; vinegar, sour and cross; gall, bitter and morose; molasses, loving but stupid; lemon, refreshing and interesting. Add as many more flavors as you wish. When the seeds have been prepared and dried wrap each one in a small piece of white tissue paper and pass them around to the young people, allowing each girl and boy to take two of the wee white prophecies; then all the children must be quiet while each in turn tastes first one, then the other seed, telling aloud as he does so the particular flavor he has received. Should a player find the first seed sweet and the other sour, it would mean that the disposition of the future wife or husband will vary, partaking more of the stronger flavoring. If the taste of the first apple seed is pleasant, the married life of the player will be reasonably happy. If the flavor is very agreeable, the married life will be very happy; if the flavor proves unpleasant, it is best to remain single.

A very jolly time may be had with fortune bags. Pur-

YOU WILL PASS YOUR EXAMINATION.	YOU WILL BE A FAVORITE.	YOU WILL WRITE A BOOK.	YOU WILL BE A COMFORT TO YOUR FAMILY.	YOU WILL LEARN TO SING WELL.	YOU WILL ALWAYS BE KIND AND CONSIDERATE.	YOU WILL PAINT A PICTURE.
YOU WILL GO ON A JOURNEY.	YOU WILL HAVE A HORSE.	YOU WILL COMPOSE MUSIC.	YOU WILL HAVE A BEAUTIFUL GARDEN.	YOU WILL HAVE A CANDY PULL.	YOU WILL GO TO A FAIR.	YOU WILL EARN A FORTUNE.
YOU WILL ALWAYS BE HAPPY.	YOU WILL MEET NEW FRIENDS.	YOU WILL GO TO A DANCE.		YOU WILL BE A CHAMPION GOLF PLAYER.	YOU WILL GO TO A CIRCUS.	YOU WILL ALWAYS BE BRIGHT & SUNNY.
YOU WILL LIVE IN A CASTLE.	YOU WILL BE WISE WHEN GROWN.	YOU WILL BE AN INVENTOR.	YOU WILL HAVE LOTS OF PETS.	YOU WILL HELP OTHERS.	YOU WILL WRITE POETRY.	YOU WILL PADDLE A CANOE.
YOU WILL BE FAMOUS.	YOU WILL LIVE IN A FOREIGN LAND.	YOU WILL VISIT THE WHITEHOUSE.	YOU WILL BE THE BEST SCHOLAR IN THE CLASS.	YOU WILL WALK ON STILTS.	YOU WILL SAIL A BOAT.	YOU WILL RUN A RACE.

Fig. 16

chase or make a number of brown paper bags of medium size. In each place a simple little gift such as a tiny home-made doll, a paper toy you have manufactured, a picture of a young woman or man cut from a newspaper and pasted neatly on a half sheet of fresh writing paper. Drop a nut in the fifth bag and add other home-made gifts for other bags, labelling each appropriately. Pin a piece of paper on the doll with these words written on it, "Dorothy's new doll" (if none of the girls happens to have that name use another in its place). Under the young woman's picture write, "Marie when she is grown," and under the young man's write, "This is Malcolm when he is a man." Change the names if they do not represent any of the party. After a gift has been dropped in, take the bags one at a time and blow them full of air, do not allow the air to escape while you wind a string around the openings and tie them securely. The bags, being puffed out with air, will appear much the same, rendering it impossible to tell, by merely looking at them, which contain the largest gifts. All the bags should be tied on a strong string, forming a fringe of bags stretched across the room from door to window. The young people should draw lots for first choice of the fortune bags, then each player in turn must point to the bag selected, no one being allowed to touch a bag until the leader has clipped it from the fringe. Only one bag can be given out and opened at a time, in order that all may see and enjoy the contents of each separate fortune.



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SIR LUCIUS AND MISS MALAPROP

A SQUIRREL STORY

BY LANDON KNIGHT

WHEN I first met Sir Lucius he was in the midst of grave difficulties for so little a fellow. A bad boy had murdered his mother and captured him. The little captive looked so utterly miserable that I paid the ransom placed on his head, put him in my coat pocket and took him home. He was hardly as big as a medium-sized rat, but he took to sweet milk and long naps in the excelsior bed, that was provided for him, so earnestly that results were not long delayed. Every day his little tail grew longer and bushier, and in a couple of months he was as fine a young squirrel as one could wish to see. He was as tame and playful as a kitten, and nothing delighted him so much as to caper after a string as it was moved over the floor.

At first he was on terms of the greatest intimacy with three kittens, but he teased them so incessantly that at last their watchful mother grew tired of it and came near making an end of him. That seemed to spoil his kindly disposition entirely. He had merely played somewhat roughly with the kittens before, now he sought to hurt them whenever a chance occurred. His animosity even extended to the dog, and there again his career came close to an untimely end. But the loss of a section of his tail taught him war, instead of peace, and he took such keen relish in anything that was likely to lead to a duel that it earned him the name of Sir Lucius O'Trigger and lost him his liberty.

A squirrel house was provided and the door closed upon him. This he strongly resented and sulked for a whole day. But the revolving cylinder finally caught his fancy, and going into it he would show an endurance truly wonderful by galloping hour after hour at the top of his speed. Ten o'clock was his hour for recreation, and on the second day of his imprisonment he used it to affect an escape. A great oak grew about thirty feet from his house. He had never paid any particular attention to it before, but as soon as the doors of his prison were opened he jumped out and scampered up it. Coaxing was in vain, and even the argument of a bag of nuts failed to bring him close enough to endanger his liberty. However, when darkness began to fall he found his position in the sombre branches of the high tree so novel and weird that he weakened and came down to his house as though this had been his regular habit. Finding the door closed, he scratched and purred vigorously for admission, and when it was granted he seemed perfectly happy.



SIR LUCIUS EXECUTED ANOTHER PIECE OF MASTERLY STRATEGY.

On the following day he attempted to escape and was promptly recaptured. The incident evidently preyed on his mind all that day, and I do not doubt that the long intervals in his wheeling were spent in thinking out some plan to obviate this latest difficulty. When released the next day he did not even look toward the oak, but scampered off in another direction for a few feet, where he began to grub in the ground as though he had just located a buried treasure which must be unearthed without delay. Seeing that for a moment he was not watched, he leaped forward a few feet further, this time in the direction of the tree, and executed another piece of masterly strategy by digging a few vigorous strokes and then pretending that he was eating with great relish some invisible morsel between his paws. These manœuvres he continued until satisfied that he was near enough to win the race, when he made a bold dash for the tree, where perched upon a limb he fairly chattered with delight over his victory. Thereafter the same performance was a part of the daily programme, and so Sir Lucius came to pass most of his days in the tree.



SIR LUCIUS SURVEYING THE FIELD.

However, he plainly suffered from solitude, and it was sometimes pitiful to listen to his plaintive little wails that indicated his loneliness. About this time the same boy who had captured Sir Lucius came around with a fine female red squirrel and I bought her, thinking to thereby provide him with a much needed companion. But whether he objected to her complexion, or the color or style of her dress did not appeal to him, I do not know, but certain it is he would have nothing to do with her. He rejected every advance of the little lady, who was inclined to be friendly from the first, and even gave up his bed and slept in the wheel to keep away from her. When she sometimes took a notion to visit him there he always discovered that he had overlooked some important household matter that demanded his immediate attention. He finally found out that if he galloped very fast in his wheel that she could not come into it, and never did a squirrel travel as Sir Lucius in those days. This led to a tragedy. One day she decided to jump for one of the openings in the wheel when it was spinning around at a terrific rate, with the result that her neck was caught between the cylinder and the house and was broken.

Sir Lucius, I am sorry to say, showed not the least compunction for the part he had played in the sad affair, but on the other hand seemed to experience genuine relief. But after the excitement of the tragedy wore off he was even more forlorn than before, and I decided to make one more effort to find him a mate. Sir Lucius was a gray squirrel and I employed the young Ishmaelite from whom I had bought him to procure a female of the same species. His misguided efforts were, as usual, soon successful. The new-comer was a large, stately young lady, but her education had evidently been

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sadly neglected. There was never so awkward a squirrel, and she so continuously wedged herself into ridiculous situations that she was forthwith christened Miss Malaprop. Whether Sir Lucius's early associations had left him somewhat ignorant of the requirements of good form in polite squirrel society or he was possessed of superior powers which enabled him to discover latent virtues in Miss Malaprop is a question, but from the first meeting he was perfectly oblivious to all of her faults. A more beautiful case of love at first sight one could not wish to see. Under a heap of rubbish in one corner of his house he had at odd times buried a choice collection of nuts. These he excavated the day Miss Malaprop arrived, and through his intensive hospitality forced her to eat such quantities of them it is a wonder she survived. Then he invited her into his wheel and side by side, keeping step, and, their tails floating in the air, they galloped away on a delightful ride. This was fun, indeed, and the more of it the better, and without intermission or abatement they kept up the pace until poor little Miss Malaprop grew so tired that she missed her footing and was hurled, all in a heap, around the wheel in the most undignified manner imaginable. No doubt with the vision of that other tragedy in his mind, Sir Lucius hastily stopped the wheel and showed the greatest anxiety until assured that no injuries had resulted from the accident. He then invited her into his house and offered her some more nuts. His bed had been good enough for him, but now he tore it all up, and with infinite labor constructed a big soft nest which, no doubt, would have pleased any squirrel, however fastidious.

On the following day when they were released from the house no effort was made to keep them from the tree, but Sir Lucius could not resist the opportunity to show her what a very clever strategist he really was, so the old trick of approaching the oak while pretending to be intent on other objects was gone through with, even more elaborately than usual, his companion dutifully following his example in digging, wondering, doubtless, what it all meant. They had not been in the oak a great while, when Sir Lucius's companion set up a great chatter which brought him by leaps and bounds from the top of the tree to her side. She had discovered a great knot-hole, which had been lost on his duller perceptions and in which her feminine intuition divined possibilities. After an animated conversation the little lady convinced him of the importance of the discovery if it only had a bottom in it, and he went down to explore. He soon returned with a favorable report, and they both entered. After a while they came out, and the way they barked and capered around left no room to doubt their entire satisfaction. It was, indeed, an ideal squirrel home, and they at once began the work necessary to put it in order—or rather Sir Lucius did the work, his companion acting in a supervisory capacity. She probably felt she had contributed her share by finding it. For days the labor went on until all of the rotten wood had been cleaned out of the hollow.



MISS MALAPROP TAKING A SUN BATH.



THE BABIES WOULD WANT TO KNOW WHAT IT WAS ALL ABOUT.

Then the work of furnishing the home, and with it Sir Lucius's troubles begun. The first article of furniture that he arrived with was the crown of an old straw hat. To this the lady objected, and he reluctantly dropped it. Next he brought forward a stick long enough for a fairly respectable fishing pole, which was also rejected. Nor was his next contribution any more fortunate, for even if it had been of any use he could not have possibly taken into the hollow the huge bough that he had spent an hour in cutting off. Then he determined to look for furniture altogether different and he descended the tree. A long time passed and then Sir Lucius appeared, joy beaming from his eyes. He held in his mouth a red and white string over two feet long. The disgust of his companion was palpable. She left the tree, proceeded to their house and returned with a big mouthful of straw. This was the cue he needed, and, hanging his string on a limb, he fell to work with a will, which soon left nothing of the nest in the cage. By this time he was thoroughly aroused, and during the next two days rags, hair, strings and moss went up in sufficient quantities to have filled a dozen hollows as large as their home. Most of this, of course, was rejected by his companion, who finally succeeded in convincing him that they had all they needed. The lady insisted on arranging the furniture. During the process Sir Lucius would very frequently come to his front door, stick his head out, and after surveying the field return to his mate. At last the wonderful home was completed, and Mr. and Mrs. O'Trigger finally gave up their house and came to live in the tree. But the beloved wheel was not forgotten, and for long thereafter they would come down every day for an exhilarating ride in the old vehicle that they had used on their marriage day.

Early the next Spring there was joy in the O'Trigger household high up in the tree, for there had arrived two of the most wonderful baby squirrels ever seen. It was hard to tell which one of the parents was the prouder, and all day they brought up the sweetest little berries and acorns that a young squirrel ever tasted. And they barked and frisked and jumped around over the tree at such a great rate that Sir Lucius's old enemy, the dog, was stirred into wonder, if not animosity, and he yelped up at them in the most savage manner imaginable. And when the babies had grown some, they would come to the door of their high home and stick their pretty little heads out and want to know what it was all about anyway.

By and by, when the little O'Triggers had grown some more, their parents brought them down to the ground to show them what a wonderful big world it is. Then they visited the old home, where the babies had a ride in the rolling wheel, and they dined on some sweet peas and on an ear of sugar corn in the garden, and never did two young squirrels have such a good time.

All of this happened some years ago and the babies are long since grown and old, for squirrels. But every Spring there are many other babies in that happy family, which now has dozens and dozens of pretty little bright-eyed, bushy-tailed members, and not one of them has ever been miserable like the poor little orphan, Sir Lucius, that I bought from the bad boy and brought home in my coat pocket.



NATURAL HISTORY SKETCHES

BY CHARLES McILVAINE

No. 3.—FROM TADPOLE TO TOAD

"WHICH of us shall call down the road to Fairyland, Hal? We must apologize to the fairy, if she was waiting for us yesterday, for forgetting all about her," asked Detty Rupert, with a teasing twinkle in her eyes. She knew that Hal Owens believed in fairies and brownies. She was such a jolly girl that she could not help having fun out of it.

"I think it is my place to make the apology for both of us," answered Hal, "because I am the senior member of the firm of Owens and Rupert, Tramps. It was eleven o'clock. The fairy must be at the Fairyland end of the speaking-tube if she is businesslike, as she ought to be, in keeping appointments."

"Very well," cheerfully responded Detty. "I am the lady of the firm. It is harder for ladies to make apologies than it is for gentlemen."

"No," said Hal, "I think it is because ladies expect more apologies than they make. Our seamstress stepped on my toes this morning. She laughed and said it served my toes right for getting in her way. I suppose I ought to have apologized for my toes, but I didn't—the hurt wouldn't let me."

Detty laughed. "Toes and crazy bones and bumped heads make us forget our manners. But let us see if the fairy is waiting."

Hal went to the road to Fairyland—the speaking-tube—put his mouth to it then drew back. "I'd like to know what I shall call the fairy, Detty? I have never been introduced to her. I don't know her name."

"Say, 'Hello,' first. Find out if she is there. If she is a real girl fairy, she will tell you her name when she gets to talking."

"That's so, Detty. You are up to all sorts of dodges. Here goes. Hello!"



BILLY BOWLEGS.



A TOAD SOUNDING HIS NOTE.

"Hello," answered a musical voice, "what is it?"

"I am Hal Owens, of Owens and Rupert, Tramps. Detty Rupert is my partner. Were you waiting for us yesterday at eleven o'clock, by promise of the cocoon?"

"Yes, I waited an hour without hearing a word from you."

"Well, we are very sorry. We want to apologize. We did not know whether you would be there or not."

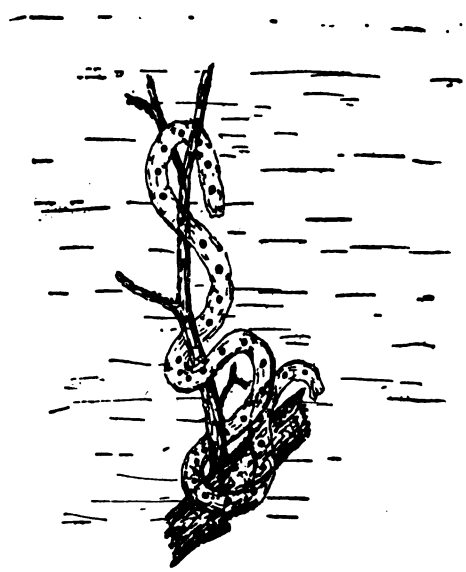
"You did not inquire. Never be afraid to ask a question about what you do not know. That is the way to learn." The voice said this very pleasantly. Hal was a little puzzled as to what to say next. He soon thought that if one apology was good two would be better, so he said, "I hope you will forgive us for not inquiring. A fly was talking to us and we could not very well interrupt him."

"Oh, I see; polite even to flies. I like you for that. I forgive you with pleasure. The fact is, I did the talking for the fly. I heard you say you wanted to know about the house-fly, so I slipped my voice into your hand when you held one, and told you. I am not ashamed to confess that I talk all the time. I have the wonderful power of being able to talk in a good many places at the same time. It is my business. And a poor world yours would be if I did not. It is well for people to listen to me. My name is Education, but you may call me Edu for short. My full name sounds very formal. I want you both to know me well. I will always be a true friend. You will find me handy in everything you undertake. What have you to-day you want to ask me about? My hour with you is passing."

"I have a toad that I found in our garden. I call it Billy Bowlegs. It was sitting on a flat stone. There was a train of ants going across it, single file—like ducks in a row. The train ended directly in front of the toad. As there was no hole or crack in the stone, I wondered at it, but I suspected the toad. I watched it. Its tongue went out and in so fast I could hardly see it. Each dart picked

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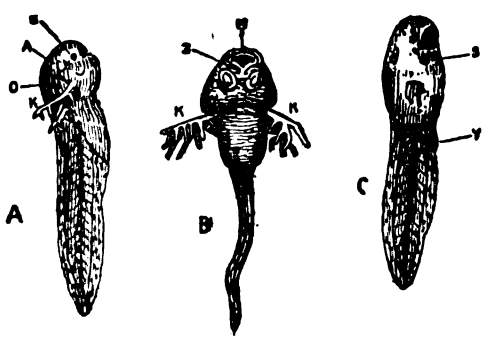
up an ant. I pitied the ants I like toads. I know that it is all nonsense about their giving people warts, and having jewels in their heads, and biting, for they have no teeth, and not one of them can do any harm. Papa asked me to catch all I find and put them into the garden. He said the gardener had no better friends, that they ate the insects that injure the young plants. I know, too, that they make a big racket in the evening with their long shrill call. I have seen them make that call. They puff out the skin under their mouths until it is thin and polished, and looks like half of a little rubber balloon; something like a watchman's rattle goes off inside of it, the racket is made, and—quick as a flash—back goes the balloon. It waits a bit, until some more racket is ready, then out it comes again. Wouldn't it be fun if the toad could make its balloon big enough to carry it up. It would dangle in the air by its own skin. But then all the women toads would be left behind, for only the men toads can make balloons out of their chins and make a racket. Professor Weston has told Detty and me that every animal, no matter what kind, how big or how little, comes from an egg. He showed us toads' eggs.



"LAID ONE AFTER ANOTHER IN LONG STRINGS OF CLEAR JELLY."

Toads always go to the water to lay them; in April or May, whenever the weather is right. Their eggs—over 1,000 of them—are round and black and laid one after the other in long strings of clear jelly. The toad, as she lays them, moves around the grass and sticks at the edge of the water, and in this way keeps her strings of eggs from floating away. Frogs lay their eggs in the same water-nest with the toad, but they lay them in bunches. Gracious, here I am doing all the talking! Excuse me. Won't you please tell us about tadpoles—polliwogs?"

"Certainly," came up the road from Fairyland. "In two or three days the round eggs which have grown longer and longer, begin to wiggle, and they wiggle themselves out of the jelly. Toads begin with a wiggle and end with a hop. Those little wiggling black things are the young polliwogs. They eat the tiny plant life they find in the pond, and thrive upon it. While very young they do not go to the top of the water to get breath; they have gills then, fitted to breathe the particles of air in the water. As they grow older they go to the top of the water once in a while to get pure air, then wiggle down again. They are gradually trading their gills for lungs, for they will need lungs when they grow to be toads. As they grow, and about the first of June, they begin to show that they are tired of wiggling and want legs. When a polliwog wants legs it makes them out of its tail. Nothing is wasted. Four legs appear—two before, two behind. When the tadpole's lungs and legs are finished, it is a toad—a very small one, to be sure. Now it must live on land, for it cannot live in the water. It is no longer a vegetarian; it eats whatever living thing is small enough for it to swallow whole. It has a long tongue, as you said. This is sticky on the end. The toad sees an insect, steals up to it, thrusts out its tongue, and it is caught. The molasses goes to the insect, as it were, not the insect to the molasses. Those who have counted them tell us that a toad eats about 10,000 insects and worms in a single season. Everyone of them must be alive. In this way it helps the farmer and gardener.



A AND B.—WITH GILLS. C.—FURTHER GROWN.

n—nose sacs.	m—mouth.	s—suckers.
a—eye.	z—jaws.	y—start of hind legs.
o—ear.	k—gills.	

"I told you yesterday how the larva of the house-fly changes its skin several times. So does the toad. When a new skin has formed under the old, the old one rips back and front, the toad wiggles out, sticks its hind legs under its fore legs and pulls. When it has pulled the skin off its hind legs in this way, its mouth performs the work of ungloving its fore paws.

"Toads are cold and damp to the touch—clammy. Their blood is not warm like yours. It is like the mercury in your thermometer; it changes with the weather. It is warm in warmweather and cold in cold. They live in holes and cracks and prefer damp places. Probably they do not catch cold easily; you will notice that they sit on the damp ground. Their favorite time for going about is at night. They enjoy hops.

"They dig their holes with their hind feet and back into them. When cold weather comes, they bury themselves and sleep until it grows warm again. This is called hibernating. If their toes get cold while they are in this condition they probably do not feel it; neither do they get hungry. Maybe they keep on an old skin for an overcoat and extra stockings.

"I think I have now told you nearly all about toads. There are some other very interesting facts about them, but my time is up."

"There is one thing you forgot," said Hal. "My dog, Sprint, would rather pick up a double-ended bumble bee than take a toad in his mouth. Professor Weston says they have glands in some of their warts that secrete a liquid which does not taste good to dogs."

"True, but snakes and owls, hawks and crows do not mind it. Good-by. I will be glad to have you call on me tomorrow at eleven. I mean call down the road to Fairyland."



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The Autumn Fruits and Vegetables

By ANNA W. MORRISON

OUR COMMON MOTHER RESTS AND SINGS,
LIKE RUTH, AMONG HER GARNERED SHEAVES;
HER LAP IS FULL OF GOODLY THINGS,
HER BROW IS BRIGHT WITH AUTUMN LEAVES.
—Whittier.



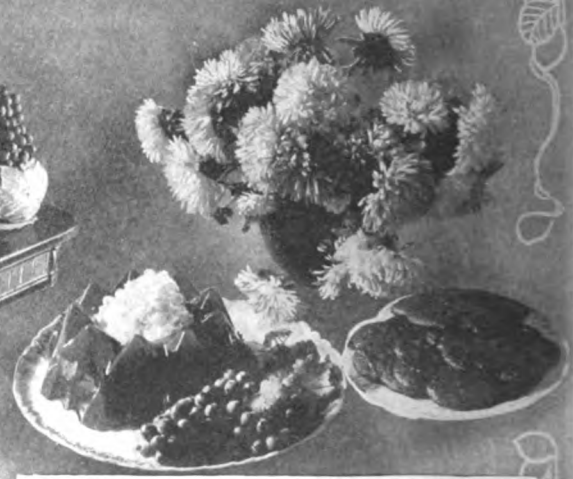
EGG-PLANT STUFFED WITH NUTS.—Boil whole plant tender; scoop out; chop fine; add cup of chopped hickory nuts, tablespoon butter, salt, pepper, tablespoon bread-crumbs, two eggs; fill shell; bake one hour.



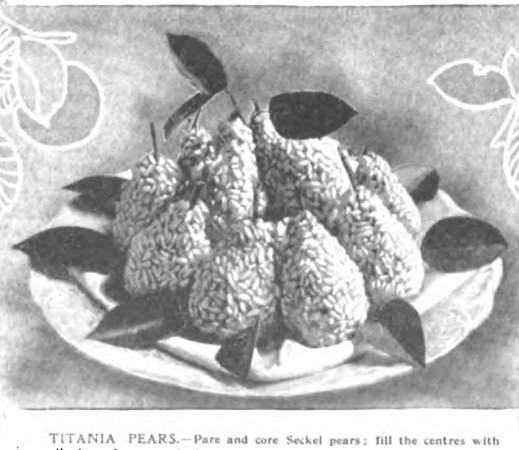
COMPOTE OF FRUIT.—Boil sugar and water until thick, drop pared fruit in and cook until tender; drain and arrange in compote glass; boil the syrup down very thick; cool; strain over fruit; chill before serving.



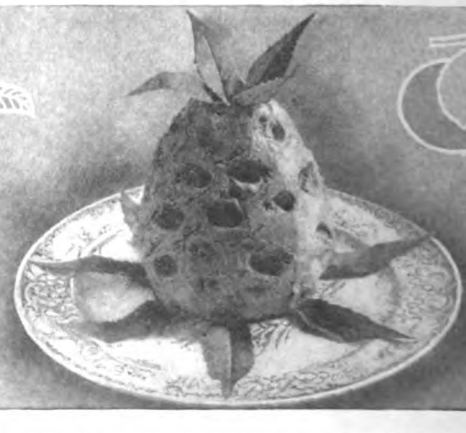
HALLOWE'EN LUNCH TABLE.—Use a Jack-o'-lantern for the centre-piece; carrots to hold candles; turnips scooped out for nuts; and a red and white cabbage shell for marshmallows and grapes; the cider should be served in a tall crystal pitcher, and the fried cakes on a standard dish.



GRAPES IN JELLY.—To one quart of hot grape juice add two tablespoons of gelatine dissolved; place layer in mould; chill on ice; arrange layer of split and seeded grapes, then more jelly; chill on ice; repeat until the mould is full; when serving garnish with whipped cream, grapes and foliage.



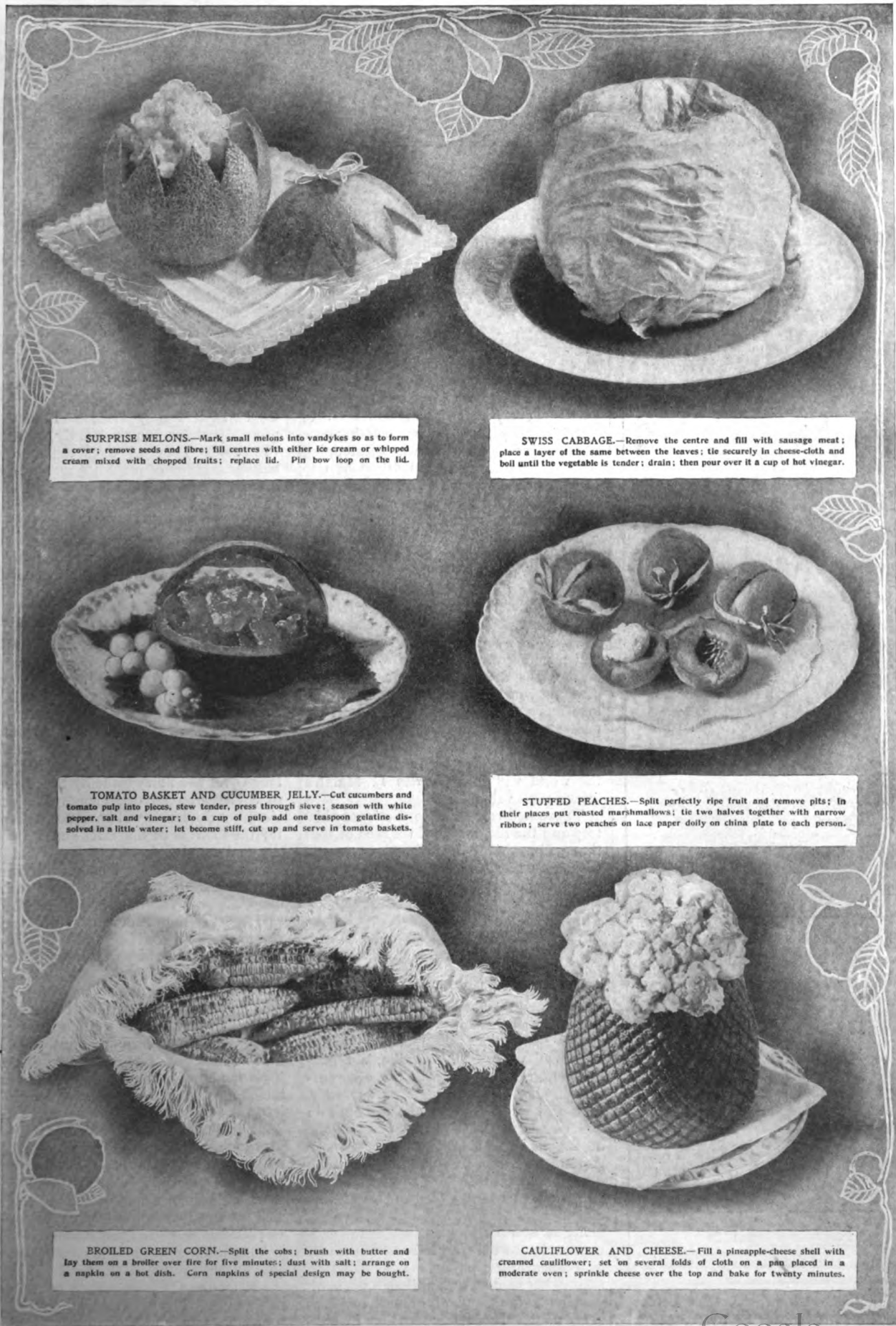
TITANIA PEARS.—Pare and core Seckel pears; fill the centres with a small piece of preserved ginger; cook rice and season it with salt, sugar, lemon juice and the yolks of two eggs; cover each pear; roll in beaten egg, then crumbs; drop in hot fat for two minutes; garnish with pear foliage.



BORDELAISE SQUASH.—Boil until tender; mash; season with butter, pepper and salt; moisten with sweet cream; form into pineapple shape; mark with a knife; brush with butter; bake brown; garnish with foliage.

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Other Seasonable Recipes will be



SURPRISE MELONS.—Mark small melons into vandykes so as to form a cover; remove seeds and fibre; fill centres with either ice cream or whipped cream mixed with chopped fruits; replace lid. Pin bow loop on the lid.

SWISS CABBAGE.—Remove the centre and fill with sausage meat; place a layer of the same between the leaves; tie securely in cheese-cloth and boil until the vegetable is tender; drain; then pour over it a cup of hot vinegar.

TOMATO BASKET AND CUCUMBER JELLY.—Cut cucumbers and tomato pulp into pieces, stew tender, press through sieve; season with white pepper, salt and vinegar; to a cup of pulp add one teaspoon gelatine dissolved in a little water; let become stiff, cut up and serve in tomato baskets.

STUFFED PEACHES.—Split perfectly ripe fruit and remove pits; in their places put roasted marshmallows; tie two halves together with narrow ribbon; serve two peaches on lace paper doily on china plate to each person.

BROILED GREEN CORN.—Split the cobs; brush with butter and lay them on a broiler over fire for five minutes; dust with salt; arrange on a napkin on a hot dish. Corn napkins of special design may be bought.

CAULIFLOWER AND CHEESE.—Fill a pineapple-cheese shell with creamed cauliflower; set on several folds of cloth on a pan placed in a moderate oven; sprinkle cheese over the top and bake for twenty minutes.

found under the head of "The Kitchen."

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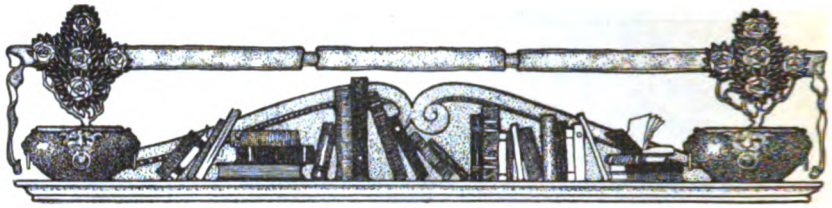
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AMONG THE NEWEST BOOKS

WHENEVER I read a certain class of books—the class that gives in the form of a story the information concerning the geography of a country, its manners, customs and resources that one used to get in the books of travel that are now out of fashion—I am reminded of the cantankerous church member, who, having a grievance to air upon every occasion, commenced to tell his story at a prayer meeting one night. Seeing no other way of stopping him, the presiding deacon asked him to pray. The member was nonplussed for an instant only and then said calmly: "I had a few remarks to make, but I can just as well throw those remarks into the shape of a prayer, and they will perhaps do as much good that way as any." *Not on the Chart* (F. A. Stokes Co.) belongs to the class mentioned. It is a Robinson Crusoe story with a change in the *dramatis personæ*. Two young men and a young woman are shipwrecked on an island in the South Pacific. The tale does not concern itself so much with the love story as it does with the happy expedients to which they resorted to make life not only bearable but comfortable, and anyone interested in that part of the world will find Charles L. Marsh's information valuable.

Those well versed in Revolutionary history and the biography of the men of that time will probably be inclined to quarrel with Gertrude Atherton when they read *The Conqueror* (The Macmillan Co.). But quarrel or not, they will read the book with breathless interest and say in one breath, "What a wonderful man!" and, "What a wonderful writer!". The hypercritical will say the first part of the volume is too sketchy, but that is a small matter; and the hard-headed man of facts will say that Mrs. Atherton, feeling that earlier historians have made altogether too much talk about Hamilton's feminine intrigues, has gone to the other extreme. Let the carping ones say what they will, Alexander Hamilton, both in and out of Mrs. Atherton's book, is one of the most fascinating men known in American history. He has always been an object of hero-worship to many, and now, recreated by Mrs. Atherton, who has digged and delved and brought to light many facts hitherto unknown to the general reader, he bids fair to become the idol of a much larger public. Mrs. Atherton assures her readers that although the book reads like fiction, every important incident related has its foundation in published or documentary fact. Taken as a history the book may have faults, but these Mrs. Atherton will correct when she gives us the promised biography of Hamilton. Taken as a novel the book is the cleverest and most fascinating that has come to me for many a month.

If you want a breath of old-world, old-time courtesy, propriety, gentility, that smells of lavender and tastes of caraway and coriander, read *Oldfield*, a Kentucky tale of the last century (The Macmillan Co.). In it Nancy Huston Banks has given, perhaps unconsciously, another *Cranford*. That the lives depicted are narrow and full of prejudice goes without saying, but Miss Banks has told their story with great delicacy and sureness of touch. Except the Cranford ladies I do not know in all literature two such simple, lovable, honest, albeit ceremonious ones as these two who lived in Oldfield, alone in the great log-house that Major Bramwell built in the wilds of the Pennyroyal region when he fled from Virginia to Kentucky. They were "gentle Amazons" of the truest type, fearless in the cause of propriety, which to them was always the cause of the right. Doris, although in no wise related to them, belonged in their class and was a picture of innocent, ingenuous youth seldom equalled. The reader will have a hearty laugh over the flurry made by the absence of a chaperon on one memorable occasion, but the laugh will have no malice in it; the distress of the elder sister is too dry and genuine for that. Doris's dancing lessons in the old book-muslin party-coat of her elders would make a dainty stage scene. The book is delightful.

Those of my readers who delight in mysteries that can be solved only by a clever detective story will enjoy *A Millionaire's Love Story* (F. M. Buckles & Co.). By the way, the number of people who do enjoy a story of this kind is much larger than one would think without investigation. Dr. Mitchell once told me that he never went to bed without reading a novel, and the more mysterious and melodramatic it was, the better he liked it, on the principle that the more serious a man's life work was, the more he enjoyed "frivolling" when he had a chance. Guy Boothby, the author of this rich man's love story, is well known by his many works along these lines. They are well written, with good plots carefully worked out and sustained interest.

The initial novel of the Griffin series, *The Westcotes* (H. T. Coates & Co.), by A. T. Quiller-Couch, is a gem in the way of a novel. The workmanship is that of a master hand, and the story interesting, though without much plot and with ordi-

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nary, every-day incidents. On reading the opening chapters one may feel that there isn't very much of a story, but presently he will forget all about that in delight and admiration of the style, so simple and yet so pure. None of the author's previous books compares with this in delicacy of touch and keen insight. Dorothea, the heroine, is an Englishwoman who is treated, by the irony of Fate, to a belated love affair that can come to naught save the broadening and deepening of her spiritual nature. The crux of the story is told in a few French phrases and the singing of a French rhyme. Many a reader will miss the point and wonder why Dorothea's love turned cold so suddenly. A foot-note translation would have made the matter more plain.

In *Amor Victor* (F. A. Stokes Co.) we have a book with the aim and purpose, as the author tells us, of bringing before the modern mind the nearest possible approach to a genuine photograph of the life and environment of the Christians who lived at the close of the first century of our era. Mr. Orr Kenyon, a clergyman, I should judge, thinks that most writers give us the good of the past and neglect to portray the dark side of life, hence he takes the path of realism with its trail of blood and tales of horrible brutalities. No one will gainsay the truth of his tale, but I for one am constrained to ask, For what purpose was it written? It will not help us to be better Christians to know how these early ones suffered and died.

Margaret Tudor (F. A. Stokes Co.) is a sweet little love story, a romance of old St. Augustine in the time when the Spaniards held the place. Margaret Tudor and her lover were prisoners in the old town, and the story, in the shape of a diary, recounts their trials and sufferings. The story has merit enough to repay reading. Annie T. Colcock has an agreeable way of writing that will win her many friends.

"Before the judgment bar of God there is no sex in sin" is the text upon which Dwight Tilton has founded his story of *Miss Petticoats* (C. M. Clark & Co.). It is a powerful story with a cleverly constructed plot and most striking delineation of character. "Miss Petticoats" is a corruption of "*Mon Petit Cœur*," as Agatha Renier's mother was wont to call her. Miss Petticoats was not the sinner one might suppose from the text; she had only the appearance of having sinned, and this gave Ralph Harding an opportunity of preaching his celebrated sermon on this subject—a sermon that scandalized his congregation and made necessary his resignation. Society, even church society, will not stand what it considers an unwarranted abuse of itself, and one may always question the amount of good done by such personal applications. The story is told with a wonderful grasp and insight, and the regeneration of the woman who has given her life over to revenge is marked out in a realistic and masterly manner.

The cover of *A Damsel or Two* (D.

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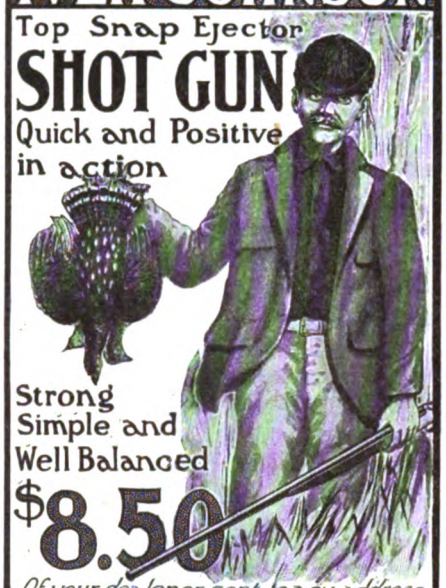
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THE NEWEST BOOKS

(Continued)

Appleton & Co.) is so pretty that a first look at it wins one's heart. Again, the name of Frankfort Moore on the title page further inclines one to view the book with favor, for the reader undoubtedly will have in mind the pleasure received from *A Nest of Linnets* or *A Gray Eye or So.* Mr. Moore's women are charming creations; he knows well how to combine the modern spirit of the women of the present day with a certain whimsicality that prevents them from being masculine and keeps them thoroughly feminine. The two daughters of Col. Selwood are girls imbued with the spirit of the age, and when they discover that the family property is mortgaged up to the last dollar they determine to rent Selwood with its forty-two bedrooms to an American or South African millionaire and then to make their own living. Their efforts are described with truthful humor in that unexpected turn of a phrase that is so marked a feature of Mr. Moore's work.

M. Radisson, the hero of *Heralds of Empire* (D. Appleton & Co.), reminds me somewhat of Gertrude Atherton's Alexander Hamilton. The two characters possess many of the same characteristics, the indomitable will that will not recognize a defeat being the most prominent. Radisson was a well-known character in the days of the Boston refugees and witches and of Charles II. His courage and recklessness make him a picturesque figure in many a questionable transaction, but however much the reader may object to piracy, gambling and the like, he must admire the daring exploits and perilous explorations that he brought to a successful issue. Through all this wild tale of adventure A. C. Laut has woven a tender romance that is most charming.

It would seem as if every incident of the Revolution had been exploited from every point of view, yet books keep coming, running over with history and fiction so mixed that only one who knows his history well is able to tell where truth leaves off and untruth begins. In spite of its historic setting the love story in *None but the Brave* (Dodd, Mead & Co.) is the thing; one scarcely thinks of the background. Hamblen Sears has written the story in a winning and convincing manner. The military part of it concerns itself with the attempted capture of Benedict Arnold when the British were in possession of New York City. Miss Deborah Philipse is as wayward and winsome a heroine as one could wish. Like many another headstrong girl, she ran away from a hated marriage to find herself perforce married to a man of whom she knew nothing. Unlike many another she came to her own after months and months of weary waiting and agonizing suspense.

Mr. Whitman (Lothrop Pub. Co.) is one of the most whimsical of novels, and yet there is so much truth mixed with the whimsies that one's laughter sometimes turns almost to tears. Its purpose—if it be written with a purpose—is, I take it, to show that other side of a man's nature: the side that is never turned to the world and, frequently, never shown even to his nearest and dearest; the side the knowledge of which comes seldom to the man himself. Elizabeth Pullen has done a clever piece of work showing the possession of strong dramatic and romantic instincts. Her subject, Mr. Whitman, is a New England man devoted to business and the making of money, who discovers that he has another side of his nature only when he is captured by the brigands and made their captain. Mrs. Pullen knows her Italy well, and just now, since the release of Miss Stone, the life of the brigand makes interesting reading. The love story is romantic, with an amusing episode that threatens to mar the happy finale.

In reading *The Minority* (F. A. Stokes Co.) a person receives the impression that the book could have been written by none other than a lawyer. If I remember correctly, an earlier book of F. Trevor Hill's dealt with questions of law, dealt with them in such a plain, straightforward way that even a layman could understand. *The Minority* is a tale of trusts, or rather of the formation of one trust that, rightly managed, worked for the good of all concerned. The stories of underhand work and wanton misleading of the public are familiar to us all. The thoughtful reader will find a number of problems for discussion, but he will be glad to know that some of them may be solved legally, even with the present legislation. The love story is well sustained, with enough plot to carry it and give a pleasant dénouement.

If you want a book full of daring adventures, hair-breadth escapes, wars and rumors of wars, read *King for a Summer* (Lee & Shepard). It is a story that will have absorbing interest for boys and is of considerable historical value. Baron Theodore Van Neuhof is a fascinating character in Corsican history, and Edgar Pickering, well known as a writer of juvenile books, has introduced him in his book, crediting him with some excellent qualities that serious historians have heretofore denied him. However that may be, the book is interesting and will find many readers.

A book of very different character from those that usually find their way to my table is *Uncle Sam, Trustee* (Riggs Pub. Co.) by John Kendrick Bangs. This writer's reputation is so thoroughly established as a humorist that at first one finds it difficult to take him seriously. The book is practically a history of the United States and Cuba. Mr. Bangs announces in his preface that having noticed in some quarters a disposition to exalt the Navy at the expense of the Army he determined to set forth a plain statement of the result of his observations while in Cuba. Anyone who has not been able to follow carefully the trend of events during the past few years, and even those

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who have done so fairly well, will find here a clear and comprehensive statement of conditions as they exist in Cuba at the present time. The book is a valuable historical document.

Margaret Sidney has given us another of the Pepper books that is just as interesting as those that have preceded it. *The Five Little Peppers Abroad* (Lothrop Pub. Co.) shows the celebrated Pepper family in new scenes, with new experiences, where all their wit and kindliness are to the fore. They live their own lives and tell their own story in the author's usual charming manner.

If there is any reader of mine who is not familiar with the "Pansy books" I advise her to get *Unto the End* (Lothrop Pub. Co.) and then tell me if she has not had a treat. The majority of Mrs. Alden's books are of a juvenile character, but this is a novel for adult readers, showing Pansy's natural gift of story telling in its most interesting style. It will interest the average reader and promises to be popular not only with those who are familiar with the Pansy books but with a large class of new readers who like a clean, wholesome story that is told with consummate art.

A Biblical story, *The Gate of the Kiss* Lothrop Pub.Co.), dealing with one of the most eventful passages in the history of Judah, with the prophet Isaiah a conspicuous figure, is a novelty in books. It has the elements of success as a novel and possibly as a play, as it has several very dramatic situations. Naphtali, the hero, is a poet, a soldier, a friend of the King and a fine type of Jewish manhood. He is a wonderful harpist and achieves distinction as an athlete. The subjection of such a man as this to the wiles of a very ordinary woman is an incident common in the history of the world, but one does not often see or read of such faithfulness as that shown by Vashti, whose unrequited love for Naphtali is the most beautiful element in the story. She saves him and herself from torture by entreating a kiss as her last favor from the man she loves, and releases them both from further torment by giving him part of the poison concealed in her mouth.

When Love Is King (R. F. Fenno & Co.) is a curious book, written, the author tells us, with the purpose of inculcating a broader charity for those who differ from us in opinion and with the hope of creating a more considerate judgment for those who fall under reproach. The story, interesting and plausible, is told with an unpleasant adherence to detail and with great sketchiness. The author, W. Dudley Mabry, has a wealth of plot and counterplot at his disposal, but he lacks the smoothness and directness of style that will be his when he has more experience. It is a creditable first book, and the story, preaching as it does a broad-minded charity, holds the reader's interest to the end.

The Cruise of the Cachelot was Frank T. Bullen's "swan song." Every reader praised it unstintedly and hailed Bullen as the coming man, not realizing that he had already come and that he could do nothing better than this though he lived a century. Each of his later books has fallen far below the standard set by that. *Deep-Sea Plunderings* (D. Appleton & Co.) will, nevertheless, interest a great many readers. It is a collection of short stories each admirable in its way, still lacking that indefinable something that made Bullen's first book almost the work of a genius.

The diamond in the rough is a favorite hero with a large class of novel readers. He frequently takes the form of a philosopher of uncouth speech and habits, as in the case of the hero of *The Red Anvil* (F. A. Stokes Co.). Charles Reginald Sherlock has made of Lime Disbrow a hero who will appeal to his readers as being alive and convincing, but the other characters walk through his book like so many walking people in a theatre. The scene is laid in central New York, and the time is the early fifties, just after the passing of the second Fugitive Slave Law; and upon this Law hangs all the plot of the story. We are given glimpses of the famous underground railway and a few of the passengers who travel by it. That the author knows little of the habits of the negro is shown by his making Richards call the woman who bought and freed him "Missy Bessie." The Southern darkey would call her "Miss Bessie" to the end of her days, but never "Missy." This Richards, nearly white, is the most unconvincing person in the book.

Max O'Rell, otherwise Paul Blouet, is a keen observer and a clever writer, and a book from his pen is always a pleasure. His *'Tween You an' I* is a collection of short essays concerning some of the little problems of life, that have seen print before. The book is like a dinner of many courses; if you take all the chapters at one time you will find yourself overloaded and subject to an attack of mental indigestion. Take an essay a day from the book, ponder over it, and reform your pessimistic views by reason of its philosophy.

The God of Things, a novel of modern Egypt (Little, Brown & Co.), is an exceedingly good book for a first one. Florence Brooks Whitehouse knows Egypt pretty well and manages to put a bit of the real Oriental atmosphere into it. It is an old plot, revolving about two women and one man—a man bound to one woman, while loving another—but some of the situations are managed with great cleverness and skill, and several of them are very dramatic. The author makes too much use of illness on the part of her hero. The thought ran through my mind as I read, that whenever she was likely to have trouble in extricating him from his troubles she gave him surcease by letting him fall desperately ill.

Japanese stories still hold their own in the literary market, as evinced by the republication of *My Japanese Wife* (F. A. Stokes Co.) with revisions and the addition of new matter. Clive Holland has gained a well-deserved reputation as a writer of exquisite romances, and his friends will welcome this later edition.

LAURA B. STARR.

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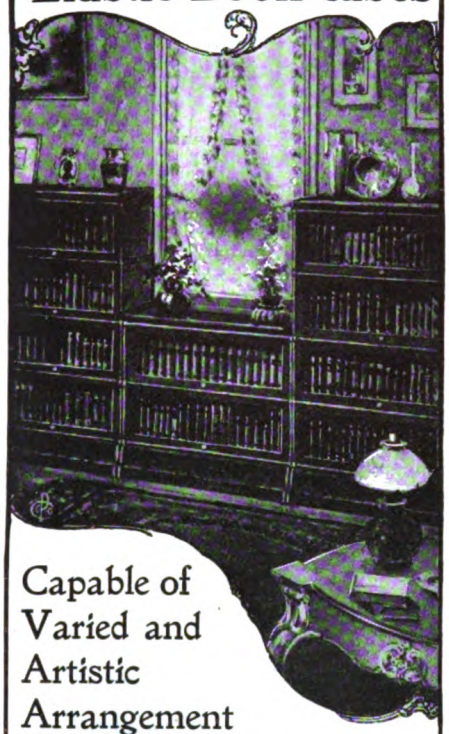
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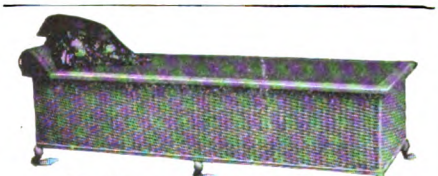
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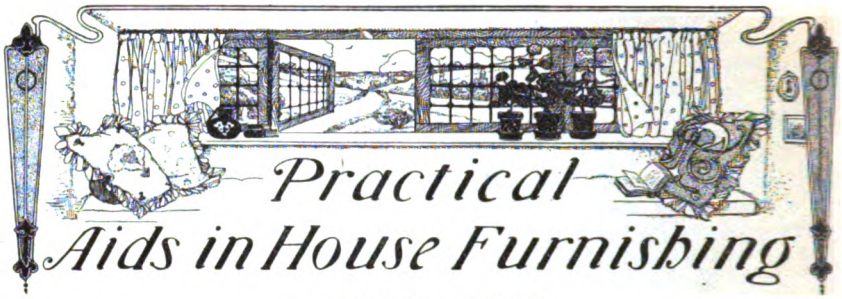
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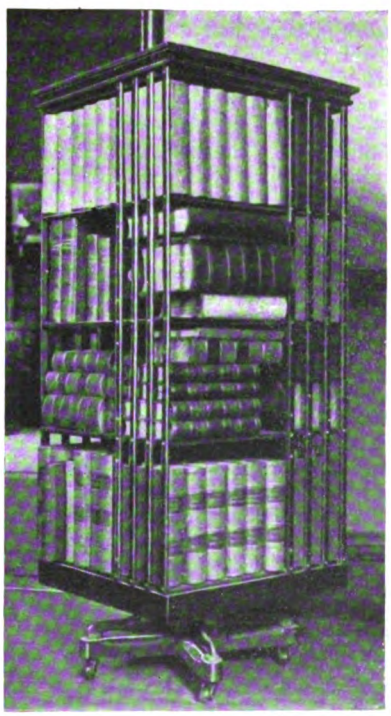
BY ALICE M. KELLOGG

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A room filled with works of reference, sets of standard authors and collections of miscellaneous writings is too exclusively a literary workshop for the ordinary household. It is better adapted for the use of the professional worker, who must isolate himself among surroundings and with appliances that will carry him forward in his career.



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II.—SPECIAL BOOK-SHELVES FOR BOUND MAGAZINES.

selves perform a specific part in beautifying the room.

A spacious room in a country house that had been reconstructed from two small rooms had a unique thought worked out in the arrangement of the books and shelves. A "poets' corner" was established near the fireplace, where one could muse over the burning logs and enjoy "the sweet serenity" of the best poems. In another part of the room some religious volumes were ranged together, under the portraits of some eminent divines, and in the niche formed by a deep, low window seat, some books on nature studies were placed together.

In another home the books made a characteristic part of the furnishing throughout the house. They met one in

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he front hall, and again in all the living-rooms and bedrooms, and on each stairway and landing were more books fitted along the wall, giving an atmosphere unique, delightful and satisfying.

Book shelves and book cases are so various in style and can be bought or made in so many prices that every home may be provided with them. With rich furniture and choice decorations the book shelves must be proportionately handsome to be in keeping. In less pretentious surroundings the book shelves may assume almost any character by which they accomplish the object for which they are produced—that of holding the books. They may be made of hard wood—oak, mahogany or walnut—and stained and polished or stained and rubbed to a dull finish. They may be of poplar and stained an old blue, driftwood gray, forest green or a nut brown; or, they may be of soft pine and painted like the woodwork of the room in which they stand.



III.—ADJUSTABLE SHELVES FOR A LONG SPACE.

Ready-made book shelves with doors and without may be found in all the hard woods. The old-fashioned secretary with a book case above is well known as one of the Colonial styles which Washington's use has made historic. Some of these cases are still treasured as precious heirlooms in old houses. Small shelves for books can be a part even of the traveller's outfit, as they are made to fold together to fit in the bottom of the trunk.

In establishing the books throughout the house no conventional arrangement is as good as that which is originated to meet the special requirements of the household. A corner in the living-room may be reserved for a revolving book-case (illustration I.) in which the heavier encyclopedias and reference volumes are compactly brought together. A large dictionary laid on a steel frame where the pages may be opened without lifting is the best way to hold this useful family friend.

If magazines are bound in half-yearly volumes, a set of shelves may be built and a space found along the wall of the hallway for them. The second illustration shows a book case made by home talent, very simply and with little expense, but answering well for a magazine holder. It is made of pine boards and painted the color of the woodwork against which it stands. The case is four and one-half feet high and three feet long. The shelves are eight inches deep and high enough to accommodate the magazines in bound form. There is no back to these shelves, and they are light in weight and can be easily moved about when cleaning days come around.

Sometimes a long wall space is available for holding book shelves. If these are made without a middle support the weight of the books will cause the shelves to sag in the middle. In the third illustration some shelves seven feet long are shown with ends and middle pieces decorated with grooved lines. The back is made with straight boards closely fitted together, and the long shelf on the top affords a convenient place for holding bric-à-brac, lamps, vases of flowers, etc.

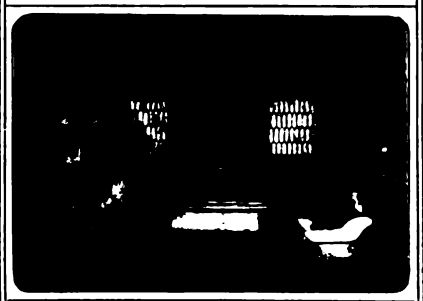
An original device for utilizing a closed chimney is seen in the fourth illustration, where three small shelves are fitted together below the mantel. The base of the book shelves is lettered in burnt-work with the motto,

"Books are true friends,"

embellished with a flowing design.

The decorative effect of the bindings

DO YOU leave the selection of your bathroom equipment to your architect or plumber? The bathroom is in many ways the most important room in the house, and no goods should be installed which do not meet the highest requirements for sanitation, beauty and durability.



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We will send free on request our book entitled "Modern Bathrooms," which illustrates and describes many designs of interior arrangement and equipment, from photographs of actual bathrooms, with prices and other information of value to home builders or those who contemplate remodeling.

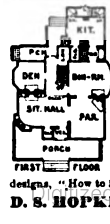
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Send 2c. stamp for figured *floor plans* of this Design if interested and *several* more designs *not* in Books of about this cost. *Send* me any *Sketch Ideas* of your own; I will scale it up, give estimate cost, and cost of full plans.

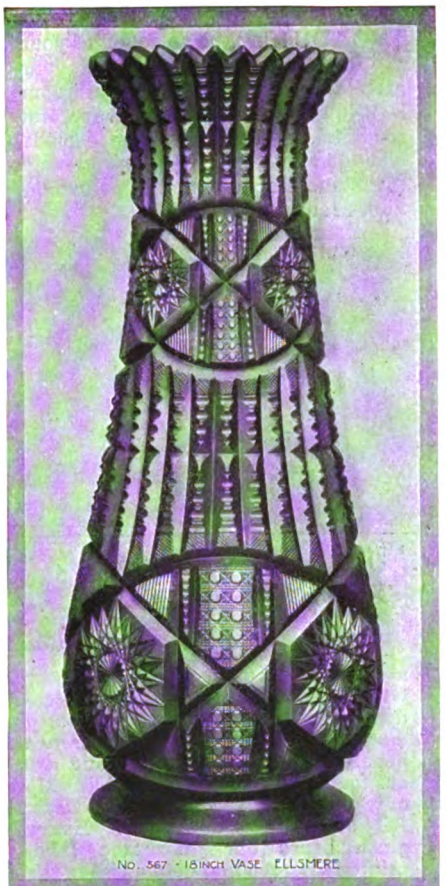


See list of five other classified *books* full of good things. Select books according to cost of house desired. *Remember No. 12.*

Book No. 6 has 56	designs from	$250	to	$1,500
" " 7 " 57	" "	1,600	"	2,500
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PRACTICAL AIDS IN HOUSE FURNISHING

(Continued)

of books with their variety of colors, touches of gold and attractive lettering is only partially enjoyed when the volumes are kept behind closed doors. Rare editions that are too precious to be handled freely must of necessity be put under lock and key and protected from the dust. For such works of art as these the old mahogany cases with doors set with leaded glass are in keeping.

As books are one of the growing possessions in a family, they demand from time to time increased space. There are cases designed to meet this need, and they are made in sets or tiers that may be added to without spoiling their shape. One variety is made to fold compactly together for shipping or for packing away when not in use; others are made with open fronts, and some have glass doors to keep out the dust.

SUGGESTIONS TO CORRESPONDENTS

PARLOR FURNISHINGS.—The color scheme of sage green and old rose is similar to one described in the August (1901) DELINEATOR, which may be turned to for some suggestions about furnishing. As so much of the furniture is mahogany it would not look well to introduce any Flemish oak; but a willow chair of good design, stained in dark red, would be suitable to give variety. A water-color painting of fresh-colored flowers would be more interesting hung between the windows than a gilt-framed mirror. The best cover for a small grand piano is one fitted around the sides and made of a plain-colored linen velours. No ornaments are needed on the top of the piano, but a bowl of cut flowers may be kept there, leaving the extra space for laying down music and music books. If a lined door hanging interferes with the sounding properties a rough Chinese silk may be used instead.

OUTSIDE PAINT FOR A HOUSE.—As yellow and white and gray and white are not desired for this house, and as it stands in a grove of trees, it is suggested that the sides be painted with a medium dark brown, the color of damp earth, with the shutters, pillars and all trimmings of dark sage green. If the brown is too sombre a warm dark gray may be substituted. The roof would be effective through the trees if stained a brick red.

FURNISHINGS FOR A FIRST FLOOR.—A color plan and furnishings for this correspondent can only be given in a very general way, as the description sent is very meagre. The woodwork would look well all painted in white in a flat finish, and white shades may be put up at the windows if they look well with the outside paint of the house. The hall may have yellow for the predominating color, as it is unlighted, and in the parlor a two-toned green paper will be pretty. As the table china is pink and white, these two colors may be repeated in the wall paper, if there is not too much sunlight to fade the pink. A flowered paper in the bedroom may show any favorite flower on a white ground. Although the ceilings are quite high, it would be better to put the entire expense for covering the side walls on a good paper and do away with a border or frieze. A picture moulding where the ceiling and side wall join would be the only finish needed.

BOOKS ON HOUSE FURNISHING.—There is no book on house furnishing published for fifty cents. In higher-priced publications there are *Successful Houses*, *The Book of a Hundred Houses*, *Art in the House*, and *The Decoration of the House*. Instead of the grille of rope planned for the porch it would be better to have a simple cross-bar grille or prison-bar lattice made to fill the space.

COLOR PLAN FOR A HOUSE.—The woodwork throughout may be white and white

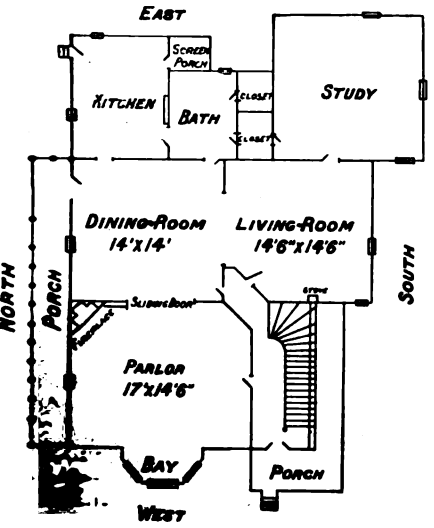


IV.—SHELVES UNDER A MANTEL.

shades used at all the windows. The long hall should have a well-mixed pattern in yellow, white and brown. The parlor in green, the library in red, the dining-room in blue, the north chamber in pink and the south chamber in a floral paper with yellow blossoms would combine the colors harmoniously. As the ceilings are high, some pretty effects could be made with wide floral borders and plain papers, or by using a patterned paper on the ceiling and carrying it down eighteen inches on the side wall, with the picture moulding to divide the two. White muslin curtains would be pretty at the windows, and these might be given as much or as little expense as consistent with the outlay put upon the furnishings. The floors, if stained or painted, do not need borders of any kind; the wood itself is a border for the rugs. In selecting rugs for the different rooms the predominating colors should be: in the parlor green and yellow, in the hall yellow and brown, in the library green and red, and in the dining-room buff or oak colors.

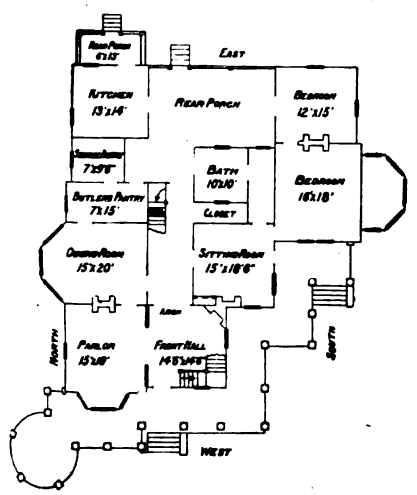
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A California Manse.—As all the rooms are papered in cream-white, the color effects must be obtained from the other furnishings. The Japanese pictures, curios and bamboo furniture may be gathered in the parlor to give distinctive style to that room. The living-room may take the old-fashioned sofa, oak table, desk and chairs. The splint-bottomed chairs would also be interesting in the latter place. In the dining-room a small



buffet had better be purchased in place of building in a sideboard, as this is only a temporary home. The lace curtains that are too long should not be cut off but be thrown over the pole and the extra piece allowed to hang down at the back. The small hall should have only the necessary umbrella holder, mirror, small table and a chair. A hat-tree would be better in this hall than the ordinary rack. The old-fashioned mirror would come in well in the hall furnishings. With so many good pieces of furniture for a beginning the house really needs very little more to be attractive.

A Southern Home.—As the mantel in the parlor is of dark oak, the wood may be painted dark sage-green. The colored glass above the large front window should be in pure yellow, or, better still, in plain white set in leads. The walls should be covered in buff in a plain or two-toned paper, and the hall may have the same color of wall. The dining-room could be carried out in green



and buff, with écru net finished with linen-colored lace at the windows. The sitting-room would then take some tone of red, and the two bedrooms on the first floor may have flowered papers with pink or red predominating in the blossoms. The two porches being of importance in a Southern home, they should be furnished comfortably with settles, rockers, rugs and tables, with ham-



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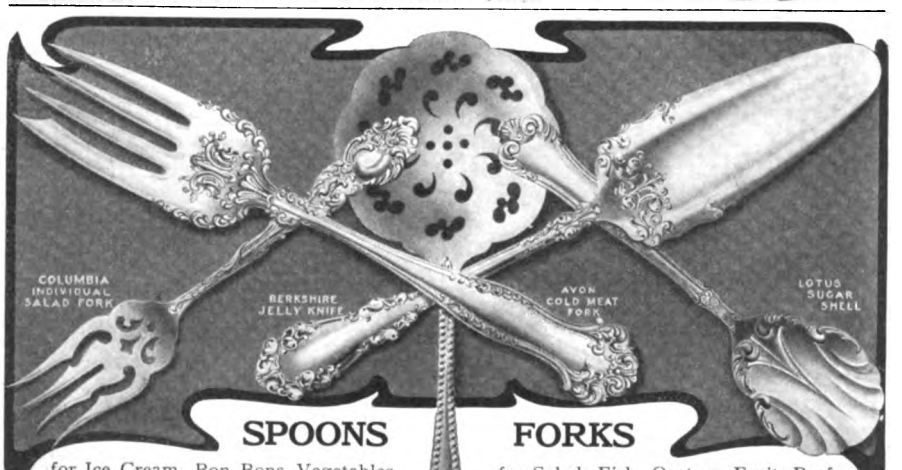
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NOTE: Miss Cocroft is President of the Physical Culture Extension work in America. She needs no further introduction to the public.



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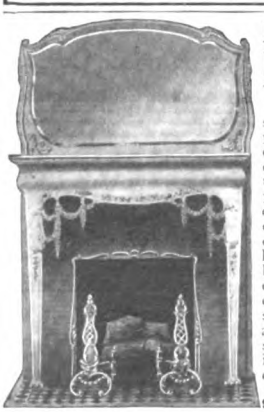


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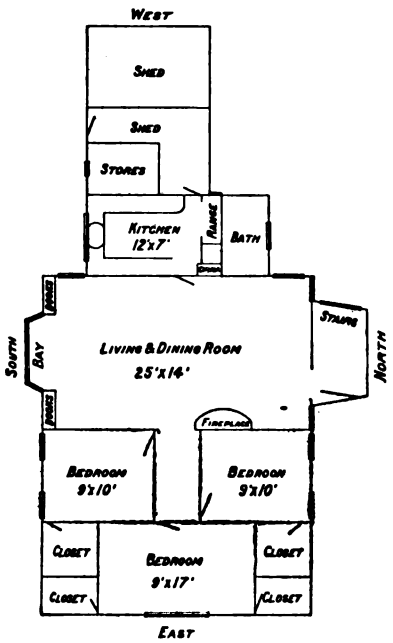
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PRACTICAL AIDS IN HOUSE FURNISHING

(Concluded)

mock or swinging seat, breakfast table and floor cushions. THE DELINEATOR for July gave the latest information on this part of the house.

FOR A LIVING-ROOM IN A COTTAGE.—The woodwork of the living-room, which is carried up as a wainscot with open beams showing in the ceiling, would look well painted a dark sage green, with buff kalsomine on the plaster work of the ceiling. As the fireplace is built of red bricks, the paper might be a two-toned brick red, or two shades of red with some green. A green denim would make



a good hanging at the door, with the same material used to cover the cushions on the window seat. A soft, pretty fabric for the casement windows is a dotted cotton crêpe in light yellow. Shades are a difficulty with casement windows, but if there are shutters they may be omitted. The book-shelves to be built on each side of the bay window should not be higher than four and a half feet, and will look well left uncurtained. An oblong dark oak table with end leaves to shut down would be useful in the "living" part of the room. When the dining table is not in use it may be left uncovered, with a plant or jar of flowers standing in the centre.

FLOOR COVERING FOR PARLOR.—In this room, papered with olive-green crêpe paper, with white woodwork, white shades and curtains and the furniture of mahogany finish, it would be better to have a waxed floor with a square of carpet or a rug in place of matting and rugs. As the room is small, the carpet need not be bordered.

PAPER AND CARPETS FOR A NEW HOUSE.—This house is planned similarly to the one described in THE DELINEATOR for June. The parlor and reception hall may be carpeted in yellow and brown, with yellow paper; the parlor may have small rugs and a green paper, and the dining-room be papered in some tone of red, with a green carpet. The ceilings of nine feet six inches do not need borders, but a picture moulding three or four inches wide could be put up. The doors should be painted white like the woodwork and no graining used. A good outside color for doors is dark olive-green.

CUTTING DOWN A BEAD PORTIÈRE.—As the bead and bamboo door hanging is too long the ends may be cut off at the bottom, each string being knotted in the same manner in which it was originally done. The coarse, open cotton nets in different colors are fast superseding the bamboo and bead hangings.

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BY MARGARET HALL

[THIS DEPARTMENT IS DESIGNED TO MEET THE NEEDS OF PROGRESSIVE HOUSEWIVES EVERYWHERE. INFORMATION UPON ANY TOPIC OF DOMESTIC INTEREST WILL BE GLADLY SUPPLIED BY THE EDITOR, UPON REQUEST, PROVIDED A STAMPED, SELF-ADDRESSED ENVELOPE IS SENT.]

POULTRY AND GAME

Poultry and game are always inviting whatever be the form of cookery. They are nutritive and easily digested, particularly those of light color, and are with reason recommended in the early stages of convalescence. In the article on Marketing rules were given as aids in securing poultry of desirable quality.

Although as a rule, nowadays, poultry and game are delivered with the intestines removed, the model cook will not relegate to other hands the cleaning of poultry whose cookery she is to superintend: this office should be performed in the home kitchen by an experienced person, and all portions adhering to the interior should be removed, and the cavity washed out several times in cold water. As there is no guarantee, especially in large cities, as to the length of time which may have elapsed between the killing of the fowl and its delivery and the removing of the intestines a wise precaution will be found in using for the next to the final rinsing out a quart of water in which has been dissolved a heaping teaspoonful of bicarbonate of soda, which is cleansing and purifying. Then, after another washing out with clear cold water, the interior may be wiped with a dry, clean cloth and rubbed with salt, when it will be ready for the filling. If, however, several hours must intervene before the poultry is to be cooked, it may be laid aside in the refrigerator on a plate with an onion cut in halves placed in the inside. It is needless to say that on removal the onion must be immediately thrown away. The giblets must not be allowed to remain even for a short time inside of the poultry, where for convenience they are often placed in sending the order home.

The outside of the flesh may be well washed with a clean, wet cloth, but never allowed to soak in water. Poultry, as well as other meats, being extremely soluble in water, a good portion of the nutriment will be at once withdrawn and wasted. This is shown by the rapidity with which the water will assume a pinkish color.

All pin-feathers must be removed and hairs singed off by passing the chicken, turkey, etc., back and forth over the flame from a burning paper, or an alcohol lamp, care being taken not to scorch or burn the skin.

The giblets must be well washed in cold water, the heart pressed between the fingers, cut open, and the clot of blood which will be found in the interior removed; the outer skin of the gizzard must be discarded. The liver, heart, gizzard and that portion of the neck which has been cut off will make the gravy. In preparing poultry for roasting, boiling, etc., the neck is to be cut off close to the body, and a sufficient portion of the skin left to be drawn and fastened over this; the legs must be pushed up and pressed close to the body, the ends inserted under the flesh at the lower portion of the bird; the wings folded back, and all skewered or tied in place so that a desirable appearance will be insured for presentation at the table. The filling must not be packed in too tight; a loose, very generous half-filling will be found more enjoyable when cooked. The skin must be drawn together and sewed carefully over the vents.

It must never be forgotten where one has the opportunity of ordering poultry killed to order that twenty-four hours at least should intervene between the killing and the cooking; sooner than this the meat of the youngest of Spring chickens even would be found hard, tough and uneatable. They may be hung by the legs tied together in a cool, dry place until needed.

ROASTING.—The roasting of poultry calls for a very hot oven, which may be moderated in about twenty minutes after the bird has been put in, breast downward. Fifteen or twenty minutes are to be allowed to the cooking of each pound in weight; the latter if the oven is of very moderate temperature.

Basting must be frequent and thorough. A basting medium will be provided by using slices of salt pork or bacon placed under the poultry on the bottom of the roasting pan, or on the breast, if this be placed upward, and the pan is barely to be covered on the bottom with hot water, to which a spoonful of salt is to be added, with pepper dredged lightly over the turkey or chicken. Or the breast sides and legs may be rubbed over with soft butter or drippings made from beef suet, or leaf lard tried or rendered out and combined with good sweet butter in equal proportions, say one pound of each. This when made may be put aside in a covered jar and used also for frying croquettes, fish, potatoes, fritters, etc. It should be kept in a cool place. Poultry should be basted at intervals of five and ten minutes. When pork or bacon is used, about twenty min-

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HOME AND HOUSEKEEPING

(Continued)

utes before removal from the oven the fowl may be turned over, breast upward, and brushed over with melted butter, dredged lightly with flour, and the oven door closed while it browns. Should the basting liquid become exhausted it must be replenished by a limited quantity of boiling water. Stock may be used instead of water to excellent purpose.

BOILING.—When there is doubt as to the tenderness of poultry it will be more judicious to boil than to roast the fowl. It must not be forgotten, as explained in preceding articles of this series, that only slow simmering will bring about desired results. Put the fowl on in boiling water to cover, and after twenty minutes place it on a part of the range where the liquid will simply bubble very gently until the poultry is cooked to tenderness; about twenty to thirty minutes, according to the age. The fowl must be shaped and tied as directed for roasting, or it may be dredged with flour and tied in a clean cloth previously wrung out in cold water. In the former case the liquid will make delicious soup.

THE STUFFING.—Roast turkey or chicken may be stuffed with filling of bread, oysters, celery or chestnuts. There are two ways of preparing a bread stuffing; one with melted butter alone and the other with water or milk. To make a stuffing without water, for a pair of bread chickens weighing together about eight pounds, take one quart of well-crumbed bread about three days old; add a tablespoonful of salt, an even teaspoonful of black pepper, one finely chopped onion, a dessertspoonful of minced parsley, a teaspoonful of thyme and half a cupful of melted butter. Mix well together.

For bread stuffing with water, take a small loaf of stale bread, remove all crust and cover the soft interior portion with water only moderately warm, never hot; or a cupful of milk may be used. Let stand a couple of minutes, squeeze out thoroughly with the hand, then separate into small, dry flakes. Place these dried particles of bread in a separate dish and toss them well apart in bits, adding salt, pepper, Summer savory, thyme, minced onion and parsley, two tablespoonfuls of butter and one or two well-beaten eggs. Some like with this a little chopped sausage meat. Chestnut stuffing may be made by mashing a quart of roasted or boiled chestnuts, and while hot adding a tablespoonful of butter, seasoning with salt and paprika.

Boiled poultry may be stuffed or not, as desired. With a filling of celery, oyster or macaroni, etc., and a suitable sauce, a very enjoyable feature of the menu may be presented. Oyster filling may be made according to the directions given for bread stuffing with water or milk, and an addition of from two to three dozen oysters, according to size, decreasing a little the quantity of bread.

SAUCES.—The usual sauce for roast poultry made from the giblets is delicious when properly prepared. The gib-

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lets are to be well washed and cleaned and put down in a saucepan with a generous pint of cold water, when the piece of poultry is put into the oven, and allowed to simmer until the latter is roasted. The heart and gizzard may then be cut up very fine, and the liver mashed to a paste with a silver fork. Next skim the fat from the basting liquid in the roasting pan, which is to be placed, after removing the poultry, on the top of the range. If the basting liquid is used up, pour into the pan a cupful of boiling water, and when this commences to bubble sprinkle in gradually a tablespoonful of flour. Stir until smooth and combine with the giblets and the liquor in the saucepan in which they were cooked. Stir all together over the fire and pour into the gravy boat.

For boiled poultry a white sauce will form the foundation of various sauces, and one may add, as desired, finely chopped hard-boiled eggs and minced parsley, or oysters, celery or mushrooms.

CHICKEN FRICASSEE.—A very delicious chicken fricassee may be made as follows: Cut the chicken into separate portions; the legs, wings, second joints, the breast in halves lengthwise, the back likewise, and the neck. After washing off inside and out and cleansing the giblets put all in a stewpan with boiling water to cover, adding an onion and a stalk of chopped celery with the root also, or soup celery if stalk celery cannot be procured. Let simmer until tender, then remove the chicken to the hot serving platter and place it in the oven with the door slightly open while preparing the gravy. Strain the liquor and put it over the fire, again adding half a pint of very rich milk; when it boils up thicken with blended flour and butter, a tablespoonful of each, stirring to a smooth consistency, then add a tablespoonful of minced parsley and let simmer for a couple of minutes, and on the moment of removing from the fire whisk in a cupful of rich cream. Or, if preferred, the beaten yolks of two eggs may be added after the sauce is taken from the fire.

POTTED CHICKEN WITH MUSHROOMS.—Put into a deep pot two ounces of butter, cut into pieces as for fricasseeing a young chicken, and place in with the butter when melted. Let it brown slightly very slowly, turning the chicken over once in a while with a large spoon, adding salt and pepper and a little boiling water when necessary to keep it from burning. About fifteen minutes before taking up add a quarter of a pound of fresh mushrooms, let simmer slowly, and when done thicken the liquor with flour, and with the mushrooms serve as a gravy for the chicken. For two chickens use double the quantity of butter and half a pound of mushrooms.

Turkey and chicken, particularly the latter, may be presented in numerous forms, all of which are certain to meet with appreciation. Cold poultry is always relished, and every particle left over may be utilized in croquettes, cutlets, patties, a salad with celery or hash, or minced and mixed with mayon-





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HOME AND HOUSEKEEPING

(Continued)

naise, delicious sandwiches; and the frame and the remains of the stuffing will produce a wholesome, palatable soup.

TURKEY CANAPÉ.—Turkey canapé is a most enjoyable entrée. Cut into dice a pint and a half of cold turkey and place it over the fire in a stew or sauce pan containing a sauce made from two tablespoonfuls of flour and one of butter, a scant pint of milk, a cupful of fresh mushrooms, two finely chopped truffles, salt, paprika and a dash of nutmeg. Before removing from the fire add a cupful of cream and at the last moment the well-beaten yolks of two eggs and, if desired, a wineglassful of Madeira wine. This may be prepared in the chafing dish and served on crisp toast, or, if preferred, in individual dishes, ramekins, etc. If the wine be used, it may be added a few minutes before the eggs and cream. The mixture must not be allowed to cook after putting in the eggs and cream, well beaten together, or the sauce will curdle. It must be served promptly.

Ducks when not very fat may be larded. Otherwise, lay thin slices of bacon over the breast, add a cupful of hot water salted slightly, and baste every ten minutes, at least. Ducklings will roast in a hot oven in from thirty to forty-five minutes; full-grown ducks in an hour and a quarter. Potato is generally used instead of bread in the filling for ducks. Season with onion, sage, paprika, salt, and supply a very large tablespoonful of butter; the potatoes must be previously cooked and may be mashed or allowed to cool thoroughly and then chopped fine. Green grape jelly forms a delicious accompaniment to roast duck.

An English recipe for duck filling is as follows: A cupful of breadcrumbs, the liver of the duck, parboiled, two onions finely minced and covered with boiling water for a few minutes, to be drained off before adding to the breadcrumbs. Season with salt and pepper and a teaspoonful of powdered sage.

Mushroom sauce (a teaspoonful) and, if not objected to, a wineglassful of port wine, claret or Burgundy will add to the flavor of the ordinary giblet sauce.

An appetizing salmi of duck may be made by putting on the giblets of the duck to simmer very gently in a gravy made of about a pint of veal stock; season with salt, pepper and two small, finely minced onions, a chopped young carrot and a few celery seeds, a bay-leaf and a couple of cloves. Cut up a roast duck and place in the above gravy until thoroughly heated. A tablespoonful of grape fruit juice may also be added to the sauce. Thicken to creamy consistency and darken with a few drops of kitchen bouquet.

Roast goose calls for a hot oven, which may be moderated after the first hour. Hot water simply salted is the basting medium required. Allow twenty-five minutes to each pound in weight. For goslings allow fifteen minutes to the pound. Potato dressing or stuffing will be found enjoy-

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HOME AND HOUSEKEEPING

(Concluded)

able; and a giblet sauce as for turkey or chicken. Apple sauce goes well with roast goose.

GAME.—Canvas-back duck is in season from early Autumn until May. It should never be drawn except by an experienced hand so that it may not need any subsequent washing, the main object being to preserve unimpaired the natural flavor of this bird, which is contributed by the wild celery on which it feeds, and is so highly esteemed by the epicure. No filling is used. A little currant jelly or a few uncooked cranberries may be placed inside of the duck while it is roasting. The wings are to be cut off at the second joint. No basting medium is provided other than hot water on the bottom of the pan, and the duck may be brushed over with a little butter melted. An extremely hot oven is required. Baste very often. From twenty to thirty minutes may be allotted to the roasting of a canvas-back duck, which is to be served underdone. The gravy will be supplied from the basting liquid left in the pan.

Currant jelly is served with canvas-back duck, also hominy squares, cut from cold boiled hominy, dipped in egg and very fine crumbs, or flour, and fried to a rich brown.

Squab must be trussed and tied into shape with thin slices of pork or bacon over the breast, with a piece of butter inside of each, and roasted for about twenty to thirty minutes in a very hot oven. Use a cupful of stock seasoned with salt and pepper for basting. A sauce may be made from the livers and hearts of the squabs, which are to be put on to cook when the birds are put in the oven. Mash these fine when done, combined with the strained basting liquid from the pan allowed to brown and combined with a tablespoonful of flour and the same of butter. Add a cupful of stock and season with salt and pepper.

Quail will be found delicious stuffed lightly with the bread filling recommended for chicken, without water, and potted after the manner of potted chicken already given, with the omission of the mushrooms. Slices of very fat pork or bacon may be used instead of the butter where desired in varying this formula.

Partridges are to be washed inside and out thoroughly, but quickly, and dried well. They may be stuffed or not, as desired, and basted well and often with melted butter and hot water as stock seasoned with salt and pepper. This liquid, thickened and browned with flour, will make the gravy. If broiled, partridge may be served with a cream sauce. In roasting partridge for the game course of a dinner do not put it in the oven until just before serving the soup, as a dried-up partridge is a ruined bird.

Reed birds are to be drawn very carefully, sprinkled with salt and dredged with flour and roasted with an oyster dipped in butter and then in crumbs and placed inside of each for about fifteen minutes in a hot oven.

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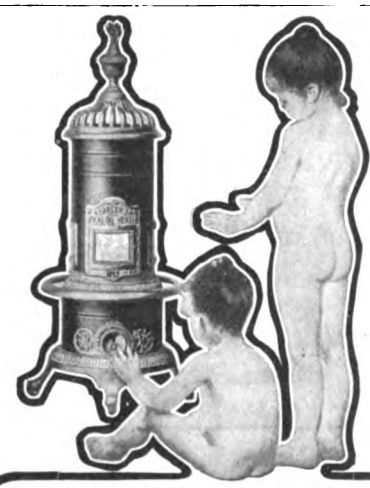
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In ancient times the name cider was given to the expressed juice of any kind of fruit, which was often allowed to become decidedly alcoholic. That prepared for household use at the present day is usually a mild beverage in which fermentation has been checked by the use of chemicals or by boiling. The latter method is preferable from a dietetic standpoint. While authorities differ in regard to the wholesomeness of cider, its diuretic and slightly aperient effects are generally conceded. On the other hand, cider is very prone to acetous fermentation, and its consumption in this form may cause serious disturbance of the digestive tract.

Many delicious dishes may be made with cider for the foundation, as the following:

SPICED PEACHES IN CIDER JELLY.—
1 1-2 cupful sweet cider,
3-4 cupful spiced peaches, cut into small blocks,
1 tablespoonful lemon juice,
1 1-2 tablespoonful granulated sugar,
1-2 oz. gelatine.

Soak the gelatine in half a cupful of cold water for half an hour, then melt it over hot water. Strain it into the cider, add the sugar and stir until it is dissolved. Put in the peaches and lemon juice, stand the mixture on ice and stir occasionally until it thickens slightly, so that the peaches will not sink to the bottom. Turn into small timbale moulds; this amount will fill from eight to ten. Place in the refrigerator until well set. Turn out when ready to serve. This is a delightful accompaniment to roast mutton and is equally good with cold meat of any description. If preferred, other spiced fruit may be used in place of the peaches.

STEAMED CIDER PUDDING.—
1 1-2 tablespoonful butter,
3 tablespoonfuls granulated sugar,
1 egg,
1 1-4 cupful flour,
1-2 cupful cider,
1-2 teaspoonful ground cinnamon,
1-4 teaspoonful grated nutmeg,
1-8 teaspoonful ground cloves,
1-4 cupful each of currants and sultana raisins,
1-4 teaspoonful baking soda.

Work the butter until creamy. Add the sugar and egg. Beat all together until very light. Pour in the cider. Reserve one-fourth of a cupful of the flour to mix with the currants and sultanas. Add the spices to the cupful of flour and sift it into the batter, mixing in the soda (dry) with the last bit of flour. Stir in the floured fruit and beat the batter briskly for a moment or two. Pour into a well-greased mould. Steam for one hour and a half. Turn out carefully, as the texture is delicate, and serve hot with orange sauce.

ORANGE SAUCE.—
The juice of 1 orange,
Grated rind of 1-4 orange,
3-4 cupful granulated sugar,
1 1-2 tablespoonful butter,
3 level tablespoonfuls cornstarch.

Mix the sugar and cornstarch thoroughly. Add to the orange juice enough boiling water to make altogether a cupful and a half of liquid. Pour this into the sugar and cornstarch and stir constantly over the fire until it boils and clears. Add the butter. Stir until melted. Put in the grated rind and serve hot.

CIDER JELLY.—
3 1-2 cupfuls cider,
1 oz. gelatine,
3-4 cupful sugar,
1 1-2 teaspoonful vanilla extract.

Soak the gelatine in half a cupful of cold water for half an hour, then dissolve it over hot water and strain into the cider; add the sugar, stir until it melts, mix in the vanilla and put the dessert in a cold place until stiff. When ready to serve, cut into small blocks and serve alone or with whipped cream. If desired, this may appropriately be heaped in bright-skinned apples, which have been hollowed out and well chilled.

CIDER CAKE.—
3-4 cupful butter,
1 1-2 cupful light brown, or granulated sugar,
3 eggs,
1 cupful cider,
2 3-4 cupfuls flour,
3-4 cupful each of currants and chopped raisins,
1-2 tablespoonful ground cinnamon,
1-4 tablespoonful ground cloves,
1-2 teaspoonful baking soda.

Beat the butter to a cream. Add the sugar gradually, beating constantly until very light. Separate the eggs. Beat the yolks until thick and light colored, add them to the butter and sugar and pour in the cider. Save out of the flour one-fourth of a cupful to dust over the currants and raisins. Sift the remaining flour into the batter, adding the spices and the soda (dry) with the last part of the flour. Turn in the floured fruit. Beat the mixture well for a few moments. Whisk the whites of the eggs very stiff. Fold them in carefully. Pour immediately into a pan lined with two thicknesses of paper, and bake in a moderate oven from an hour to an hour and a half. Remove from the pan with care, as it is soft and

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rich. This makes a large cake that will keep moist for a week or more.

CIDER CUP.—
3 cupfuls cider,
1-2 cupful orange juice,
1-4 cupful lemon juice,
1-2 cupful granulated sugar,
1 tablespoonful vanilla sugar, or
2 teaspoonfuls vanilla extract,
1 pint Apollinaris water.

Put all the ingredients except the Apollinaris into a bowl. Stir occasionally until the sugar is dissolved, then set away in a cool place. When nearly ready to serve, make a meringue by boiling together a cupful of granulated sugar and one-fourth of a cupful of water until the syrup will spin a thread; then pour it slowly over the well-beaten whites of two eggs and beat constantly until cold. Mix the meringue lightly into the "cup"; and when ready to serve add the Apollinaris and sufficient ice to chill thoroughly.

SPICED APPLES WITH CIDER.—
8 large, tart apples,
1 cupful brown sugar,
1 cupful cider,
1-4 cupful vinegar,
2 bay-leaves,
2 teaspoonfuls whole allspice,
2 dozen whole cloves,
2 inches stick cinnamon,
2 blades mace.

Put into a saucepan all of the ingredients with the exception of the apples. Bring to a boil. In the meantime core and pare the apples and cut in quarters. Put them into the boiling syrup, then simmer gently until tender, but not broken. Take out the fruit carefully. Boil the syrup until it is as thick as honey. Pour it over the apples. Serve cold. These are delicious with roast goose, duck or pork and may be used with any kind of cold meat.

CIDER WATER ICE.—
1 qt. cider,
1 cupful orange juice,
1-4 cupful lemon juice,
1 1-2 cupful granulated sugar.

Mix all the materials together, and stir until the sugar is dissolved. Freeze in the usual manner. Let it stand for two hours to ripen. Serve in the sherbet course or as a dessert. This ice is smooth and rich in body on account of having no water added to it.

CIDER SPONGE.—
3 1-2 cupfuls cider,
1 oz. gelatine,
1 cupful granulated sugar,
4 eggs, whites
1 1-2 teaspoonful vanilla extract.

Cover the gelatine with half a cupful of cold water and soak it for half an hour, then dissolve it over boiling water. Add the sugar, stir until it melts, pour in the cider and vanilla, stand the mixture on ice and stir occasionally until somewhat thickened. Beat the whites of the eggs stiff. Add them and beat all together until it becomes very light, and stiff enough to retain the shape. Turn into a mould. Chill for several hours before using. Serve alone, with a soft custard sauce or with cream.

SARAH W. LANDES.



Twelfth Prize Recipe.

Pillsbury's Vitos Coffee:—Put one cup of Pillsbury's Vitos in an iron frying pan, set on top of range and roast slowly, stirring frequently, until the Vitos is of an even golden brown color. Store in glass jar. Scald a granite ware coffee pot that never has been used for the making of ordinary coffee. Moisten one-half cup of the cereal coffee with white of one egg. Turn into coffee pot and add five cups boiling water. Boil thirty minutes, set on back of range five minutes to settle. Serve with scalded milk or cream, with cut loaf sugar to taste. An excellent drink, especially for children, and much cheaper than any cereal coffee sold as such.

Above recipe gained Twelfth Prize in a contest participated in by more than a thousand amateurs, $680.00 being divided among the twelve prize winners.

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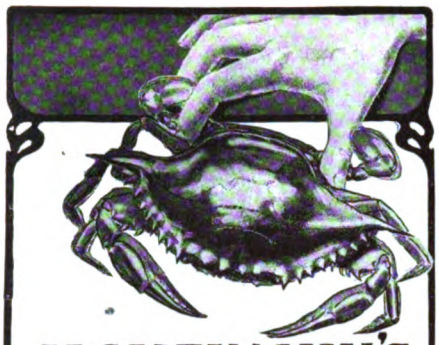
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THE KITCHEN

(Continued)

SOME APPETIZING PICKLES AND CATSUPS

Pickles and catsups have their proper place in the household economy, and when eaten in moderation, and for the purpose for which they are made, their effect on the system is beneficent. Care should be taken that the fruit or vegetable is in good condition, and to ensure success the vinegar used should be of uniform strength. Usually cucumber pickles are too sour. This acidity is best modified by adding water to the vinegar.

GRAPE CATSUP.—To those who have not tasted grape catsup, or spiced grapes, its excellence will be a revelation. Take eight pounds of ripe grapes; mash and cook until it is possible to strain the seeds and skins by rubbing them through a fine sieve, then add four pounds of sugar, one quart of vinegar, one tablespoonful each of cinnamon and all-spice, and two teaspoonfuls of ground cloves. Place in a preserving kettle and let simmer until quite thick. Place in a wide-mouthed bottle. This catsup is especially good with cold mutton, beef, etc. By using half green and half ripe grapes a catsup of more piquant acidity is made.

WHITE WALNUT PICKLE.—The white walnut or butternut grows plentifully in most of the States. Its plentifulness, its flavor and tenderness make it desirable for pickling, and when this is properly done, the white walnut is quite equal to the English walnut. The young nuts somewhat resemble young okra pods, pointed at both ends, but are sticky to the touch. They should be gathered in the northern States before the twentieth of June. No nut should be used for pickling unless the thumb nail will easily cut the outer surface. Place one hundred walnuts as fresh as possible in strong salt brine for two weeks, then take out, scrape and wipe them. Rubber gloves should be worn or the hands will bear the stain for weeks. Put the walnuts in jars. Ascertain the amount of pure cider or cereo vinegar that will cover them. To this vinegar add half an ounce each of ground cloves and ground allspice, an ounce of black pepper, half an ounce of ground mace, and one quarter of a pound of salt. Boil; when cold, pour over the walnuts, filling the jars. They should not be opened for six months. The liquor is an excellent walnut catsup.

GREEN TOMATO PICKLE.—A choice green tomato pickle is a special delicacy with steaks and roast beef. Take a peck of green tomatoes before frost has toughened them, cut them in thin slices and sprinkle a pint of salt through the slices. Let stand for twenty-four hours. Cut sixteen medium-sized onions in thin slices. Mix two ounces of ground pepper, one ounce of whole cloves, two ounces of English mustard, a quarter of a pound of mustard seed. Drain the water from the tomatoes and lay them in layers in a kettle with the onions and spices. Cover with vinegar. Stir slowly for three hours over a fire just hot enough to keep up a gentle boil. Put the pickles thus made into pint and quart jars. Seal tight.

WHOLE CUCUMBER PICKLES.—Few pickles excel whole cucumbers if they are properly prepared. If possible, procure them fresh and green. Fresh medium-size cucumbers should be placed in strong salt and water for ten days. Drain and wipe them well, place them in clear cold water for six hours, again drain and wipe them, then pack them in jars or in an earthen crock and cover with cold boiled spiced vinegar. Spicing the vinegar is very much a matter of taste. A simple and excellent way is to add to each gallon of good cider vinegar one cupful of mustard seed and a quarter of a pound of salt. Boil it in a copper vessel. When cold add a large tablespoonful of grated horseradish. Pour the whole over the pickles and tie down tight. In ten days they will be ready for the table. Cucumber pickles should be removed from the jars with a wooden spoon.

All grocers sell cucumbers from the brine or from vinegar, and by carefully manipulating them, good pickles can be made. If the cucumbers are bought from brine, wash them well in cold water and treat as in the foregoing recipe; if they are bought from vinegar, wash them in cold water. After wiping, cover them with cider vinegar reduced to half its strength. Add to each gallon half a pound of salt, one-quarter of a pound of English ground mustard and a tablespoonful of grated horseradish. Prepared in the latter way they will be ready for the table in three or four days.

COLD CUCUMBER CATSUP.—Whether the following is served as a catsup or as a relish, it will be highly commended. After paring cut one hundred large, medium-size cucumbers into small dice, sprinkle well with salt and stand to drain over night. To every three quarts of the cucumbers use one quart of onions cut fine, sprinkled well with salt and stand to drain along with the cucumbers. After the onions are drained add to them half a cupful each of white and black mustard seed, six dozen cloves and a little mace. Mix the cucumbers and onions well together and pack in small jars. Cover with good cider vinegar. Let stand for one week.

TOMATO CATSUP.—
½ bushel good ripe tomatoes, scalded, skinned, all hard part removed.
1 lb. brown sugar.
½ gallon pure cider vinegar.
3½ tablespoonfuls of salt.
1 oz. each of ground ginger, allspice, cloves.
3 large onions chopped fine.
7 medium-sized red peppers.
½ oz. English mustard.

Before adding the vinegar boil the other ingredients to half their bulk. Add the vinegar and boil to the desired consistency. While hot, put in half pint and pint bottles. Wax the corks. When bottles are filled, a few drops of olive oil will preserve the catsup from moulding. Thick tomato catsup is much higher in flavor than thin.

H. G. WESTON.

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SOUR MILK CAKES

The following recipes are recommended on the score both of economy of materials and of labor saving.

SPICE CAKE.—Beat slightly the yolks of two eggs and one whole egg and add three-fourths of a cupfuls each of sugar and of sour milk. Put in the flour sifter two cupfuls of flour, one teaspoonful each of ground cloves, cinnamon and mace and half a teaspoonful of salt. Sift into the liquid, stir and beat until well mixed, then add half a teaspoonful of soda dissolved in a tablespoonful of hot water. Bake in three layers in a hot oven for fifteen minutes. For the filling beat whites of eggs to a stiff froth, pour over them slowly half a cupful of hot maple syrup and beat until thick and cool. Spread between layers and on top.

GINGERBREAD.—Beat together two eggs, one cupful of molasses and half a cupful of sugar. Add a tablespoonful of ginger and a dessert-spoonful of cinnamon. Add half a cupful of sour milk and two cupfuls of sifted flour. Dissolve a teaspoonful of soda in one-fourth of a cupful of sour milk, add, mix and pour into a shallow buttered pan. Bake in a moderate oven for half an hour.

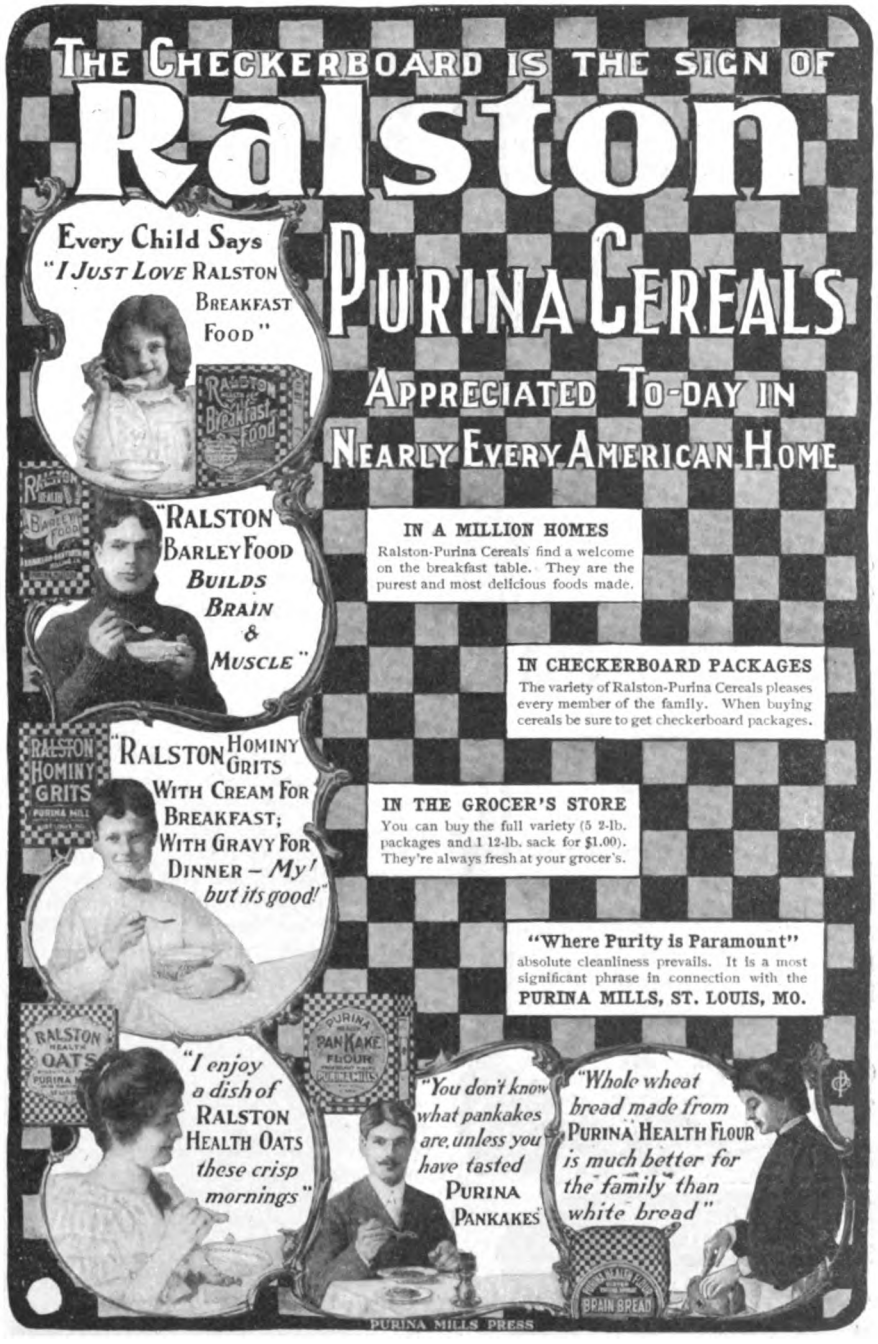
GERMAN CRISPS.—Beat two eggs with two cupfuls of sugar and add half a cupful of sour milk in which half a teaspoonful of soda has been dissolved. Sift in sufficient flour to make a soft dough. Knead lightly, roll out half an inch in thickness and cut in fancy shapes. Sprinkle with coarse sugar and nut meats, or press a whole almond in the centre.

DROP COOKIES.—Mix two cupfuls of sugar with two eggs; add one cupful of molasses and half a cupful of sour milk. Add one cupful of raisins or currants (if raisins are used chop them small), one teaspoonful each of cloves and cinnamon, half a teaspoonful of soda dissolved in a tablespoonful of hot water, and six cupfuls of flour. Mix all together well and drop from a spoon on a buttered tin, having the cakes some distance apart. Sugar and bake in a slow oven for fifteen minutes.

GRANDMOTHER'S CRULLERS.—Beat two eggs and add a cupful of sugar, one cupful of sour milk, a teaspoonful each of cinnamon and of salt. Dissolve half a teaspoonful of soda in a tablespoonful of water and add it to other ingredients. Stir in flour until a stiff dough is formed. Roll out, cut in strips and twist into crullers. Fry, drain, sugar and when cool place in stone jars.

COFFEE FRUIT-CAKE.—Mix one cupful of brown sugar with one egg, beat for a few minutes, add one cupful of molasses and a tablespoonful each of cinnamon and grated nutmeg. Mix with three cupfuls of sifted flour, one pound of seeded raisins, half a pound of cleaned currants and a quarter of a pound of shredded citron; add the flour and fruit to the other ingredients, alternately with one cupful of strong coffee, in which dissolve half a teaspoonful of soda. Sour milk may be substituted in place of coffee.

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FURNITURE CREAM.—An excellent furniture cream is made thus: Finely shred one ounce of ordinary beeswax, half an ounce of white wax, and half an ounce of Castile soap. Mix gradually with half a pint of turpentine and half a pint of boiling rainwater.

TO ECONOMIZE WITH EGGS.—Left-over yolks of eggs if put at once into a tumbler of cold water will keep fresh and soft for several days. If dropped into a cup and covered the yolks would be unfit for use the second day. The left-over whites of eggs may be made into macaroons, kisses or used for meringues. The whites of two eggs with a quarter of a pound of sugar and the same quantity of almond paste will make two dozen macaroons. Where hard-boiled yolks are wanted it is much better to break the eggs, separate carefully the yolks from the whites and drop the yolks into water that is boiling hot; cook slowly for twenty minutes. In this way the whites are saved for another purpose.

TO CLARIFY COFFEE.—One-half of an egg will clear the coffee for a family of five or six as well as a whole egg. Beat the egg and add an equal quantity of water. Mix this with the amount of coffee required for one meal and pour the boiling water over it.

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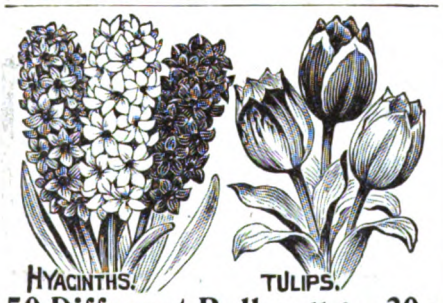
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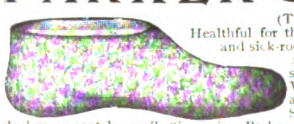


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BULBS FOR THE WINDOW GARDEN

By WARD MACLEOD

[FLORAL QUESTIONS OF A SEASONABLE CHARACTER, TO BE ANSWERED IN THESE COLUMNS, SHOULD REACH THIS DEPARTMENT SOME WEEKS IN ADVANCE OF PUBLICATION. WHEN A REPLY BY MAIL IS DESIRED, A SELF-ADDRESSED, STAMPED ENVELOPE SHOULD BE ENCLOSED. ADDRESS COMMUNICATIONS TO WARD MACLEOD, CARE OF THE DELINEATOR.]

The bulbs that may be successfully grown in the window garden are yearly extended by new varieties, found by professional experiment to be adapted to this popular branch of floriculture. Many of these, including sorts both rare and beautiful as well as easily grown, are practically if not wholly unknown to the average window gardener. Even the well-known classes are not so widely grown by amateurs as they will be when it is found that in no other line of floriculture can so great a display of beauty and fragrance be secured by the same outlay of time and money. In buying bulbs it is true economy to buy the best, securing them of the florists who have them in proper storage and not exposed at counter sales or in bargain lots. The very fact of their exposure to drying influences insures failure either partial or complete. A bulb is really a large bud with closely set, fleshy leaves, or leaf bases, in which is stored an accumulation of plant food which enables it to go successfully through the hibernating season, developing the coveted supply of bloom at its close. Reason teaches that if bulbs are exposed to light and dry heat, most of their reserve force is lost by evaporation and chemical change. With this bit of theory in mind it is good practice to order early, securing choice of stock, and to plant soon as received, having potting requisites in readiness beforehand.

Bulbs are easily managed, occupy no space in the window except when budding and blooming and, under fair treatment, flower with great certainty. Their flowering period may be hastened or retarded at will, timed for special occasions or for a succession. The chief reliance for this purpose, either in professional or amateur culture, centres in the various classes of hyacinths and narcissus. Beginning with the white and the red skinned Roman hyacinths—the former are the earlier—the two sorts may be potted at intervals of two weeks from the last of September until December 1, insuring a succession from Christmas until after Easter. These bulbs are so inexpensive that a liberal supply is advised, since they furnish more bloom to the bulb than any other class, each bulb yielding several spikes of perfect, waxen flowers. Choose the single white, which is most artistic, always in greatest demand and always reliable. The Dutch hyacinths may also be relied on for a succession, so readily do they conform to treatment on demand. La Grandesse is one of the very finest, single, pure-whites. Other fine bloomers in shades of blush, rose, pink, red, blue, and yellow are Gigantea, Gertrude, Norma, Amy, Pieneman, Queen of the Blues, Robert Steiger, la Pluie d'Or and Baron von Humboldt. The single sorts are most artistic and also most reliable, yielding immense spikes of large, distinctive bells. Finest double sorts are la Tour d'Auvergne (pure white), Prince of Saxe Weimar, Von Speyck, and Jaune Supreme.



AN ATTRACTIVE DISPLAY.

CULTURE.—A light, porous soil serves best for the easy penetration of their wonderful development of root growth.

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For best soil use equal parts of rich garden loam, leaf-mould or rotted sod and coarse sand. To make it ideal, add to each two quarts of the compost one tablespoonful each of sifted wood ashes and powdered charcoal. If only ordinary soil is at hand, add to each two quarts of it one level tablespoonful of bone-meal in addition to the ashes and the charcoal, and you may have very fine blooms, other conditions being right. Provide clean pots and good drainage, filling the pots to within two inches of the top. Place the bulbs, fill in around them without pressing them into the soil, and rap the pots sharply on the potting bench to settle the contents. The crowns of hyacinths should project above the soil.

Set the pots, as filled, in a vessel of tepid water until the moisture begins to show at the surface, then set away in a cool, dark cellar or closet, secure from mice, to remain several weeks while the bulbs are forming roots. The time may run from four to eight or even ten weeks. The pots would better be provided with saucers, both for neatness and to preserve moisture at the roots. They must be watered if the soil becomes dry, and may be brought up whenever the pot is well filled with roots, which usually show at the drainage hole. If desired, they may be left until the buds show or even push well out of the bulb. The main point is to avoid hurrying them. When brought up, place them in a cool room—temperature preferably at 50° or 60°—and in a strong light, *but not sunshine*, for one or two weeks according to the development of the buds. When these are well out of the bulb, place them in sunshine, supplying plenty of moisture and fresh air. The flowers will last much longer if kept out of the sun when once developed. This treatment insures strong, stocky spikes of great substance. They may be brought wholly into bloom in a north window if placed close to the glass in a strong light, but will be neither so richly scented nor colored as under the alchemy of the sunshine. When placed too early in the sun the buds open and lodge in the neck of the bulb.

OUTDOOR STORAGE OF POTS.—The florist's chosen place of storage and an ideal one, by the way, is in the open ground, which comes nearest to natural conditions. Choose a well-drained place in the garden and dig a trench ten inches deep, lining its straight sides with boards and putting a two-inch layer of coal ashes in the bottom. Place the pots on the ashes, give a thorough watering and cover with earth. When the surface of the soil is frozen slightly, cover with leaves or straw litter. They may remain here for two and even three months. Take out the Romans first and the others as wanted. If some are left until very severe freezing, a layer of coarse manure may be thrown over. Allowing the ground to freeze before covering prevents the bulbs from making much top growth. Remove them to a cool cellar or place under the benches of the greenhouse to thaw out gradually before bringing into a strong light preparatory to forcing. The blooms

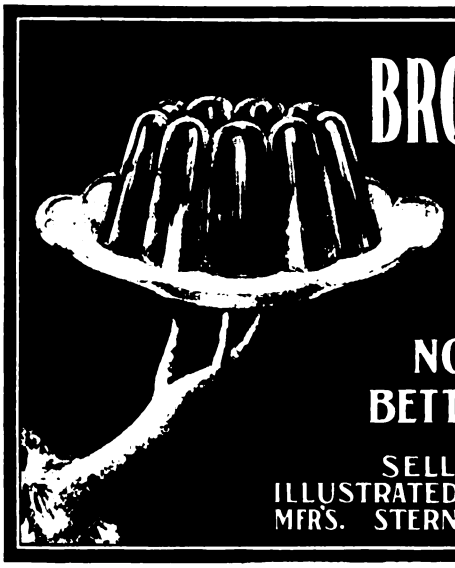
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BULBS FOR THE WINDOW GARDEN

(Continued)

will be strong and lasting. The covering must be sufficient to prevent freezing of the bulbs. When carried in they are removed with whatever earth clings to them.

BULBS TO THE POT.—Of the Romans, three or four may be planted in a five or six-inch pot, a dozen in an oblong basket, six plump ones in a deep, moss-lined, wire hanging-basket, which should be swung low for coolness and immersed the depth of the basket in water when required; of Dutch hyacinths—those for window culture should be solid, heavy ones—one large bulb to a four or a five-inch pot, and three to a six-inch. Have these all of one kind that they may develop at the same time.

NARCISSUS.—The section adapted to window gardening is the Polyanthus narcissus with flowers freely produced on tall spikes. They are of easy culture and grown in immense quantities, by florists, for cutting. They like a loose, sandy soil, and three or four may be planted in a five or six-inch pot, covered with an inch of soil above the top of the bulb. Keep very dark to discourage top growth, and supply water, as needed, through the saucer. The best sorts for window culture are, first of all, paper white, more largely grown for cut flowers than any other sort; double Roman, almost as popular; Gloriosus, fine for forcing. Grand Monarque, known also as giant white, which bears extra large flowers and may be grown in water like the Chinese sacred lily, which is really a narcissus. The flowers of both are more enduring when planted in soil. It is imperative that narcissus be given cool quarters, for which they make rich returns.

NEWER WINDOW BULBS.—Spanish iris is among the latest acquisitions for striking display in the window garden, where the plants remain in bloom for a long time, especially if placed in shaded positions after developing. If cut while in bud, they open in water, lasting from one to two weeks in bloom. The colors are rich and varied, the markings very beautiful. Plant four or five bulbs in a five-inch pot and treat them like hyacinths, bringing them in when they show buds. A moderate and moist atmosphere best suits their needs.

The gladiolus family contributes an early blooming strain for effective use in the window. The florists have the bulbs in readiness for shipping, in November. Plant at once in rich, porous soil and at a depth of two inches, then set away like hyacinths. The Bride and Rosy Gem are finest for forcing and cutting. Blushing Bride (*delicatissima*) is white with clear pink and carmine markings.

Fritillaria are all excellent for Winter blooming, aurea being a new species, unusually beautiful, with large bell-shaped flowers of golden yellow flecked with dark brown spots.

Calochortus, known also as butterfly tulip and Mariposa lily, is tulip-shaped,

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with very rich colors and markings, and also very lasting. A half-dozen may be planted in a five-inch pot and treated like hyacinths.

Cooperia Drummondi is a pure white, lily-like flower, with a primrose fragrance. It is fine for forcing, being a reliable bloomer, and is treated like amaryllis.

Anemones are now considered a fine adjunct to Winter bloomers. The double, poppy-flowered are gorgeous for cutting, and among the double, chrysanthemum-flowered with their incurved petals, the variety Rose de Nice is highly valued for forcing and cutting. Plant in very rich soil and set away, rather lightly watered, to form roots. Do not allow to dry out. An east window suits them when brought into sunshine after a season of strong light. Like most bulbs, they delight in moisture in the atmosphere.

Ornithogalum Arabicum is most desirable, with large, starry flowers (conspicuously black-eyed) produced on imposing spikes, and, next to the hyacinth, nothing is surer to bloom and to please. Pot singly in four-inch pots and treat like hyacinths. They succeed with only limited sunshine and are very enduring.

Puschkinia scillioides is very beautiful, with pearly-white flowers striped pale-blue through the middle of each petal. It flowers perfectly if given a cool, slow development.

BASKET BULBS.—Nothing finer than *Tritelia uniflora* or Bermuda oxalis (buttercup oxalis). Both are continuous bloomers, swung low in deep baskets and sunny situations, and wildwood beauties as to daintiness.

HINTS AND HELPS FOR OCTOBER.

Watch chrysanthemums for aphis and shower with tobacco tea if they are found. Better still, immerse the whole plant in a large tubful of water made strong with some tobacco solution. Treated thus, they will be thoroughly clean for indoor quarters. If young chrysanthemums are procured from the florist for late Winter blooming, give no fertilizer until buds are forming. The new soil used at each repotting, with water, is all sufficient. Over-fertilizing produces rank growth and inferior flowers. Well-ripened wood moderately grown yields finest blooms. Cannas, caladiums, dahlias, gladioli and montbretias should be dug, a sunny day being chosen, exposed to the air for a few days, and covered at night; then cut away the stalks to within three inches of the tuber and dust the cut surface with powdered charcoal. Keep in a cool, airy place until freezing nights compel a transfer to the cellar. Here store in boxes, covered with dry earth. Plant bulbs of all kinds, not already in the ground, during this month; Indian Summer, both in the North and the South is the proper time for general bulb planting. Plant Roman hyacinths for permanent edge in the shrubbery border, in the South. Japan anemone, for permanent border edge in the same locality, is fine. Giant yellow crocus, for starring the lawn, is a success both North and South; plant it the last of September or the first of October. Make an incision in the sod with spade or trowel, lift the sod slightly, tuck the bulb in below the sod and press it down with the foot. Plant in patches with the bulbs two or three inches apart. Then scatter some in a sort of "hit or miss" fashion after Nature's plan. They are ripened and out of the way before lawn mowing begins. Give house plants all the fresh air possible on fine days, fortifying them for Winter. Gloxinias and tuberous begonias should be well dried off and set away in a cool, frost-proof place, being left in their pots of soil. Lilacs and Japan quince should not be pruned in the Autumn when pruning hardy shrubs. These have their buds already formed for Spring flowering. Oleanders and hydrangeas still outside in tubs may be laid down at night, protected with old carpet, blankets or canvas. Remove to the cellar when freezing threatens, watering them two or three times during the Winter to keep the roots from drying out. Cactus may be thoroughly dried off and kept in perfect condition in a dry, darkened room if frost-proof.

REPLIES TO CORRESPONDENTS.

MR. WM. MCA.:—The sago palm or *Cycas revoluta* has periods of standing still and usually decides for itself when it will rest and grow. While resting, keep it in cool quarters and only moist at the roots.

MR. J. J. B.:—A NEW PLANT EVIL.—Several complaints have been made about this strange plant disease. The old leaves turn brown and rusty, the new ones show yellowish spots when held to the light, with a rough appearance underneath as if eaten by insects, while no insects can be discovered even under the microscope. It is a fungoid growth which spreads rapidly if unchecked, taking possession of neighboring plants also. The only remedy found is the copper carbonates, "copper solution, ammoniated" or the solution known as "Copperdine" proving effective. These have the same basis as Bordeaux mixture, the corrosive action of the copper being counteracted by ammonia in these, while in Bordeaux it is neutralized by quicklime. The lime renders the latter objectionable because of the sediment left upon the foliage, impairing its appearance. Either the Bordeaux or the copper solution may be purchased, ready prepared, of commercial florists, requiring only dilution with water as directed. Apply copper solution, preferably, using a fine spray and reaching every part of the plant. Used in weak solution, once a week, on those not yet affected, it proves preventive.

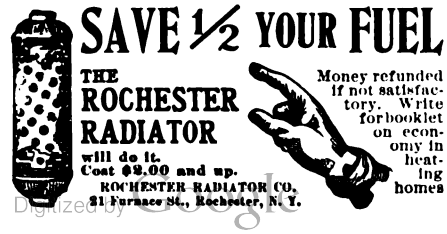
MISS H. S. B.:—Hyacinths potted in late September or early in October, with proper care, will bloom for Christmas, as will also small plants of Chinese primrose procured from the florist in September, repotted and grown in a cool, shady place with plenty of fresh air. Pansy seed should have been sown in August, in mellow, rich soil and it should have only early morning sun. In your Southern climate these will bloom all Winter in a cool pit or fireless room.

SUBSCRIBER;—Sprinkle cut flowers lightly at first with fresh soft water, then place them in a vase containing suds made of white Castile soap and soft water. Every morning remove the flowers from the suds and place them for two minutes in fresh water the depth of the stems, then return them to the suds after first sprinkling the flowers with fresh water. Change the suds every two or three days to prevent souring.

X. L.:—Rotted sod is fine for begonias. Old plants, unless skilfully pruned and nourished, bear small-sized flowers. In this event start some young, thrifty plants and throw the old ones away.







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CHILDREN'S DRESSES

for the Beginning of School



FIGURES 3A, 4A AND 5A.

Even after the vacation days are over and the Summer heat has vanished, mothers are still planning additions to the wardrobes for school wear. Helpful suggestions along this line are generally appreciated by mothers, who are usually too busily concerned in other details of the household at this time to devote sufficient thought to the prevailing styles for the small members of the family. Appropriate dress for children is a most important matter, and the child who is always prettily and becomingly, though frequently most inexpensively, dressed, will acquire an ease and grace of manner that will do away with any vanity or self-consciousness.

There is a suggestion of the clothes of elder wearers in some of the latest modes for children, with innumerable pretty touches adapted to juveniles.

The child who is inclined to be stout will appear to far greater advantage if her dresses are shaped so as to give height, while her sister of slender build will lose that over-grown appearance if her dress is made with a blouse and a full skirt.

In materials there is even a wider field for choice, and many of them so inexpensive as to make possible numerous changes, rendering easily attainable the immaculate appearance which is essential to the well-dressed child. For Autumn wear there are the pretty serges, in navy-blue, golden-brown and red, while white serge and also white mohair make most attractive little dresses trimmed with silk or braid in some becoming color. Albatross, challis and veiling are other fabrics that are fashionable in both white and colors, and when prettily made with tucks, shirring and perhaps a bit of lace, they are suitable for dressy wear. Plaid worsteds trimmed with plain goods and buttons suggest extremely attractive school dresses, while ginghams, showing harmonizing colors in plaid, of medium size, may be worn until quite late in the year the underclothing providing sufficient warmth. Galatea, duck, chambray and linen are also suitable for Autumn wear, while pretty dresses are fashioned from striped madras, cotton cheviots and mercerized goods. A pleasing style and one becoming to the tall, slender girl of from eight to fourteen years of age is the plaited or full skirt of dark-blue or brown serge worn with a sailor blouse of bright red silk.



FIGURES 1A AND 2A.

A jaunty, well-made coat is a most essential item in the attire of little folk, and the fabrics from which it can be fashioned are sufficiently varied to supply every demand, whether it be extravagant or moderate. The prettiest coats are in white cloth, white silk and white veiling, either in a length covering the dress, or in reefer style; but the perishable nature of such a garment makes it a luxury not indulged in

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by many, so more substantial colors are chosen. Bright-red golf cloth makes a wonderfully effective and stylish coat in either reefer or full length, which may be ornamented with an embroidered emblem on the left sleeve and the coat



FIGURE 6 A.

collar of green velvet or trimmed with braid and buttons as preferred.

The following illustrations should prove of great assistance to those who are planning Autumn wardrobes for little men and women.

FIGURES 1 A AND 2 A.—These little tots are both stylishly and becomingly dressed. The girl's "Gibson" dress was shaped by pattern No. 5740, price 6d. or 15 cents, while the boy's suit is made by pattern No. 5648, price 9d. or 20 cents. The charming little "Gibson" frock may be fashioned from either soft woollens or wash fabrics. Its distinguishing feature is the plaits over each shoulder, extending to the lower edge. Tiny tucks are arranged at the centre of the front and at each side of the closing at the back. The long blouse is attached to a full skirt that may have a group of tucks above the hem; the sash worn with this simple dress lends a pleasing touch. The boy's suit consists of knickerbockers without a fly; and a long Norfolk blouse with removable shield, and yoke facings, which are in this instance omitted. A belt passed through straps gives a pleasing finish to the mode which suggests an association of fabrics.

FIGURES 3 A, 4 A AND 5 A.—The first figure in this group represents a stylish though simple dress for a little girl, which was cut by pattern No. 5674, price 9d. or 20 cents. A pointed yoke applied to the lining distinguishes the waist, which blouses all around, and at the front side-plaits frame a box-plait arranged at the centre, while a box-plait also conceals the closing at the back. The circular skirt is slightly gathered and is joined to the waist. Both wash fabrics and dainty woollens are appropriate to the mode. The middle figure in the group portrays an attract ve dress for a girl of from five to fourteen years of age. The waist is tucked at the top below a yoke that is straight across at the back and irregularly shaped in front. The closing is made at the back. The skirt is of the five-gored order and is attached to the waist. The sleeves are in bishop style. The pattern used was No. 5742, price 9d. or 20 cents. The smart little sailor suit shown for a small boy may be constructed of the same or contrasting fabrics. Pattern No. 4766, price 9d. or 20 cents, was used to shape the mode, which consists of a blouse with sailor collar and removable shield, and short trousers without a fly.



FIGURE 7 A.

FIGURE 6 A.—This jaunty coat in double-breasted box style may be in regulation or short three-quarter length and is adapted to development in both light and heavy weight cloth. Vents are made at the under-arm seams, and above the closing revers are allowed. A rolling collar finishes the neck. The pattern used was No. 6136, price 9d. or 20 cents.

FIGURE 7 A.—Contrasting materials combine attractively in this little Russian suit, which is shaped by pattern No. 4987, price 9d. or 20 cents, and shows a short blouse and knickerbockers without a fly. Braid in two widths decorates



FIGURE 8 A.

Active Childhood



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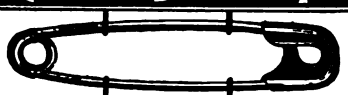
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DRESSES FOR THE BEGINNING OF SCHOOL

(Continued)

the mode, which may be worn with or without a belt.

FIGURE 8 A.—This little sailor costume will prove particularly becoming to the maid of from three to twelve years and can be made in any material desired. The blouse closes in front with buttons and buttonholes in double-breasted style. A sailor collar that may be shaped in either of two outlines gives becoming breadth across the shoulders. The skirt is of five-gored shaping and is attached to a sleeveless under-body headed by a standing collar and having a shield facing. Pattern No. 5885, price 9d. or 20 cents, was here used.

FIGURE 9 A.—An Empire body is the feature of this little dress, which was cut by pattern No. 6158, price 6d. or 15 cents. The mode may be made high-necked, with a straight collar or in Dutch round or square style. A gored, circular skirt is joined to the Empire body, and the sleeves may be of the conventional full-length bishop order, or jaunty cap sleeves may be adopted. The use of the sash is optional. Both plain and figured goods are suitable for its development.

FIGURE 10 A.—Slot seams distinguish this coat, which is an unusually attractive design and for which pattern No. 6242, price 9d. or 20 cents, was used. The collar is in strap style, with the tab ends extended to cross at the throat.

FIGURE 11 A.—This little coat may be used for either little girls or boys and is a mode especially suitable for the development of plain fabrics, with machine-stitching for ornamentation. It is in long box style with double-breasted closing and a cape collar that may be plain or scolloped, as preferred. The pattern is No. 6199, price 6d. or 15 cents.

FIGURE 12 A.—The broad-shouldered effects that are distinctive of the "Gibson" styles are very fashionable, and an example of unusual charm and grace is shown here. The customary plaits that taper from the shoulders are displayed on the waist, and the gored skirt is plaited all around and joined to the waist, a sash concealing the joining. Machine-stitching or braid and buttons will provide pleasing ornamentation when the dress is made of either woollen or wash goods. The pattern is No. 6154, price 9d. or 20 cents.



FIGURE 11 A.



FIGURE 9 A.



FIGURE 10 A.

FIGURE 13 A.—A pretty little French dress is shown here; it was developed by pattern No. 6120, price 9d. or 20 cents. A square yoke outlined with a circular bertha lends distinction to the long waist, which may be made with a band collar or in Dutch square style. Cap sleeves, slashed on top, may replace those in full-length bishop style. The circular skirt, that may be made with or without a short upper portion, is attached to the waist.

FIGURE 14 A.—Pattern No. 6250, price 6d. or 15 cents, was used to make this little girls' or boys' long box coat, which is double-breasted with a shawl collar and a removable shield. A combination of fabrics is desirable.

FIGURE 15 A.—This little dress displays the character-

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stic long waist in French style, and is especially adapted to the association of contrasting materials. A rounding yoke extended to form a vest is introduced in this mode, and a bertha in two sections is another feature of interest. A gathered skirt is joined to the waist. This little dress is suitable for the wee maid of three to nine years of age and was shaped by pattern No. 5599, price 9d. or 20 cents.



FIGURE 12 A.



FIGURE 13 A.

FIGURES 16 A AND 17 A.—This costume for little girls was shaped by pattern No. 6165, price 9d. or 20 cents. The jaunty jacket is semi-adjusted and may be rounded away to give a fancy outline to the lower edge. The closing is at the centre of the front, and revers that may be pointed or slightly



FIGURE 14 A.

THE BEST DEALERS SELL M WAISTS





Best for Children

and their mothers—because the youngster's trousers or skirts, and stockings are supported **from the shoulders** by the suspender-like taping **sewn on** the waist. The strain is distributed by the "M" series of tapes resulting in a **minimum of wear.**

The wide tapes at the sides (notice above) are for attaching hose supporters. The buttons stay on. The buttonholes stand washing because they are reinforced our way. The fabric of the waist is knitted extra durable cotton. No shrinking. The "M" Waist **cannot get** out of shape. The

Ideal Underwaist

permitting the child to grow erect; to feel comfortable. **Mothers** find that the "M" Waist simplifies the clothing of children, saving money and much time spent in mending.

For Boys and Girls 1 to 12 Years Old

Bleached 25 cts. Unbleached 15 cts.

Mothers: Since "M" Waists mean so much to you and the youngsters, we want to make a long story short by making it easy for you to try them. If "M" Waists aren't sold in your town we are willing to send a waist, any size, 25c quality **FREE.** You send 6c only for postage, and tell us the name of your dealer.

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MINNEAPOLIS KNITTING WORKS, 632 Bryant Avenue, Minneapolis, Minn.

"There are imitations but no satisfactory substitutes for the "M" Waist."

GOLD MEDAL PARIS, 1900
40 YEARS STANDARD OF THE WORLD



CRÉME POUDRE SAVON SIMON

Have long been recognized by people of refinement as par excellence for toilet purposes.

A dainty box containing samples of these preparations (cream, powder and soap) and booklet explaining their advantages on request.

For Sale by all leading druggists

For Samples and Booklet "Stepping Stones to Beauty" address
GEORGE J. WALLAU, Inc., 19 Bridge St., New York

420 QUILT SOFA AND PIN Cushion Designs

many new, quaint, queer and curious; including lesson on Battenburg lace making and colored embroidery, with all stitches illustrated; also **100** crazy stitches, regular price 25c; to introduce will mail all the above for 10c. **FREE** illustrated circulars of Battenburg, Honiton, Duchess, Irish, Arabian and Point Lace patterns, also stamped linens, pillow tops.

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Seen in some form on all swell Parisian costumes. **DO YOUR OWN PLAITING.**

The Royal Plaiter

The only plaiting machine successfully used by the professional and home dressmaker.



No Paper
No Steam and
No Frame

The simple machine and the flat-iron will make permanent accordion, knife or box plaiting in all widths and lengths, one yard or twenty at one operation, in proportion to the machine. Will plait any material, from chiffon to velvet, without crushing or injuring the lustre. Will plait one or six thicknesses, according to the fabric. Made to plait goods from 10 inches or less to 10 feet wide.

One yard, 10-inch Machine,	**$2.00**
One yard and one quarter, 12-inch Machine,	**3.00**
One yard and one half, 15-inch Machine,	**5.00**

Descriptive, illustrated Booklet sent on request.

THE ROYAL PLAITER CO., Ltd.
FACTORY: — 113 Bourbon Street, New Orleans, La.
Mail Order Dept., 200 Greene St., N. Y. C.

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On seeing the perforation

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Every three yards on the Selvedge

Circular Tucking can only be done with the

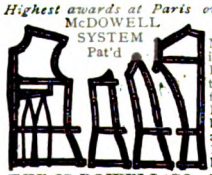
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Fits any machine; so simple even apprentice girls can use it. It is the only Tucker in the world that makes **Circular, Bias** or any **Fancy Tucking** in any shape on any kind of goods without basting, measuring or creasing them. It does shirring and hemstitching equally well. **Agents Wanted.** Tucker circular **Free,**

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Highest awards at Paris over all systems in the world.



Dressmaking Simplified. No one using a Chart, Square or imitation can compete with The Improved McDowell System in Cutting Stylish, Graceful and Perfect-fitting Garments. Easy to Learn, Rapid to Use, Fits any Form, Follows every Fashion. An invention as Useful as the Sewing Machine. FREE 30 days to test at your own home. Send for illus. Circular

THE McDOWELL CO., Dept. A, 6 W. 14th St., NEW YORK

DRESSES FOR THE BEGINNING OF SCHOOL

(Concluded)

rounded form notches with the ends of the wide sailor-collar. The skirt is of circular shaping. The other little dress illustrated may be worn by juveniles of either sex. The mode is of simple shap-



FIGURE 15 A.

ing and is fashioned to be slipped on over the head. The fulness at the waist-line of the back is drawn in by tapes inserted in a casing, and inverted box-plaits are at



FIGURES 16 A AND 17 A.

the under-arm seams. The straight front is cut out at the top to disclose a shield, and a sailor collar adds distinction. Straps support the belt. The pattern is No. 6131, price 6d. or 15 cents.

Common Sense Tucker AND Hemmer Combined

FITS ANY SEWING MACHINE

Can be changed in a moment from Tucker to Hemmer and vice versa. Tucks without creasing from the smallest pin tucks to any width. Tucks in clusters without measuring for wide space. Tucks woolens and all kinds of goods, without basting or measuring. As a hemmer it is superior to a dozen of any other make. Hems any width from ½ to 1½ inches wide. You can start the goods easier and hem over seams better than any other. Durable. No springs. Nothing to break or wear out. Postpaid to any address for $1.25.

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Fits any machine. Gathers or puffs any fabric any desired fulness. Work finished in less time than required to adjust other devices. **Little Wonder Ruffler** does better work, saves time and labor. All leading dressmakers and others use our attachments. Thousands in use. 50c. postpaid to any address.

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THE WORLD'S STANDARD OF PERFECTION

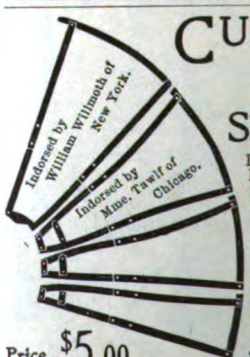
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Skirt System



It follows every fashion. It cuts any number of gores. It adjusts to any sized waist or hips, or any length skirt and all shaped flounces. No up-to-date dressmaker can afford to be without it. It will pay for itself in a month; agents are reaping a harvest selling it. Circular free.

Price, $5.00

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WEDDINGS

should be in **correct form.** Our new 32-page booklet, called "Wedding Customs," contains revised information on the prevailing styles and usages. Sent postpaid for 25 cents.

Samples and prices of engraved or printed invitations or announcements sent free, if desired.

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Distinction in Dress

While very much depends upon how a garment is worn, quite as much depends upon what that garment is; how fashioned, how finished, what the fabric, and above all, does the style suit the wearer? In

Printzess
DISTINCTION IN DRESS

garments, the fashioning is all the same. The

Most Distinguished Models

are selected—and the variety is so great that everybody can be pleased—then each garment is as carefully made as though it were the only one. This is why Printzess gowns and wraps excel. Save in the most exclusive of custom made work they have no rival. That's why the best dealer in your city is the one who carries Printzess garments.

The pedestrian suit and separate skirt illustrated this month are the handsomest of their kind, the very latest and smartest of Fall fashions. They are especially modish in every detail and will be very popular with

Ultra-Stylish Dressers



No. 480 Walking Skirt, 13 gores; seams are widely lapped and stitched; terminating about a foot from the bottom in a kilt pleat. All seams bound on the under side. Faced on the bottom and stitched. Placket hole stitched and closed with hooks and silk embroidered eyelets. The numerous gores in this skirt make it absolutely glove-fitting about the hips, while the kilt pleats give it a fine flare at the foot. Made in many shades of blue, brown, fawn, gray and red cheviot. Same colors in Venetian cloth and in camel's hair, with white hair in blue, brown, red, and black.

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No. 27—Pedestrian suit, with the newest Norfolk jacket. Two pleats in front, breast pockets and three pleats in the back, belt of the fabric. All bands, pockets, belt, etc., fully stitched. Loose coat sleeve stitched and finished with button and button holes. Lined throughout with heaviest satin, satin covered shields. Fronts faced with the fabric and closes with a fly. Five-gored walking-length skirt unlined, faced on the bottom and finished with seven rows of stitching. Seams are trimmed entire length of the skirt with wide stitched straps of the fabric, pointed at the bottom. Made in the greatest variety of fancy mixtures, blue and white, black and white, green and white, brown and white, all of these with **very little** white, also in all these colors plain and in blue with invisible white thread and blue and black with broken white thread and dots of white. A wonderfully attractive range of colors and mixtures. Price

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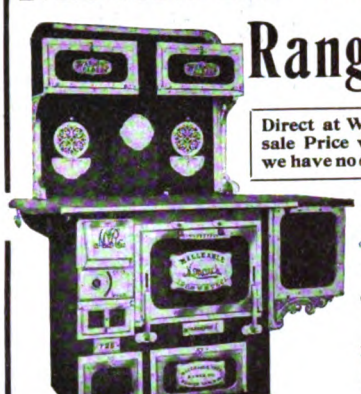
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Monarch Malleable Iron and Steel Ranges



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Monarch Ranges are made of Refined Air Blast Malleable Iron in connection with Polished Range Body Steel. They will not crack, warp, nor break.

Have no paint nor enamel to burn off. All seams and joints are reinforced with malleable iron frames, making the range as tight and solid as a steam boiler. Burn any kind of fuel. They soon save their entire cost. You can never know what *absolute satisfaction* is until you have a Monarch.

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If your dealer does not handle Monarch Ranges, we will ship at the wholesale price, freight prepaid, without one cent in advance. Deposit with the Railroad Agent or bank the price, to be held for you while you give the range thirty days' test. If then for any reason you would rather have your money back than keep the range, return it to the railroad station, get your money, and the range will be sent back at our expense.

Freight paid 400 miles with allowance when further.

Toy Monarch Not a picture but a perfect reproduction of range 6 in. high, 5½ in. wide and 2¾ in. from the front to back. Sent anywhere for three two-cent stamps.



Send at once for new Monarch catalogue with wholesale prices and make a selection.

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Kills mice too.



Rat Bis-Kit

Packed in boxes.

Ready for use.

The only poison not dangerous to handle. Acts quickly, no mixing, no soiling of dishes, no trouble. Dropped in rat holes, put in linen closets, etc., without soiling anything. Kills every time. Rats and mice leave choicest grain and food for it. Die in open air seeking water.

Why take the risk of mixing poison?

Ask your druggist. If he hasn't it, send us 20 cts. for one full size box, or 50 cts. for three boxes, postpaid, enough to kill all the rats you will ever have.

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Rats spread diseases among stock and fowls.

SULPHO-NAPTHOL (Cabot's) insures **Sanitary, Healthy Homes.** A non-poisonous, coal-tar product. Most powerful disinfectant, purifier, cleanser, germ-destroyer, according to high authorities. For general cleaning a spoonful in water without soap, gives astonishing results. Trial Bottle by mail, six 2-cent stamps.

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THINGS WORTH KNOWING

GLASS STOPPERS.—To loosen glass stoppers, put a drop of sweet oil around the edge of the stopper. Then place the bottle near the fire until it becomes warm, when a light blow with a wooden instrument on each side of the stopper will generally loosen it. If, however, it should not, repeat the oil and heat applications until successful. The resistance of glass jars that refuse to open can be overcome by setting them top downward in an inch or two of hot water.

PLASTER FIGURES.—Plaster-of-Paris figures and busts are apt to become soiled and discolored. The best way to clean them is to make a strong solution of salaratus in water, stand the figures in it, and throw the water over them. Places badly soiled may be rubbed with a soft cloth. Rinse in clean salaratus water and let them dry without wiping.

BURNING OIL.—Flour or sand sprinkled on burning oil will quickly extinguish it; water will only spread the flames.

THE HANGING OF MIRRORS.—Never hang a mirror where the sun's rays will strike upon it. They act on the mercury and cloud the glass.

HOW TO CLEAN MARBLE.—Stains on marble can be removed by spreading on them a paste made of fuller's earth and lemon juice, leaving for twenty-four hours and then washing off with warm water. If this does not remove them, mix the fuller's earth with lemon juice and a solution of household soda—a teaspoonful dissolved in half a gill of warm water. Lay this on, leave till next day, then wash in warm water to which a little chloride of lime has been added.

HAIR BRUSHES.—Hair brushes need a weekly cleansing. Use a quart of tepid water containing a tablespoonful of cloudy ammonia. Dip the bristles—not the back—several times, rinse and stand on edge to dry.

TO RENDER BUREAU DRAWERS SWEET AND CLEAN.—In sponging out bureau drawers and those of sideboards use tepid water containing a one per cent. solution of carbolic acid, or, if preferred, use a small quantity of thymene in the tepid water instead of the acid.

TO CLEANSE VEILS.—Steaming is the best process for cleaning veils. Wind the veil carefully, with edges even, around a piece of broom-handle, lay across a boiler or saucepan of water and steam for three-quarters of an hour. Leave on the broom-handle until dry and all the dirt and dust will be gone, giving a new stiffness.

TO WASH GLASS.—A little turpentine dissolved in warm water is the best thing with which to wash window glass, mirrors or glass globes. A little alcohol will also do wonders in brightening glass. Turpentine is excellent for washing sinks.

Have you tried Fruit with WHEATLET



AFTER the night's fast, nothing can refresh you more than WHEATLET with fruit. It's an ideal combination because choicest seed wheat only is milled into

WHEATLET

Nature's best offering in cereals. Every known element of nourishment is carefully retained in WHEATLET, and you have yet to learn the most satisfactory cereal dish until you try WHEATLET, either with fruit or without.

Your grocer's name and three two-cent stamps bring you full ½ lb. sample of WHEATLET.

THE FRANKLIN MILLS CO.
"All the Wheat that's Fit to Eat"
715 Springarden Street LOCKPORT, N. Y.

To children under 16—$200 in Gold Write us.

UNDERWOOD'S DEVILED HAM for Luncheon



Requires no cooking. No preparation. Spread on thin slices of bread or biscuits or eaten plain, it is delicious. Hearty as beefsteak, it will enable one to do more work than will an ordinary lunch. **A 1-4 can will make 12 sandwiches.** Send for free book of receipts to Wm. Underwood Co., Boston, Mass.

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For polishing Gold, Silver, Plated-ware, Nickel, Tin, Brass, Copper, etc. Works quick and easy. Keeps its lustre, holds trade and makes new. It does not deteriorate. Established 18 years. 3-ounce box paste, 10 cents. Sold by Dealers. Agents all over the world. Ask or write for free samples.

GEO. W. HOFFMAN, Expert Polish Maker.
295 East Washington Street, Indianapolis, In

ORIOLE $5 to $10 For description and cuts see **MUNSEY'S Magazine** for September.

Can be Wheeled or Carried. Write for FREE BOOKLET.

THE WITHROW MFG. CO. 103 E. 3d St., Cincinnati, O.

GO-BASKET

HOUSEWIFELY TALENT

And How It May Be Turned To Account

The best openings for woman's work nowadays lie along domestic lines, in novelties, specialties, and the woman who can lay claim to some delightful little housewifely talent has in her possession the fairy gift that, rightly used, leads to fortune.

The average woman, when she has decided that money must be made, tries, as a matter of course, to make it in the already overcrowded paths of private teaching, stenography, newspaper work or bookkeeping. Here there are thousands in the field; rates of payment are low; there is strain of body and brain, anxiety, constant work and no surety of success in the end.

And this same woman, it is more than probable, has some domestic knack or knowledge which, if rightly directed, would bring in a good income. Often it is a talent that could be pursued entirely at home, saving the nerve-racking trial of life "down town."

This was the experience of a bright young New York girl. Something like five years ago, after leaving school, she learned to make a number of delicious confections; among them crystallized violets and rose petals and mint leaves. About a year ago came financial reverses. The daughter of the house felt that she, too, must do something to help swell the family fund. Of course, she posted down town to look for a position; she invaded newspaper offices, business houses, dry goods firms, without success. There was no opening. She spent several weeks fruitlessly, and then it was that her real vocation was suggested by a chance line in the letter of a friend. "Why not try to sell those crystallized things of yours?" the correspondent wrote. "I am sure you could make heaps of money through them. They are so dreadfully dear in the shops—eighty cents and a dollar a pound—and we are all so fond of them. I could get you a number of orders, I am sure, among the girls, and then you could sell to caterers and candy shops and women's exchanges. There must be a huge profit in them, because the outlay is only for the flowers and sugar, both of which come cheap."

This paragraph came to the discouraged girl as a revelation. She realized then that she had been pursuing a will-o'-the-wisp occupation and running away from that which lay to her hand. She began at once to prepare her crystallized dainties for sale; and they sold. In time she added a delicious fruit-cake, another of her home successes, to the list and again a particularly appetizing form of pickle. Her *clientèle*, which began with a few friends and a large shop or two, has grown steadily. She has now all the orders she cares for or is able to handle.

HOME-MADE PLUM PUDDINGS.—Another novel venture, also in the domestic line, was made by a young woman living on a Pennsylvania farm. This clever girl is earning a comfortable income by her plum puddings, which she furnishes to large retail groceries. The puddings are made by a secret recipe and are put up in glasses instead of in the usual unappetizing tin. Patrons were quick to find out that desserts coming from her hands were carefully prepared, that the materials were of the best and that the fruit used was thoroughly stoned and clean. As the plum pudding trade could not be continued all year, a new industry was soon added—that of jelly making—to occupy the Summer months. Between these two industries she is able to live quietly and comfortably with time for social duties, money for pretty gowns and the pleasant assurance of a steady income for life.

MARKING LINEN.—The success of a Chicago girl is still more remarkable on account of the slight foundation from which it has been built up. She began by nothing more ambitious than marking household and personal linen.

A wealthy friend knowing of her talent for embroidery and original designs begged her to mark a set of sheets and pillow cases and offered remuneration. The offer was accepted and the work proved so thoroughly satisfying that other orders followed in rapid succession. The character of the marking depends, of course, upon the wishes of the patron. Sometimes the full name is embroidered; again, the initials only are asked for. Occasionally the crest or coat-of-arms is desired.

MONEY IN SKIRT BRAIDS.—It was just about eight years ago this Autumn that a wise woman in another Western city began the work, which she still continues, of putting on skirt braids. She found herself, on the death of her nearest relation, with a small income which barely covered the necessaries of life. Money must be had, but where? She puzzled over this question for several days, and while puzzling over it she had occasion to put a new velveteen binding on her skirt. The task was done well and quickly, in a much shorter time than the average seamstress could have accomplished it, and from this circumstance the idea arose. Most women detested the idea of changing a skirt braid, she told herself, and would give something to escape the work. A dressmaker, unless she loved one unusually well, would not work upon a garment that had been worn. Why should there not be money in this rejuvenation of skirt braids, for any one willing to undertake it? She would try.



Nothing you can give an invalid is more warmly welcomed than a steaming cup of beef-tea. The very smell of it suggests strength and vigor. The taste, if it is made from

Cudahy's Rex Brand Beef Extract

Put up in 2, 4, 8 and 16 oz. jars. Sold by grocers and druggists. Write for free illustrated booklet, "From Ranch to Table."

is a promise of speedy restoration to health.

REX EXTRACT OF BEEF is the life, strength, the concentrated essence of forty-five times its weight in beef. The flavor is unrivalled—entirely free from that "burnt" taste so repugnant to any but the strongest stomach.

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AMERICA'S BEST FAMILY DESSERT

FOUR FLAVORS

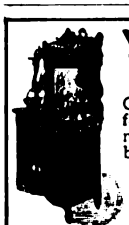


Lemon
Orange
Strawberry
Raspberry

PREPARED IN 2 MINUTES

Made from purest gelatine sweetened and flavored. No cooking. Simply add a pint of hot water in warm weather, more in cold and set to cool. 10c. per package. Sold everywhere. Ask your grocer to-day.

PREPARED BY THE GENESEE PURE FOOD CO. LE ROY, N.Y.



You Eat a Sideboard every year in PROFITS!

Order our Standard Soaps, Teas, Coffees, etc.—57 Groceries, for selves or neighbors, and *YOU get all the profits* between Factory and Family in handsome Premiums—Furniture, Silver, China, etc. (200 to choose from.) Premium and goods sent at once for you to see and try. **If all right,** you keep premium and take plenty time to dispose of goods **before sending any money.** Send for nice Book and Blanks, find out just how to do it. Address

Dept. DL, COHEN SOAP CO., BOSTON, MASS.

We will pay you well for your spare time.



Dry after 48 hours in water

LINCOLN, NEB., May, 29, 1901.

THE A. A. BOHNERT CO., Cincinnati, O.

GENTLEMEN:—To discover whether Kapok was absolutely non-absorbent, I soaked one of your pillows in water 48 hours, and found it as dry, soft and fluffy, after the test as before. I then ordered the Ezybed Kapok Mattress and it has proved to be in every way the best mattress I ever used. F. M. CROWE.

This unfair test shows that Kapok is impervious to moisture. The value of an always dry mattress is inestimable—especially to rheumatism sufferers.

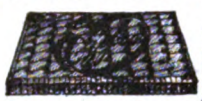
No Home is better than its Beds

A good mattress contributes more than anything else to one's physical comfort. The

Ezybed Kapok Resilient Mattress **$14** Express Prepaid

4 ft. 6 in. wide, 35 lbs. { smaller sizes for less. }

Is made of the best substance yet discovered for a comfortable, sanitary bed. "Kapok" comes from a tropical tree in snowy masses as clean as cloud fleece. More non-absorbent than cork; more elastic than hair; repels **vermin**; never "mats down," as cotton or felt does sooner or later. Combines a remarkable resilience with the softness of down. By a secret process this fibre is converted into mattresses of luxurious comfort and marked health qualities. **OUR FREE BOOKLET** tells all about the EZYBED KAPOK RESILIENT MATTRESS—why it retains its resilience indefinitely, why it costs less, and why it is better in every way than the best curled hair, cotton or felt mattress. **To prove** how much better it is, we will send you one on **30 nights trial.** If you do not find it better than any mattress you ever slept on, return it at our expense, and we will refund money.



Sold by Dealers To insure your getting OUR mattress from your dealer, we have this trade-mark sewed on one end. If your dealer hasn't them, write us.

THE A. A. BOHNERT CO., Dept. B, Cincinnati, Ohio



When you buy a watch for your son insist on having it put in a

Wadsworth Watch Case

When he is as old as you, the watch will be as good as new. Strength, rigidity and finish guaranteed for 25 years. An inferior case rarely lasts over five years. A Wadsworth Case is as good an investment as a Government Bond. Best worth and wear; superior strength and mechanical perfection; resists jar and jolt as does no other watch case. Protects the works absolutely from dust and moisture, lessens the liability to accident and adds years to their life.

Be sure that trade-mark (25 years Guarantee) is on the inside. The case will outwear its guarantee.

TRADE-MARK

Write for free booklet.

THE WADSWORTH WATCH CASE CO.
Dept. C, Dayton, Ky.

Analyze the trade-mark—the petals of flower spell the name

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Sold in stores or sent by mail, ten pictures of standard size, or four of the larger size, for twenty-five cents.

Special Offer to Readers of The Delineator: To anyone not familiar with these pictures we will send for twenty-five cents, five of our most popular subjects of standard size, with two of the larger size, and a complete catalog containing a thousand illustrations, if you will mention The Delineator.

Catalog L may be ordered separately for two 2-cent stamps.

COSMOS PICTURES COMPANY
296 BROADWAY, NEW YORK.

SATISFACTION or *YOUR MONEY BACK*



Size, each 4¾ x 2½ inches

$3.90 the pair for these famous **"BONDY" MILITARY HAIR BRUSHES**, direct from the factory, express prepaid. At retail, they would cost you from $6.00 to $7.50—**we save you one-half.** If not entirely satisfactory money refunded on request. We manufacture **Brushes and Hand Mirrors FOR PYRO-ETCHING, IN THE WHITE,** and furnish designs for patterns and initials. Your Christmas and Anniversary gifts will be doubly valued if pyro-etched by the donor—useful as well as beautiful. New Fall Catalogue of Mirrors, Brushes and Solid Ebonyware, Colonial Novelties, etc., upon request.

BONDY MFG. CO. Ltd., 87 Lyon St., Grand Rapids, Mich.

HOUSEWIFELY TALENT

(Continued)

Within a week her wealthy friends all received a little card telling of the new venture and asking for patronage. Several dressmakers in the neighborhood received little notes which said that all women seeking renovated skirt braids could receive expert service at moderate prices by applying to Miss Blank, in —— Street. A few days served to show the courageous young woman that she was to be successful in her unusual venture.

Dressmakers, delighted to escape the work of rebinding for patrons, advertised her. Women, glad to escape the tedium of rebinding, flocked to her. When it was found that each skirt, before being returned to its owner was thoroughly brushed and neatly pressed, the price asked for the work was paid with cheerfulness.

This was eight years ago. The little skirt-binder has now a substantial bank account. Her idea could be adopted by any girl without a profession who is puzzling her pretty head over means of money-making.

RETRIMMING HATS.—Then, again, in almost every city the tasteful girl is found who lives in her own home and earns a comfortable livelihood by retrimming the hats of a past season. She has an eye for style, for beauty and for becomingness. She keeps abreast of the fashions, and one good look at the hat of a previous season will tell her what is necessary to render it perfectly fashionable. It may be that the brim is too much rolled back or that the bow which last year was at the side should this year be exactly in front; or that the apple blossoms are faded and only need touching up with water colors to restore their bloom. Or the entire trimming may need to be removed, the hat brushed, the ribbon pressed and remade into bows and new flowers purchased. Whatever its needs may be, the unsatisfactory bonnet is placed in the hands of the milliner and is sent back at the end of a few days looking like a new article. The little milliner charges according to the amount of work which has been done and the time spent.

PAPER DOLLS.—While there is not sufficient money in the making of paper dolls to support a woman who has not other means of livelihood, it will be found an easy and pleasant way of earning extra money to supplement a limited income. The only requisites are some slight knowledge of outline and an elementary acquaintance with the principles of water-color painting.

A glance at the paper dolls offered for sale in the large shops and in the woman's exchanges will give a good idea of what is in demand in this line. A couple of good fashion magazines each season will suggest the new styles. The paper used for the purpose is for sale in all art stores. Not only pin-money but a good income can be gained by combining the work of paper-doll painting with other varieties of fancy-work.

DELICIOUS FUDGE.—Fudge and ome-made bonbons of many varieties nd eager purchasers among mothers of rowing families and even among grown ersons who are afraid of store-bought weets. College girls, initiated into the ıysteries of every conceivable flavor of udge during freshman days, in many ases have made it for sale after graduaion. One college graduate who began ɔy fudge for private sales has now added ɔld-fashioned soft gingerbread to her tock in trade and between the two has ll the orders she can fill.

POTATO CHIPS.—The preparation of Saratoga chips for wholesale or retail groceries has solved a question of money-making for several New York housekeepers. The outlay for this work is so slight and so little experimentation is necessary that the *métier* is an excellent one for the woman thrown suddenly upon her own resources. A basket of potatoes, a chipping machine or instrument and a good recipe equip her for the work. Samples of the chips are taken to the prominent grocers of the city in which she lives and orders are requested. If her home is in a small country town, sample boxes of the potatoes are forwarded to prominent grocery firms in New York, Philadelphia or Chicago. With each box goes a polite little note explaining about prices, reduction on large orders, etc. Orders will be small at first, but if the standard of the article continues high, the demand will increase. One large establishment will often furnish all the orders that are needed.

SALTING NUTS.—The work of clever housewives who are salting nuts for the large shops is very similar to the Saratoga potato industry and hardly more difficult. The trade usually calls for almonds and peanuts, but pecans, hazel nuts and, in fact, every variety are occasionally demanded. The nuts are shelled and blanched, delicately browned and salted just enough to give a relish. A day or two of experimenting is usually necessary to get the oven temperature at the exact point of perfection, but with the help of a note-book and a kitchen thermometer this is soon regulated. The woman with a large circle of friends and acquaintances is particularly fortunate in undertaking this work.

FAVORS FOR WEDDINGS.—Still another point for the home-loving woman who is looking for an occupation to be carried on in the comfort and quiet of her own establishment! Think about the designing of wedding cake boxes and dance favors! If you have a sense of the beautiful, a little ingenuity of idea, and some talent in outline and water color, there is money to be had in this field. Of course, the artistic sense, a skilful hand and a trained eye are necessary. But, then, many women are allowing these talents to waste while they struggle along in other and less congenial ways. The large shops, the woman's exchanges and, best of all, one's own circle of friends, are the means through which handicraft of this kind is introduced to the public.

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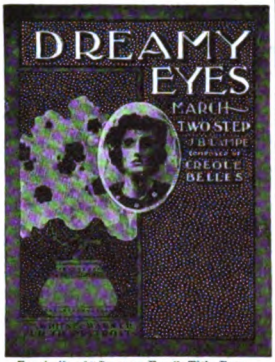
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COLLEGE NEWS

BY CAROLYN HALSTED

LABORATORY AND CLASSROOM

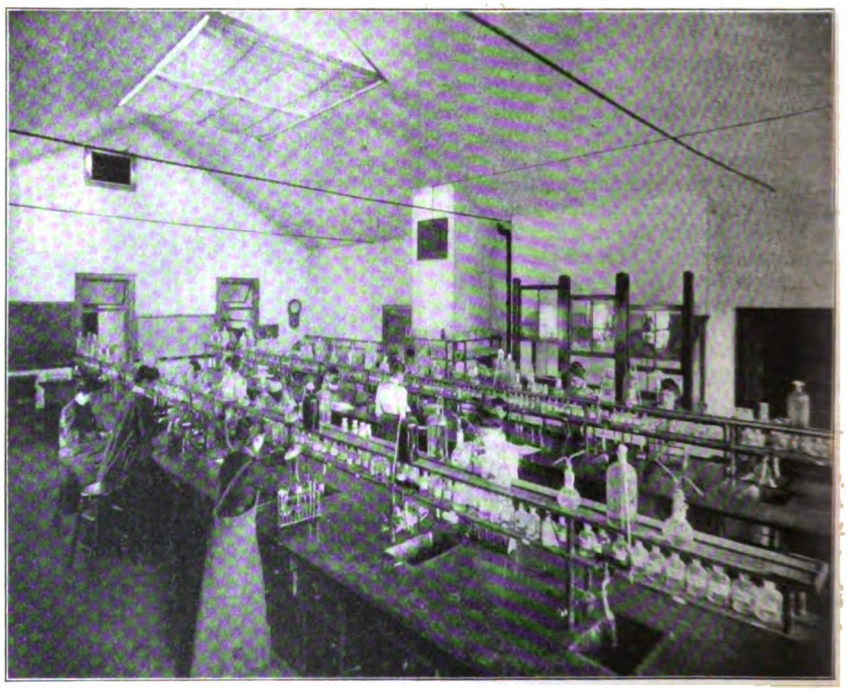
The practical part of college work has steadily deepened and broadened, until now nearly all branches of study include opportunities for original investigation and individual application of principles.

Mount Holyoke's department of botany being notably strong, with Dr. Henrietta Hooker as its genial head, the students find every encouragement to go ahead with microscope and miniature garden. Almost any hour of the day a group of students may be found in one of the botanical laboratories engrossed in their experiments, while often all the rooms are occupied. In the general course a study of Winter buds attracts attention. Great pailfuls of twigs of various sorts stand about, from which the girls help themselves. The professor draws up a set of questions, which the students answer not through books but from their own observations, reproducing the buds in different phases and stages of development in their note-books.

The advanced classes make continual use of the microscope, manufacturing their own slides. One study is of starch grains, including potato starch, oat starch, tulip, canna, wheat and others, testing them with iodine and caustic potash or alcohol, also by boiling and freezing. The opaque mount shows the specimen more clearly, and this kind of slide the girls fashion on a diminutive turn-table—a wheel attached to a little iron stand. In this way they study the inorganic crystals found in different forms, these being a product of the cell as well as the starch grain. They find the crystals in the lenna leaf, rubber plant, onion skin, basswood and other plants; and to ascertain their composition they test them with chemicals, usually drawing the results in their note-books.

Mount Holyoke takes pride in its branch of floriculture, where the girls learn all about the practical part of gardening, hot-houses and hot-beds. The students wear long aprons, the sleeves rolled up, and with knives and trowels cut, dig and transplant, each having her own garden bed in the propagating house. They include "budding" in their work—inserting buds from branches into some plant, these growing and producing more branches where the plant needed them. They graft, too, for special purposes, as the bride rose on a wild stock, because the root of the latter is stronger and the choicer rose will in this way make a more rapid growth.

Zoology has grown in popularity at all the colleges. Spring birds attract the



THE CHEMICAL LABORATORY, MOUNT HOLYOKE COLLEGE.

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girls' attention, both outdoors where their habits can be noted and in the laboratory. As a general rule, text-books are not much used, but seated at her table the youthful investigator takes a bird in her hand and beginning with the toes goes over each part, detecting the number of toes, the length of the bird, how it is marked, its colors, tail, eyes, whether the bill is a hooked beak or not, and other points, dipping into reference books for information as to doubtful details. She works, too, by pinning a bird's skin in a tin pan, the bottom covered with wax to stay the pins, from which she draws. Frogs are also taken up, and in the Autumn fish, clams and earth worms, the last often caught at night as a frolic. By dissection the anatomy of these specimens is carefully observed, the minute parts of the interior being put under the microscope.

The Woman's College of Baltimore, which President Eliot of Harvard has called the best equipped of the women's colleges, has fine apparatus and bright, roomy laboratories where every girl has her own appliances, her table and her locker. In the chemical laboratory she tests her various acids and elements, experimenting with the water, air and food entering into every-day living; blow-piping, weighing, mixing and measuring with infinite pains and always with some definite end in view. In physics, physiology, biology—in whatever line her taste may run—she finds at hand every conceivable bit of mechanism, model, chart or design with which to supplement her work. President Goucher having been a traveller in all lands from Alaska to India, rare and curious collections have been his gifts to the college, valuable to the student of history, philology or archæology, and to all of these she has free access.

To the specialist in biology the purest pleasure comes when she is successful in securing access to Wood's Hole or the Zoölogical Station at Naples. Work at these two centres differs, there being no instruction or lectures at Naples, where the naturalist must carry on her research unaided, while at Wood's Hole the finest scientists the country affords teach and lecture and associate with the youthful investigators. At Naples the student takes her place in a specially equipped laboratory known as the "woman's table," where she is supplied with an astonishing amount of material in addition to apparatus, aquarium and running water, and soon becomes familiar with a host of marine forms and animals. By way of diversion the students join forces and go on excursions together, hiring a yacht or small boat to sail about the Bay of Naples or out to sea, combining business with pleasure, observing the marine flora and fauna. Students of all nationalities are there and enjoy their work and outings together, though often they can exchange very few amenities in conversation.

At Wood's Hole the "bug-hunters," as the natives dub the investigators, come to study Nature, and if they come on scholarships from their colleges they have

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CHAP. II.

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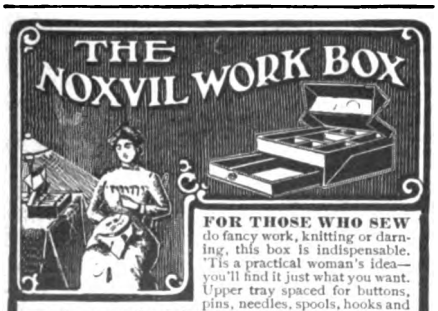
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COLLEGE NEWS

(Continued)

at their command private tables or private rooms where they can pursue their own specialties. The region abounds in material, and the United States Fish Commission encourages borrowing from its resources. Groups of young men and women are constantly on the beach, with scoop nets, pails and shovels, the girls in short skirts, the men bare legged or rubber booted. In the evening come lectures, and Saturday is excursion day, when the whole colony goes to Penikese Island, the home of Professor Agassiz's first marine biological laboratory.

The student of to-day has learned the art of studying, can concentrate her mind on her task and master it in the shortest possible space of time. The regular routine of the classroom is occasionally varied by introducing something out of the common as at Smith when the juniors in Latin read in class the Latin plays, *Adelphœ*, by Terence, and *Trinummus*, by Plautus, interpreting them before a number of invited guests interested in the language. The taking of notes at lectures is reduced to an art by the alert listeners, and an impecunious student often replenishes her purse by loaning her completed note-book to classmates who have been ill or absent during part of the term.

Carrying out the idea that Salem College is to be a home as well as an institution for the acquisition of knowledge, the collegians take advantage of the classes instituted in those branches which a careful mother would teach her daughter during the four years of college residence had they been passed at home, such as darning, mending, dressmaking and cooking. The "graduating dinner" given by members of the culinary department always proves a delightful affair as well as a test of prowess, all the eight courses being prepared by the chosen *chefs*, and the dainty souvenirs besides. Hurriedly changing their walking frocks, the girlish cooks preside at the tables as hostesses, the dinner being served by other members of the class.

A novel and interesting example of laboratory practice along domestic science lines is the experimental housekeeping at Lasell, that pioneer in the field of home-making. In a separate building, known as Experiment Hall, the girls train in all that pertains to running a house, assuming different rôles. The housekeeper *pro tem.* does the marketing and arranges the menus, acting also as hostess to welcome the daily invited guest. Next she assumes the duties of waitress, drilling in the art of setting the table and serving, caring for the dining-room, china closet and silver. As dish-washer she collects and prepares the dishes for washing, takes a daily lesson in cleansing them and learns how to care for the towels. Throughout her course special attention is given to order, system, neatness, economy and daintiness, with constant aim to inspire respect for all work, however menial; to strive to put her best



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"CRESCO"

A Corset that Cannot Break at the Waist Line



Disconnected in front, with Elastic Gore at Sides

When the **Cresco** is not kept by dealers it will be sent, postpaid, for

$1.00

Drab or White or Black, Long, Short or Medium Length. Size 30 and under.

"Cresco"

THE MICHIGAN CORSET CO.
Jackson, Mich.

LADIES! PEET'S Patent Invisible Eyes

take the place of silk loops, and make a flat seam. The Triangular ends keep the stitches firm, and the Eye from turning over. Ideal for Plackets.



IT'S IN THE TRIANGLE

2 doz. Eyes 5c; with Spring Hooks 10c. Black or White. Sizes No. 1, 2, 3 and 4. For sale at all stores, or by mail. Beware of imitations, and see that our trade mark, "It's in the Triangle," is on every package.

PEET BROS., Philadelphia.

Art Leather Work



To introduce our unique novelties in leather, we will send to any address a natural, Tan, grained leather 5-inch Wallet, or card case, with your monogram burnt on, for 50c. postpaid. Everything in leather. *Send for catalogue.*

COLLEGE NEWS

(Concluded)

efforts in the running of the house. She must keep her household accounts, too, and study the principles of making a true home, this practice work being supplemented with two courses of lectures on "Science Applied to Housekeeping." The grand dinner at the close of the season prepared by the members of the class, is always an occasion for pride and jollification.

Co-education at the big universities holds out great inducements to the woman student in the splendid opportunities for work and the liberal, cosmopolitan atmosphere. Usually she has for neighbor in laboratory and lecture room a young man instead of a maid, but she is always treated with courtesy and soon grows accustomed to the situation. At Cornell the Journal Clubs connected with both botany and zoölogy aid agreeably the more strenuous work, the latest scientific theories and practice being read and discussed at the weekly reunion reviews. Architecture also proves an interesting course at Cornell, and the girls find themselves in the midst of the "jays"—the jolliest crowd of men in the university, whose pranks and droll demeanor are much on a par with the doings of the Beaux Arts students of Paris. Each has her own easel at which she works out her drawing and designing. The various problems in architecture are usually done in water-colors, though pastel is another medium. These demand original ideas, for instance, a freshman problem called for a boat landing in a park, certain dimensions being given and the scale in which the drawing must be done. She must spend time in the draughting room and the free-hand room and take her examination in perspective. The Cornell "cram week" just precedes "block week," given over to examinations, two momentous periods to the undergrad.

The Sage Library, a beautiful building with tall clock tower and musical chimes, forms an important centre at Cornell, where collections of volumes on all specialties, including the noted White Historical Library, attract the student. The spacious reading-room is always lined with busy men and girls studying, writing or copying from reference books, as is also the adjoining periodical room with its magazines and weeklies. Here, too, now and again, in some shadowy alcove, one runs across the lively "co-ed" enjoying the society of some favored colleague or young instructor.

At the University of Wisconsin, typical of the middle West, the library facilities are exceptionally good, with the university library and the State Historical Library housed together in a new $600,000 building on the lower campus. With its vast collection of manuscripts relating to the trade and history of the West, and files of valuable newspapers, it is small wonder that original work along these lines is encouraged, particularly from seniors and graduate students.

Save Half Your Shoe Money

If you pay $5 a pair for made-to-order shoes, you lose $2.50; if you pay $3.50 for good, stylish ready-made shoes, you lose $1.00 on every pair. This is the verdict of women who wear **Radcliffe Shoes** and find them to equal in fit, finish and wear, any shoe in either of the above classes.



Radcliffe SHOES FOR WOMEN $2.50

Ask your dealer to show you the line of Radcliffe shoes for fall and winter. If he should not have them send us his name and we will tell you where to get them and send you, **free**, a book of Radcliffe styles.

For preserving and renewing shoes use only **Radcliffe Shoe Dressing.**

THE RADCLIFFE SHOE CO.
Dept. 2, Boston, Mass.

The ROSALIND Shirt Waist Adjuster

Keeps shirt waist down, the skirt up and belt in place giving any waist line desired, without a pin.

The Dressmakers' Ideal

Fashionable women say they cannot dress without it. Send for sample like cut, to be worn with ribbon belt, price 50c. or plain adjuster, to be worn with all kinds of buckles and leather belt, 25c. postpaid. The most successful agents' article on the market.



THE ROSALIND CO.
Prudential Bldg., Buffalo, N. Y.

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DRAUGHON'S BUSINESS COL'GE, Nashville, Tenn.

La Force

THE GUARANTEED PERFECT GLOVE AT **$1.50**

Superior in cut, style, quality and general utility. Of soft, fine, French kid, made with gussets so as to fit the hand with anatomical exactness. Perfectly sewn, they should not rip or tear. Slit is under-faced with kid. Clasp-mountings in **Gold** and **Enamel** are distinctive and fine. Every variety of color and tint. Good enough and handsome enough to wear on any occasion. We know of no better glove at the price than the La Force.



The Clasp

Guarantee of Simmons' Gloves

We Guarantee that this pair of gloves is honestly made of good materials, and with fair treatment will give faithful wear.

We Guarantee that if the wearer has the right size, these gloves can give absolute satisfaction.

We Guarantee that if fitted too small, they will give scarcely any wear, as an over-strained glove is sure to fail speedily.

We Guarantee that if any lady tries to put them on in a hurry and without care she will ruin them the first time trying.

We Guarantee that if she strokes the fingers on first, the thumb will not feel slighted, and that a good clean fit will ensue.

We Guarantee that if any lady returns a bad pair it will be, when found bad, exchanged.

We Guarantee that if any person tries to return any pair ruined by negligence or carelessness, or by driving in the rain, or by perspiration, the glove will tell its own story and will not be taken back.

Ask your dealer for them, if he does not sell them send us his name and we will refer you to our agent in your vicinity.

Our booklet, "**Glove Life,**" free for the asking.

FRANCIS T. SIMMONS & CO., Importers
229 Franklin Street, Chicago



Dip Front Waist Holder and Skirt Supporter



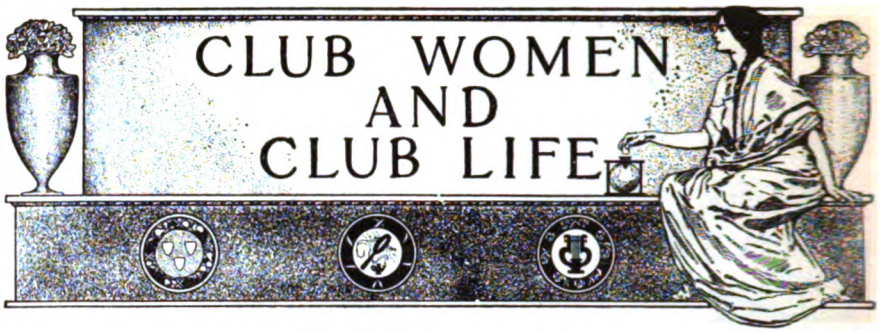
The Dip Front effect is obtained without special preparation, on any skirt or waist. Combines perfect skirt supporter at back with attachment giving Dip effect at front, as shown in above figure. Belt adjustable to any waist size, reversible, giving long or short Dip and can be worn with or without corset. Mailed prepaid for 25c (stamps will do). Agents wanted.
DIP FRONT WAIST HOLDER CO., 72 Monroe Street, Chicago, Ill.

Do You STAMMER



Our 200-page book "The Origin and Treatment of Stammering," with full particulars regarding treatment, sent Free to any address. Enclose 6c to pay postage. Address
Lewis School, 157 Adelaide St., Detroit, Mich.

Geo. Andrew Lewis



BY HELEN M. WINSLOW

No more aristocratic body of women exists to-day than the Society of Colonial Dames. The regular meetings of this association are held every two years at Washington, D. C. At these conventions the delegates are the national officers, and a representation not exceeding five delegates from each Colonial State Society and the District of Columbia, while each associate society in a non-Colonial State sends one delegate to the Biennial Council, with the right to vote on all questions but changes in the constitution. The expenses of these meetings are met by the National Society, and it is empowered to assess each State Society to raise the required funds.

The object of this association (in its constitution, as amended in 1898) is:

"To collect and preserve manuscript, traditions, relics and mementoes of by-gone days; to preserve and restore buildings connected with the early history of our country; to diffuse healthful and intelligent information concerning the past; to create a proper interest in our colonial history; to stimulate a spirit of true patriotism and a genuine love of country, and to impress upon the young the sacred obligation of honoring the memory of those heroic ancestors whose abilty, valor, suffering and achievements are beyond all praise."



MRS. MABEL LOOMIS TODD.

Women who are eligible are those "who are descended in their own right from some ancestor of worthy life, who came to reside in an American Colony prior to 1750, which ancestor or some one of his descendants being a lineal ascendant of the applicant," shall have rendered efficient service to his country during the Colonial period either in the founding of a commonwealth or of an institution which has survived and developed into importance, or who shall have held an important position in a Colonial government, or who, by distinguished service, shall have contributed to the founding of this great and powerful nation. All services which contribute a claim to membership must have been rendered before July 5th, 1776, "but this date shall be held to include all signers of the Declaration of Independence."

A candidate for admission into the Society of the Colonial Dames must be invited and proposed by one Dame and seconded by another. The members of the Board of Managers appointed by the President shall report in writing to the President on the eligibility of the candidate. If this report is unanimous the name is presented to the Board of Managers, which varies in State Societies from twelve upward. Two black-balls reject a candidate. In the non-Colonial States membership is decided upon by the State from which the applicant claims the right of ancestry. Each State Society may judge of the qualifications of its own members, and each State Society adopts its own seal.

The national badge of the Society of Colonial Dames consists of a round disk with a centre of light-blue enamel and the figure of a Colonial Dame in gold modelled in relief on the same. On the blue enamel is the name of the Society. The motto on the reverse of the badge

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is: "*Virtutes Majorum Filiæ Conservant.*" The badge is suspended by a blue and buff ribbon from a gold bar bearing the name of the State. It is worn on the left breast by members, while national officers wear it suspended from a ribbon around the neck.

There is in New York a club with an Indian-sounding name, which translated means simply, "All Sorts and Conditions of Girls," and the association was formed five or six years ago on an altruistic basis that has never been lost sight of. The yearly ball by which the club name "Asacog" has been kept before the public is the only occasion on which it seeks fame. And the desire is only that the tickets may be disposed of to better advantage, for the chief object of the affair is the raising of funds for the prosecution of the Settlement work of the year, the only other available source being the dues of the members, active, associate and sustaining. Yet this ball has labelled the club to many as a "society affair" only. It is true that its members all belong to the best families in Brooklyn and are young women whose names will always be found in accounts of fashionable life. In this club, however, they are moving along the line of modern thought in Settlement work and were among the pioneers in the field in Brooklyn.

The Asacog Club has a resident in charge of its clubhouse, a free kindergarten, a luncheon club for factory girls, a chair-caning club for boys, a free library, Penny Provident Fund, boys' club (the Stars and Stripes), little girls' club (Sunshine Club), mothers' club, sewing classes for the children and mothers, gymnasium classes for boys and girls, held at the Newsboys' Home, No. 61 Poplar Street; kitchen garden classes, a cooking class and several other minor departments. There are sixty active members, each of whom is on a committee. Associate members have all the rights of the active members except that of voting. The dues for both classes are $3. Sustaining members contribute $5 annually. Miss Ethel E. Valentine is president.

The Twentieth Century Club of Duluth, Minnesota, is practically a city federation, which centralizes the activities of all the woman's organizations of the city. It owes its existence largely to the unselfish zeal of Miss Mary B. Statham, who spent a Winter in Washington, and made a study at that time of clubs in general and of the workings in particular of the Washington "Wimodaughsis." The excellent work accomplished by that society inspired her to carry home if possible, some of its leaven to Duluth. The club was organized on the 8th of September, 1898, with eight departments and an auxiliary, and it counts several hundred members.

It admits all clubs of Duluth that have a membership of thirty or under, these clubs to enter as units but individuals to have full power to vote. The clubs thus entering form sections in the different departments, and their club life is in

TO THE WOMEN OF AMERICA!

The Makers of "Queen Quality" Shoes offer to women One Hundred Prizes, aggregating

$5,000 in Gold

There has recently been announced in the magazines an offer of a series of cash prizes for the purpose of showing the "Dorothy Dodd" Shoe to be superior to all others. Inasmuch as we feel confident that the women who wear "Queen Quality" can show better reasons for the superiority of the "Queen Quality" Shoe than can be given for any other shoe on earth, we have decided to afford them an even greater opportunity. Therefore we offer Five Thousand Dollars in prizes to the *one hundred* women who give the best reasons why the "Queen Quality" Shoe is superior to *all* others in the following respects:

***1st*—"'That Comfortable Feeling' of a Queen Quality" Shoe** (showing where and how they fit better than any other shoe, which is the cause of "that Comfortable Feeling.")

***2d*—The "Satisfying Qualities" of a "Queen Quality" Shoe** (showing why women who have once tried "Queen Quality" always wear them afterwards.)

***3d*—The Exclusive "Style and Individuality" of a "Queen Quality" Shoe** (showing why "Queen Quality" is the recognized leader of shoe fashions.)

We wish to make it clear that no special literary ability is required to enter this contest. The prizes will *not* be awarded according to the merits of the articles from a literary standpoint, but according to the commonsense and logic and value of the reasons given.

CONDITIONS FOR COMPETING

In order to compete it will be necessary to write your article on a blank furnished by the dealer. One blank will be given with every purchase of a pair of "Queen Quality" Shoes. This is to insure that every article submitted is based upon actual experience. Prizes are as follows:

First Prize, One Thousand Dollars

2d Prize,	$500	6th to 10th (5 Prizes), each	$100	41st to 50th (10 Prizes), each	$20
3d Prize,	400	11th to 20th (10 Prizes), "	75	51st to 60th (10 Prizes), "	15
4th Prize,	300	21st to 30th (10 Prizes), "	50	61st to 70th (10 Prizes), "	10
5th Prize,	200	31st to 40th (10 Prizes), "	25	71st to 100th (30 Prizes), "	5

Your article must not contain over 200 words. You may write on one or more of the points of superiority. Simply state your own ideas of what are the best reasons. Your experience may induce others to buy. Contest open from October 1st to December 25th, 1902. All articles must be received by January 1st, 1903. Articles will be judged and prizes awarded by a committee of prominent publishers January 1st, 1903, and the names of the winners published in the March magazines. Address all answers to "Queen Quality" Prize Competition, care THOMAS G. PLANT CO., Manufacturers, Boston, Mass.

Boots $3.00 *Queen Quality* **Oxfords $2.50**

THE FAMOUS SHOE FOR WOMEN

What the name *Worth* means to a lady's costume, just that thing "Queen Quality" means to a woman's shoe. It designates the highest attainment to date. This famous shoe sets the shoe fashions and makes the styles for other shoes. It stands pre-eminent as the leading American shoe for women. It fits the foot as a glove fits the hand.



Let Us Explain this "Fit"

There are certain parts of the foot that need to be left free to work. The ball or the forepart and the toes must have free play for the expansion and natural workings of the muscles and joints. Other parts of the foot must be held, supported, grasped by the shoe. The waist of the foot, that part between the ball and the instep, must be held as if it were grasped by a soft but firm hand.

The "Queen Quality" Shoe does all these things. It fits the foot snugly yet without pressure. It gives the ball and toes room for free play and natural action, and at the same time holds the heel and instep so as to prevent the chafing and slipping of the heel and the crowding of the toes so common with other shoes, which are the causes of so many large and inflamed joints, and other foot deformities.

P. S.—Fast Color Eyelets used exclusively in all "Queen Quality" Lace and Oxford Shoes.

Once wear a pair of "Queen Quality" Shoes, properly fitted, and you will never wear any others. They are always stylish and you will be delighted with the new beauty of your foot.

"Queen Quality" Shoes are sold by only one dealer in each town. When purchasing, ask the dealer for a "Queen Quality" competition blank. You may win the $1,000 prize offered above.

THOMAS G. PLANT CO., Manufacturers, BOSTON, MASS.

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$25.00 will be paid



any one suggesting the best new game for children like the Black Cat games that we offer free for 6 tags off any size or style of Black Cat Garters for men, women or children. Full particulars free.

Women's Snap-On, fancy frills - 25c.
Men's Silkene Garters - - - 25c.
Side Elastics for Women and Children - - - - - - 15c.
Illustrated Catalogue free.



Thousands of people write that

Black Cat Garters

last longer than other garters because made of the finest new elastic and fasten with the

Expanding Loop

which is superior to any fastener ever invented. The secret of its success is that it expands with thick stockings and contracts with thin. It is the only fastener that gives enough under unusual strain to prevent tearing the stocking.



The Snap-On Corset Hose Supporter

for women—beautifully made of the best ornamentally frilled elastic—fastens to the bottom corset clasp, gives the desired stylish figure, and is the only one that cannot become unfastened by accident.

If your dealer doesn't keep them don't take any of the old styles he keeps, but send your order to us and get the book of games free if ordered during September. We guarantee satisfaction.

BLACK CAT GARTER COMPANY
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Bishop Furniture Co.



One of 40 styles to tone your Dining Room.

Ship anywhere on approval, prepay freight (as stated) and offer you high grade, fashionable furniture *saving you ⅓.*

No. 22 BUFFET
Made of select figured Quarter-sawed Oak, Golden finish and hand polished. Size of top, 47x23 inches, French Beveled Plate Mirror, 32x12 inches. It has French Legs and the entire front is a combination of graceful curves. The top right-hand drawer is velvet lined for silverware. Hand cut carvings, cast brass handles.
OUR PRICE, **$27.50**
Retail value $38 to $40.

No. 1104 Dining Table
Selected Oak, hand polished. Seats ten persons when extended, four when closed. Has hand carved base and perfect casters. It's well worth $22.50.



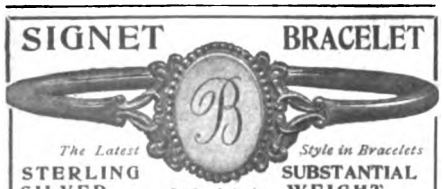
One of 35 styles.

Our price, direct on approval, freight paid, as stated, is . . . **$14.50**
You save $8.00. Any furniture will furnish your home—BISHOP furniture will adorn it, besides you save one-third.

Our Big Catalog is free—It shows 600 pieces of high-grade fashionable furniture on which we prepay freight to all points east of the Mississippi river, and north of Tenn., allowing freight that far toward points beyond.

BISHOP FURNITURE CO., Grand Rapids, Mich.
Nos. 26-38 IONIA STREET.

SIGNET BRACELET



The Latest Style in Bracelets

STERLING SILVER — SUBSTANTIAL WEIGHT

Cut five-sixths size

By mail, 50c. in coin or stamps. One initial free.
FINE CATALOGUE FREE.
THE WARREN MANSFIELD CO., Jewelers and Silversmiths
Established 1867. 243 Middle St., Portland, Maine

On page 679 of this number of THE DELINEATOR you will find the third series of QUESTIONS for our FIVE HUNDRED DOLLAR Prize Offer. You are invited to read it and learn how you may earn some of the Prize money.

CLUB WOMEN AND CLUB LIFE

(Continued)

no way changed by joining the new club. Clubs under thirty in membership enter on the payment of three dollars, one dollar being exacted for each additional ten members. In addition to this club union the Twentieth Century Club also invites other organizations of women of the community to coöperate with it in the work in which it is interested.

Village improvement work is a favorite field of club work and a good example comes from Warsaw, N. Y., where a club, which has done fine things is the outgrowth of a missionary society, founded in 1878, which was comparatively restricted in its scope. Several years ago it reorganized in order to enlarge its sphere of usefulness. Now it owns a home of its own, where it conducts a girls' industrial school and a manual training for boys. In the former the girls begin with the simplest branches of sewing and are promoted as they improve until they can make gowns. They then leave, able to make their own living. The mothers of the girls attending the school meet regularly, under the auspices of the society, and listen to practical talks on health and hygiene.

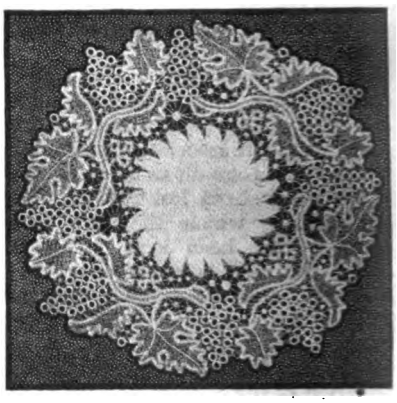
In addition to these things, the society does much in a charitable way. Poor women needing surgical attention are sent to the hospital, the society bearing all expense. In the meantime, if the patient has children, they are taken care of physically, intellectually and morally. When the patient is finally discharged cured, work is found or temporarily provided. Homes are found for homeless children, and erring or incorrigible girls are sent where they have an opportunity to reform. From time to time the society holds sales of second-hand clothing which are eagerly patronized by the poor, and still they are seeking new fields. Who shall say what the active working club may not accomplish?

One of the best speakers on village improvement in this country is Mrs. Mabel Loomis Todd, of Amherst, Mass. In many ways Mrs. Todd is a remarkable woman. She is the wife of Professor Todd, of Amherst College, whose reputation as an astronomer is international, and the daughter of Professor Loomis of the Observatory in Washington, D. C. Having grown up in such close touch with the stars—almost in an observatory—she is herself an astronomer of no mean acquirements; indeed, Professor Todd has been heard to say she was one of his best helpers; and her familiar talks on astronomy have been the means of instructing and entertaining hundreds of audiences throughout the East and Middle West.

Mrs. Todd has accompanied her distinguished husband to Japan, Ceylon, Algiers, Sinkep (on the island of Sumatra) and other out-of-the-way places, where he has been sent by the United States Government to observe the eclipses during the past few years; and from material gathered in these far-off lands she has

For Twenty-five Cents

WE WILL SEND



A Cambric Pattern of this twenty-eight inch Battenberg Lace Grape Centerpiece (will send Braid, Thread and Rings for working for $1.50).

Illustrated Directions for making Battenberg and Point Lace and Silk Embroidery also.

A Copy of the Modern Priscilla, an illustrated monthly.

It is authority for all kinds of Art Needlework, Silk and Lace Embroidery, China, Oil and Water Color Painting, House Furnishing, Decoration, Entertainment, and other Home and Household matters.

Subscription Price, 50 cents. If you subscribe now for the year 1903, you will receive **FREE** the October, November and December numbers of 1902.

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The Autumn Edition of the Metropolitan Catalogue is

NOW READY

It contains 4,677 illustrations and views of modern garments. These show everything up to date in styles for ladies, misses, boys, infants and men. It is a volume of great value to every woman who wishes to get a thorough idea of present dress styles.

For sale by Butterick agents at 10 cents over the counter, or by mail for 20 cents.

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The Soft RUBBER HAIR CURLER and WAVER



Avoids heating the Hair—Can be Slept in with Comfort—Does not Break the Hair or Hurt the Head—Quickly Adjusted. Hundreds of Testimonials from Present Users.

No Wire or Hard Metallic Substance to Hurt or Rust.

A GREAT BOON for CHILDREN

A complete set of 6 curlers or 4 wavers (black, auburn or gray), 25 cents. From dealers or mailed on receipt of price. Agents wanted.

MERKHAM TRADING CO., Dept. F, 170 Fifth Avenue, N. Y.

WEAK ANKLES



Nathan's Ventilating Corset Ankle Supports (patent pending), for weak, sprained or wrenched ankles, CHILDREN LEARNING TO WALK. They are INVISIBLE and can be worn with LOW SHOES. Recommended by physicians. Sent postpaid on receipt of price. Men's, $1.00 pair; ladies', 75 cents pair; boys', 75 cents pair; misses', 60 cents pair; children's, 50 cents pair. State size of shoe and ankle measure.

B. NATHAN, Dept. G., 82 Duane Street, N. Y.

PING PONG



Brooch or Hat Pin

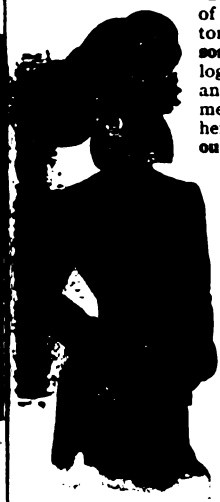
STERLING SILVER

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of more than pleased customers—**season after season**—wait for our catalogue, send us their orders and recommend our garments to their friends—herein lies the **secret of our success.**

Express Prepaid

when the full amount accompanies the order. This beautiful Coat, made from finest Kersey, guaranteed Satin lining, perfect fitting, man-tailored, matchless value . . . **$9.95**

Colors: Black, Castor and Tan.

NOTE: If not more than pleased, return at our expense and we will promptly refund your money.

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SEND FOR IT—IT IS FREE

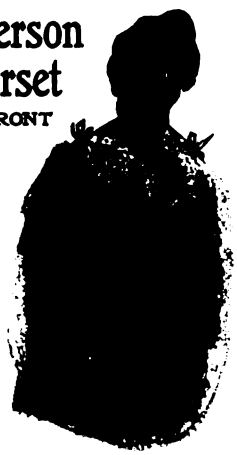
AMERICAN CLOAK & FUR COMPANY

174-176 State Street, Chicago

CATERERS TO HER MAJESTY, THE AMERICAN WOMAN

The Henderson Gibson Corset

STRAIGHT FRONT



STYLE 777

Correct Shape for the Gibson Pose and suitable for a variety of figures.

White and Drab
Sizes—18 to 30

Price, $1.50

At your Dealers or Express Prepaid.

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Sent postpaid on

APPROVAL

Extra Short Stem Switches, absolutely perfect, made of finest quality

HUMAN HAIR

to match any ordinary shade.

NOTE HOW REASONABLE

2 oz.,	22 in.,	$1.25	3 oz., 24 in., $2.25
2½ "	22 "	1.50	3½ " 28 " 4.00

Send us a sample of your hair (cut near the roots) and state size. If you are not **delighted** with our goods, we **will send postage for return.** If you are, **then** send us the price. Gray, Drab, Blond, and Auburn are little more expensive. Send for an estimate. Extra shades are our specialty. **Paris Special Pompadour,** always fluffy and ready to wear, **$2.50.** Write for our catalogue, beautifully illustrating all the latest designs of headdress. It is free.

PARIS FASHION COMPANY

Dept. 210. 195 State St., Chicago

CLUB WOMEN AND CLUB LIFE

(Concluded)

constructed a long list of wonderfully interesting talks, illustrated freely with lantern slides, so that it is no wonder that she stands at the head of women lecturers to-day. At the Los Angeles Biennial last May she was one of the speakers at the Literature session, which was pronounced by the newspapers the best of the week, and with her subject "Letter-writing as a Lost Art," she won thousands of hearts and charmed every ear. Eloquence, fluency of speech, personal beauty and magnetism, combined with the fact that she has something fresh and new to say, have made Mrs. Todd a notable figure in the annals of the modern woman.

And while she has so many public duties, it should be added that Mrs. Todd is a "home woman" as well. In addition to being a fine housekeeper, she is an artist, and "Observatory House," at Amherst, is beautifully decorated, as to panels and ceilings, by her brush, as well as being filled from top to bottom with quaint and rare souvenirs of travel in seldom explored regions.

Mrs. Todd is a good club woman herself and has held many important positions. She is regent of the Mary Mattoon Chapter, D. A. R., and has been vice-president of the Amherst Woman's Club; and she has been three years a director of the Massachusetts State Federation.

STUDY OUTLINE.

In response to several requests we give the following outline for club study on Italy:

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GIRLS' INTERESTS & OCCUPATIONS

BY PRISCILLA WAKEFIELD

"WHAT IS the secret of being charming?" a girl asked recently. It is not easy to define charm, nor is it easy to give directions for acquiring such a quality. It may be a gift, like beauty. It may be in a sunny temperament, a sweet and cheerful disposition. It is certain that it may be cultivated in true politeness, a wish to please, an absence of selfishness, a freedom from self-consciousness, an unwillingness to hurt another person by word or action. If you are in search of this quality of charm, you are already on the road toward finding it. At the start you must realize that it must not be sought for your own gratification or by way of winning power, or you will soon discover that it will prove elusive.

If you would be charming you must take the trouble to be thoughtful of others. You will be considerate of older persons, greet them as cordially as friends of your own age, take the time to talk to them, listen when they are talking. You will not be so absorbed in your own interests that you cannot enter into the interests of others. You will look people in the face when you are talking and give your attention to what they are saying. You will not interrupt others or contradict them or show impatience for your chance to talk, and will not try to monopolize the conversation. You will not be effusively gracious to someone because you wish to gain an invitation or something of that sort, while you are coldly indifferent to another who may not be of so much importance in the world or among your set of friends. Sincerity is one of the essential parts of charm. A lack of it is very quickly detected.

Perhaps I can show you how charm can be gained by pointing out other things to be avoided. You would not call a girl charming who is loud in talk, or aggressive in manner, who discusses people or private affairs in a loud voice in public, who pushes rudely past others, who seems to fancy that by asserting her own independence she is maintaining her rightful place in the world. Contrast with her the girl with gentle, sweet manners and voice, who talks quietly, who offers graceful little kindnesses, who sacrifices her own comfort and ease rather than inconvenience anyone.

A girl may not be a beauty, or a brilliant talker, or wonderfully clever, yet she may be so charming that it is a delight to be with her and to count her among our friends. She is winsome, sweet-tempered, full of tactful, considerate ways, genuinely kind and sympathetic, and she has that wholesome sense of humor which helps to smooth away so many of the rough places of life. It is well to love wholesome fun and laughter and to cultivate the power of seeing the humorous side.

One thing to avoid, if you would be charming, is the tendency to talk about grievances. A girl who fancies herself a martyr and who claims that no one understands her or her moods is not on the road toward the possession of charm. A girl who is morbid, self-centred, egotistical, cannot be charming, and she needs to make every effort to overcome these characteristics, or she will become tiresome to her friends and the prey of discontentment.

Try to live in the "sunshine of cheerfulness and the breeze of larger interests," if you would be charming. Say pleasant things. Praise others when you can do so with sincerity. Praise is an encouragement. Be courteous, really polite. When I tell you to cultivate charity I mean that kindly disposition which looks for and believes in the best in others, which is generous in pardoning mistakes, which defends the absent, and does not repeat idle gossip.

I will add a last word about the importance of being careful in speech, if you would cultivate charm and refinement. Always think before you speak: thus only can you acquire the habit of speaking to the purpose. Good talkers are generally deliberate talkers. Avoid slang, use correct expressions, and determine to have a well-modulated voice in speaking.

THE HAIR NEEDS CONSTANT ATTENTION if it is to retain its beauty and lustre. If you are not so fortunate as to possess luxuriant, soft, glossy tresses, you can do much to improve the condition of the hair and scalp by careful washing, airing, brushing, combing and massage and by keeping your brushes and combs clean and free from dust.

Once in four weeks the hair should be washed. More frequent washing is injurious. Avoid the use of ammonia or soda, as these dry the hair and destroy the color. When preparing to wash the hair take it down, shake it well and allow the air to circulate through it. Part it down the centre of the head from front to back. Brush out with a soft brush any dust or dandruff. Separate the hair in strands and comb each strand, holding the comb lightly between the thumb and first two fingers, removing the tangles without pulling the hair. Thick, heavy hair may be braided loosely in two strands before washing, to prevent tangling. A good shampoo and one easily made is

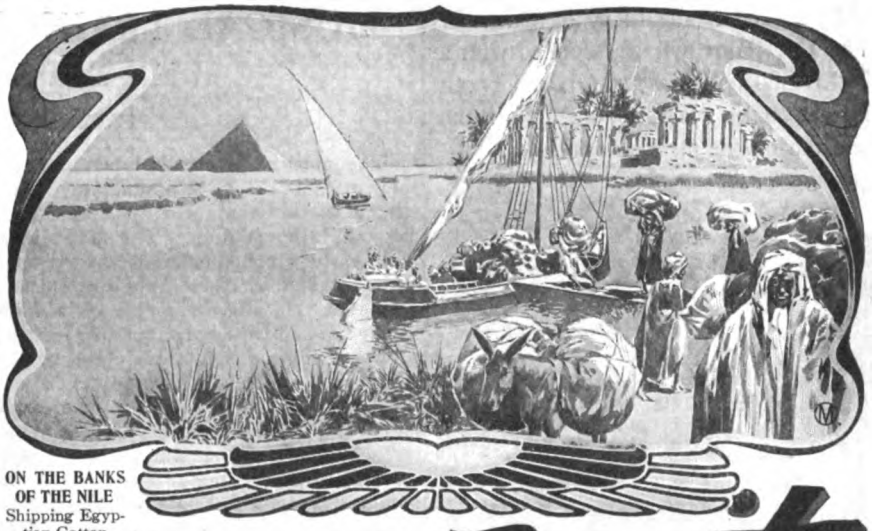
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of olive oil soap, scraped and put in a bottle with the beaten white of an egg, a pinch of borax and a pint of hot water, shaken until dissolved. Another mixture is the beaten yolk of an egg and an ounce of spirits of rosemary. Water for washing the hair should be tepid. Rinse repeatedly in warm water to remove all traces of soap, etc. The final rinsing must be with cold water. A towel of soft, fine linen is best for drying the hair. Lift the hair in strands, fan it and shake it gently. This makes it fluffy. If possible, dry it in the sun. The hair needs fresh air and sunlight as a tonic. Massage is excellent for the scalp. Run the fingers through the hair, place the thumb and the tips of the fingers firmly on the scalp and move the scalp on the head, working the fingers gradually over the entire head, from temples and crown to base. This friction stimulates the blood vessels of the scalp and promotes the growth of the hair. If the hair is inclined to be too dry, a little almond oil may be rubbed into the scalp. After a shampoo the hair must be thoroughly dried before being put up.

Brushes with rather soft, long bristles, not too closely set, are best. Combs should be coarse and of tortoise-shell, rubber or horn. Never use a comb with rough, uneven or broken teeth. Absolute cleanliness of brushes and combs is essential. It is useless to wash the hair and then brush it with dusty brushes. It is well to have several good brushes, and use them alternately each week. Brushes should be washed once a week; use a tablespoonful of ammonia to a basin of warm water, dipping the brushes in flat and quickly, and after washing plunge them in cold water. Set them on edge to dry in the air. Brushes with ivory, silver or tortoise-shell mountings are not to be treated to this frequent washing. Plain brushes with wooden backs are best for every-day, practical use.

Before retiring at night the hair should be shaken out loosely, brushed, combed, and then the scalp massaged for ten minutes. There is an art in brushing the hair. Some people speak of a "vigorous" brushing, as if strength were required in the process. The approved method is a firm, yet gentle, brushing from the roots to the ends of the hair with one stroke. Rubbing with a soft, silk handkerchief is one way of stimulating the scalp and imparting a sheen to the hair. Take strands of hair between the palms of the hands, which are enveloped in silk, and rub and stroke the hair the entire length.

A Revived Fancy is in Having one's photograph taken in a low-necked gown and a large "picture" hat. The effect is attractive and picturesque, but I cannot advise it as a desirable fashion. The idea is copied from old portraits by Gainsborough and has originated among a few women who are fond of novelty. Large black hats with waving plumes, or adorned with wreaths of flowers seem inharmonious when worn with evening gowns, but artists approve of this combination in portraiture.



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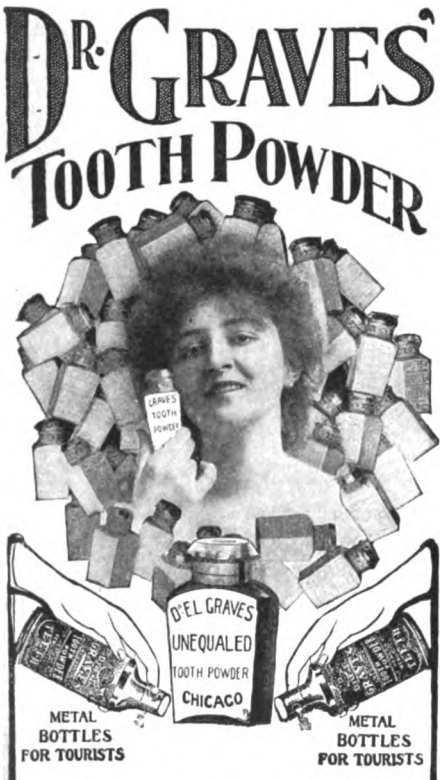
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MUSICAL TRAINING FOR THE YOUNG

BY R. G. ROSENBERG.—IN TWO PAPERS

PAPER FIRST.—THE PIANO

The musical faculty is inherent in all human kind. This is abundantly illustrated in the conduct of primitive peoples and of children. The latter at a very early age instinctively turn to song as an outlet for their bubbling spirits; and that this gift is capable of a high degree of cultivation by suitable instruction and environment is evidenced by the ease with which the average child acquires proficiency in and love for musical studies. While, however, the elemental faculty is a gift of Nature, taste is a matter of acquisition. The child's instinct for melody, if allowed to lie dormant, will remain primitive and prove unavailing in moulding character or taste or in conferring pleasure in after life.

These articles will be restricted to the discussion of methods of instruction in the piano and violin and correlated subjects. They are designed to be of practical use to the pupil and a guide to those who, other than the teacher, are to superintend instruction. The subject of the present paper will be treated of under the following headings:

1. The qualifications and personality of the teacher.
2. The age at which the study should be begun.
3. The qualities of the instrument for the beginner.
4. The style of music for the beginner.
5. Time and mode of practice.

CONCERNING THE TEACHER.—An efficient teacher not only has knowledge



A CORRECT AND EASY POSITION.

The thoughtful parent must remember that all are not equally gifted, likewise that diligence is not an inherent quality and that children need a goad, the gentlest of fillips, it may be, yet some form of discipline. This fact brings into prominence the most frequently observed weak point in our modes of education—the nature of the qualifications and personality of the teacher. Given an average teacher, that is, a mediocre one, and an average child and the result is inevitably artistic failure, a waste of time and money, disappointment for parents and after humiliation for the pupil. In the matter of a musical education the personal equation of the teacher is all-powerful; the impression, though subtle, is abiding and tends to the making or marring of the future musician. In literary, scientific or mechanical studies this influence, if unfavorable, can be discounted, since the pupils are generally more mature and are capable of mastering studies by the exercise of the reasoning faculties, and experience, but possesses the by no means common talent of imparting such to others. An intimate acquaintance with the instrument and good technique are essentials, but equally important is an understanding of the theory and history of music and ability to explain clearly to the pupil the whys and wherefores of all things connected therewith. A sympathetic teacher will naturally obtain better results than one who takes no personal interest in the pupil. The former inspires love and emulation; the latter breeds fear and rebellion against a taskmaster. The teacher must be a good disciplinarian, must know how to be exacting without being harsh, and compel obedience to certain prescribed rules. The child will acquire methodical habits from a teacher possessing an orderly system. A punctual teacher makes a punctual scholar, and a punctual and industrious scholar, all other things being equal, is one who makes the most satisfactory progress.

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At what age shall a child begin the study of music? This varies within certain limits, depending upon the mental and physical development of the child. Most children may begin their primary education at seven or eight years; for some it may be wiser or necessary to wait until they are twelve or more; certain it is, however, that those who are destined for a professional career must begin under twelve years. In general, a child that has not attained a suitable degree of proficiency in reading, writing and ciphering, and whose powers of attention and concentration are consequently inadequately trained, is too immature to begin musical instruction; nice judgment is here required, the exercise of which in the main falls to the duty of the parents. If the study is begun at too late a period, the great advantages derivable from the physical and mental plasticity and the impressionable nature of early child-life are lost. On the other hand, observing parents will generally be competent to restrain any undue overtaxing of children whom they know to be inferior physically or mentally, or both.

Instruction on the piano is generally held to be the best introductory medium for a musical education; and it is usually recommended for all, regardless of the instrument which is to be the ultimate choice, for the reason that the piano affords the broadest fundamental conception of music. In this instrument all musical tones are preexistent, whereas in all others they must be produced. The piano is justly described as an orchestra of tones, being deficient solely in its failure to reproduce all the qualities of the tones of each particular instrument.

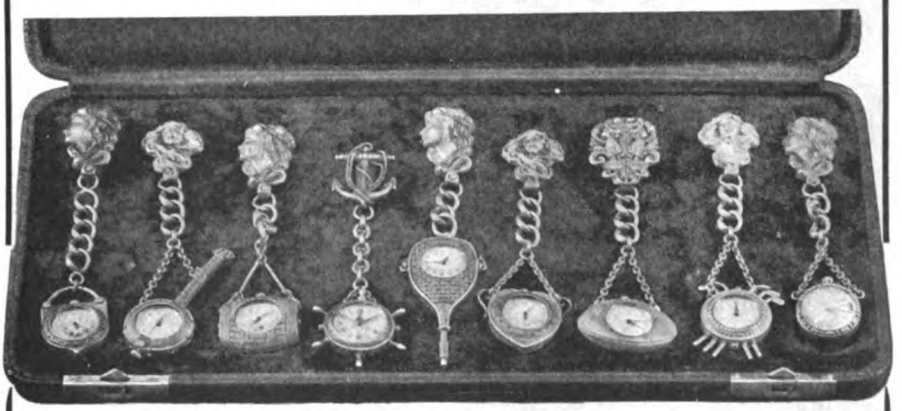
THE INSTRUMENT.—In selecting a piano for a beginner, it is advisable to consult the prospective teacher or other competent judge. Primarily the instrument should be the best that the purchaser's means warrant. A rather safe selection is one of a well-known make, which carries with it a guarantee of first-class workmanship and material throughout. It is essential that the instrument be always in perfect tune, and for this reason it requires the care of a tuner at least three or four times yearly. The action of a good instrument must be flexible and evenly regulated; if it be too hard or too light, the touch of the player will suffer. The piano should be guarded against the deteriorating effects of dampness by being covered with a rubber cloth in wet weather. In dry weather the cover should be removed and the windows opened, to dry out any possible moisture. Another important consideration is the position of the piano; it should stand free from the wall, and be so placed that the light will fall either from the back or left side, and under no circumstances should the top of a piano, if an upright, be littered with bric-à-brac, pictures and the like. The vibration frequently causes objects on or near an instrument to rattle, and such sounds not only disturb a player but modify the tone of the instrument.

STYLE OF MUSIC.—Early in the course attempts should be made to teach the

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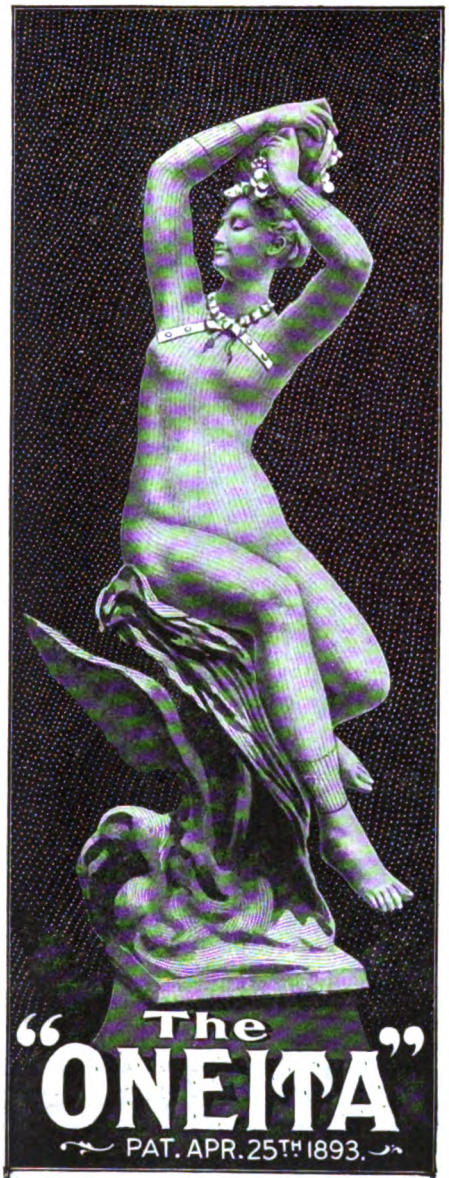


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MUSICAL TRAINING FOR THE YOUNG

(Continued)

pupil to discriminate between good and bad music and to acquire a preference for classic rather than popular compositions. The rudiments being mastered, the pupil should be permitted to play sonatines and similar studies. These may be varied by an occasional piece, one that will be instructive as well as pleasing to the ear. Should these be easily acquired, it will be well to encourage an occasional performance before strangers. Of course, moderation in this regard is highly essential; a little indulgence, however, will not only be harmless, but will have a salutary effect upon shy children in accustoming them to play before strange auditors. From this on the pupil may be regularly advanced to sonatas, fugues and other serious compositions. By the time these have been well learned the inclination for the higher type of music may be considered established and the natural fondness of childhood for colorless work overcome. Great care should be exercised in selecting a repertoire; it should comprise choice numbers from a wide range of music, to prevent a one-sided development of taste. In those cases where the parents have had musical training, the environment will generally be of such a character as to foster a love for the best. In the absence of such an atmosphere, however, musical literature, concerts, organ recitals, orations and the like will assist in forming the critical faculties.

TIME AND MODE OF PRACTICE.—Even with the most ardent love for music and the greatest eagerness to learn, the average child is strongly disinclined to steady, honest practice; therefore, constant alertness on the part of the parent is required to maintain interest and enthusiasm in the study. Though she possess no knowledge of music, the mother should by her passive authority direct the practice; her presence spurs the child to diligence and attention. If at the very start a strict discipline is enforced, thoughtful and intelligent practice will become second nature. On the other hand, harm may result from undue severity, the possibility of physical and mental fatigue must not be disregarded, and the time of practice not be too prolonged. Absolute regularity, must, however, be insisted upon. The hours should recur at stated intervals, and nothing should be allowed to interfere with such arrangements, since irregularity in this regard will favor careless work. At the very beginning twenty to thirty minutes' practice will suffice. This may in the judgment of the teacher be lengthened to a full hour, but the latter should never be exceeded at one sitting, by any very young pupil. Advanced pupils need not be restrained within such narrow limits. Depending upon their grade of proficiency and, of course, their physical capacity they may be permitted uninterrupted practice from two to four hours. Two short lessons per week are preferable to one long one, for if the interval be too great, the child will acquire slovenly habits through

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If so write us to-day, mention this magazine, and we will send FREE our NON-NETTLE CASE, containing large sample book showing 10 qualities of Non-Nettle Flannels, Antiseptic Diaper, 90 samples of fine White Goods, Illustrated catalogue showing 76 bargains of Silk Embroidered Flannels and everything needed for baby's outfit. All of above Free, or send 25c. and we will send our LARGE NON-NETTLE CASE, containing all of above samples, catalogue, etc., and our complete

Modern Paper Pattern Outfit

FOR BABY'S FIRST WARDROBE, with comprehensive, illustrated instructions, telling kinds and quantities of materials needed, etc. If you want the best, write us to-day.

LAMSON BROS., 333 to 343 Summit St., Toledo, O.

Gordon Go-Carts



OUR ART CATALOGUE

tells the GORDON GO-CART STORY. Describes and illustrates our superb exclusive styles. Tells about our free delivery plan from us to you. Our absolute guarantee. Our manufacturers net money saving prices from $6.00 up. We have one of the largest factories in the United States. Employ only skilled workmen. Have latest improvements covered by patents.

Write for Catalogue D 2. Tells entire GORDON GO-CART STORY.

GORDON MFG. CO., - Toledo, Ohio.

DAVIDSON SYRINGE

Most Economical Because Most Durable



Made from finest Para rubber. Occupies small space when travelling. Can use as much or as little water as desired. The force of flow is regulated by pressure on bulb.

Sold by first-class druggists, or direct, post-paid, on receipt of price, **$2.00.**

DAVIDSON RUBBER COMPANY, 19 Milk Street, Boston.

MENNEN'S BORATED TALCUM TOILET POWDER



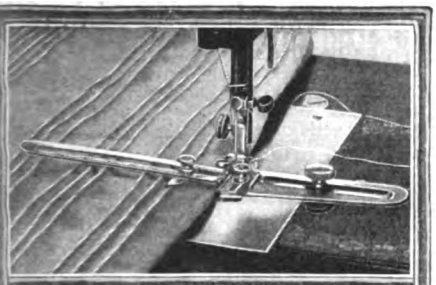
Delightful After Bathing. A Luxury After Shaving. Beautifies and Preserves the Complexion.

A positive relief for PRICKLY HEAT, CHAFING and SUNBURN, and all affections of the skin. For sore, blistered and sweaty feet it has no equal. Removes all odor of perspiration. GET MENNEN'S (the original), *a little higher in price, perhaps, than worthless substitutes, but there is a reason for it.* Sold everywhere, or mailed for 25 cents.

Get Mennen's (the original). *Sample free.*

GERHARD MENNEN CO., Newark, N.J.

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Magic Tucker
(Improved.)

Tucks any material a machine will sew—silks, velvets, lawns, woolens, **without measuring, creasing or basting.** Fits all machines. Does beautiful, fast work. Tucks any width from tiny "pinched" tuck, up. Width of tuck and space between absolutely true and uniform. **30,000** now in use. **Every** dressmaker and every woman who sews should have one. We have hundreds of testimonials received from all parts of the country.

Agents Wanted in every Town; liberal terms. Secure best seller ever put on market. Millions will be sold. Simple, durable, speedy; does not break or get out of order.

Tucker mailed on receipt of $1.00.

This Tucker to fit Automatic Machine, $1.25.

MAGIC TUCKER CO., 41 Glenn Bldg., Cincinnati, O.

THE "OMO"



A Perfect Dress Shield. Recommended by Journals of Health for Hygienic qualities. Guaranteed to the wearer. Can be washed. Sold by best dealers.

THE OMO MANUFACTURING COMPANY
Middletown, Conn., U. S. A.

ARE YOU SHORT?
Gilbert's Heel Cushions
"Worn inside the shoe,"



Increase Height, Arch the Instep, Make Better Fitting Shoes, Remove Jar in Walking. Indorsed by physicians. Simply placed in the heel, felt down. Don't require larger shoes. ½ in., 25c.; ¾ in., 35c.; 1 in., $1 per pair. At shoe and dept. stores. **READ**—Send name, size shoe, height desired, and 2 cent stamp for pair on ten days' trial.

GILBERT MFG. CO., 62 Elm St., Rochester, N.Y.

Old Ostrich Feathers MADE NEW
BY THE ADDITION OF NEW TOPS



A specialty made of dyeing, cleansing and curling Ostrich Feathers. Send for our catalogue and price list, and learn how easily and quickly all such work can be done, no matter in what part of the United States you may reside.

H. METHOT
58 G Temple Place, Boston, Mass.

MUSICAL TRAINING FOR THE YOUNG

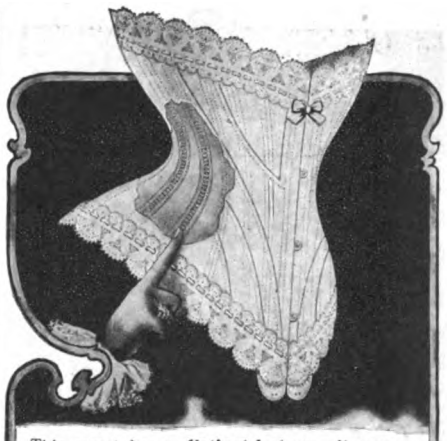
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lack of interest. Unless the discipline be of such a nature as to produce mental concentration upon the object at hand, practising will be mechanical, and therefore, valueless. Many experienced teachers claim that the training of the memory and the ear cannot be undertaken too early. An apt pupil will readily learn to distinguish a note when it is struck, even if the keyboard be not in view. The earlier the child learns to memorize its tasks the easier will it be able to devote the energies to acquiring touch—the soul of the performance.

A good position at the instrument is of the utmost importance, not only for physical comfort, but for æsthetic reasons. The body erect, though relaxed, the seat high enough to bring the elbows a trifle above the level of the keyboard, and the feet resting firmly on a foot stool or other support, if the legs be too short to reach the floor comfortably, will insure a correct posture. Erectness will prevent the bad habit of bringing the eyes too near the music. Then, too, the light must be sufficient to enable the pupil to read with perfect ease. Unless closely watched mannerisms are easily acquired, such as screwing up the features, protruding the tongue, swaying the head or body, keeping time with the feet, looking alternately at the notes and keys or assuming a strained look. These can be readily overcome by frequent reproof. A good teacher will forbid all but advanced pupils the use of the pedals—a temptation to all beginners. While the instructor will enjoin the pupil to play with a loose wrist-movement, with the arms as close to the body as possible, it remains for the mother to see that these instructions are faithfully followed during the practice hour. The nails should be kept closely trimmed to avoid a clicking sound, the keys struck with the balls of the fingers, and the hands so held that they present a straight line from the third finger joint to the elbow. If these points are given careful attention the result will be a soft yet firm touch. The metronome is a valuable aid in securing rhythm, and it is good practice when using it to count aloud and evenly.

And here a word of warning and advice. To excel in any artistic endeavor a certain amount of education and culture is essential. The parent who will permit a child's general education to suffer in the hope of future distinction in music is sadly in error.

An indifferently educated individual cannot become an artist. Mechanical excellence is attainable, it is true, under the circumstances, but the power properly to interpret the work of the world's gifted composers becomes the greater with increased knowledge, with the development of the imaginative and poetic faculties that accompanies familiarity with the working and beauties of Nature, with the wider comprehension of the human heart and intellect that is obtained from good literature and art.



This corset has a ***distinct feature—it cannot*** break, as other corsets do, over the hips. Because it is the ***only*** corset made with spiral or braided tempered wire steels. See illustration.

THE H. & C. CORSET.
TRADE MARK

These corsets embody every practical feature of the finest corsets made—are light—flexible—shape-retaining—correct in form—stylish and comfortable. The H. & C. conforms to every shape, fits the form snugly, and will never lose their tension. Satisfaction guaranteed. Latest styles—straight front—bias gore.

Prices, $1.00, $1.50, $2.00, $3.00.

Ask your dealer. If he hasn't them, send to us. Let us send you a pair of our $1.00 H. & C. Corsets. Postpaid upon receipt of price. Sample Braided Wire Steel Free.

DOWNER-HAWES & CO., "Incorporated"
Dept. D, Bridgeport, Conn.

J. V. Farwell Co., Chicago, Sole Wholesale Western Agents

FLEISHER'S WORSTED YARNS

This tag is on every skein of the best yarns made.

Fleisher's Yarns are made from selected wools, are carefully spun and have an even, lofty, elastic thread. The dyeing is perfect and the full line of colors can always be matched. An article knitted or crocheted of them will always hold its shape and yet be soft and elastic.

Fleisher's Yarns have earned a national reputation exclusively by merit.

Their new Knitting and Crocheting Manual will be sent by the manufacturers, S. B. & B. W. Fleisher, Inc., Philadelphia, Pa., on receipt of 5 tickets taken from their yarns and 2 cents for postage.



Just invented. The only snap button that "Holdsfast" for women's and children's garments. Sews on, does not mutilate cloth. Saves making buttonholes, securely fastens plackets. Neat, simple. Relief to mothers—children dress themselves. Will not injure finest fabric. Not affected by laundry. At dealer or send 25c. for 2 doz., prepaid. A. J. Bradley, Sole Mfr., 101 Beekman St., New York city.



POOL AND BILLIARDS

AT HOME IN ANY ROOM

Burrowes Portable Table, $15 to $40

Sizes: 5, 6 and 6½ ft. Weight: 26 to 60 lbs.
For Pool, Billiards, Balletto, Ten-Pins, etc. 21 Games

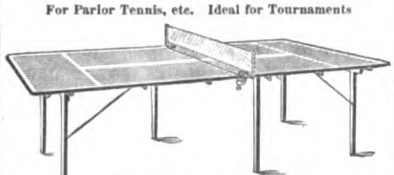
Recently improved. Place on dining or library table, or on our folding-stand; set away in closet or behind door. Rich mahogany frame with bed of patent laminated wood, steel braced; the only bed that will remain perfectly level under all conditions; green broadcloth cover, best rubber and steel cushions, regular pockets with pocket covers, 16 finest balls, 4 cues; 40 implements, gratis. *Sent on trial.* Write for booklet and colored plates, free; also for name of your local dealer.

THE E. T. BURROWES COMPANY
Portland, Me. and N. Y.

Also M'f'rs Burrowes Rustless Insect Screens; made to order.

Burrowes FOLDING TENNIS TABLE

4 x 8 and 5 x 9 ft.
$12, $14, $16
For Parlor Tennis, etc. Ideal for Tournaments



Absolutely level and smooth; steel braced; the only table that cannot warp or twist out of shape; easily set up for playing; handsomely finished. Send for illustrated circulars.

THE E. T. BURROWES COMPANY
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THE VERY LATEST.
PING-PONG PINS.
STERLING SILVER.

No. 45. Scarf Pin . . . . 25 cents.
No. 49. Brooch . . . . . 45 cents.



Send for our New Illustrated Catalogue.
G. WILLIS WHIPPLE & CO.,
264 Essex Street, Salem, Mass.

THREE AUTUMN ENTERTAINMENTS

AN AUCTION OF OLD BOOKS AND LITERARY RELICS

A very agreeable departure from the guessing contests that are frequently offered as entertainments for assemblages of a semi-literary character is a burlesque book auction. To prepare a programme, gather some catalogues of old books and some published accounts of *bona fide* sales. Study their phraseology and keep a keen eye for any titles that may be burlesqued.

Much of the success of the mock sale depends upon the nimble tongue and ready wit of the auctioneer, who may be of either sex. A numbered programme should be prepared for the use of the auctioneer. The so-called volumes and relics must be arranged in order so as to be quickly delivered after being "knocked down" and should be hidden from view until each is handed to its owner.

In a conspicuous place display a poster covering a full sheet of cardboard and worded somewhat like the following, which is intended to be suggestive rather than a model. Make it as misleading as possible while following the usual lines:

> GREAT SELLING
> OF
> OLDE BOOKES,
> LETTERS, AUTOGRAPHS
> AND
> LITERARY CURIOS
>
> No lots examined previous to the sale. All bids settled for cash or postage stamps.
> Every facility for bidding.
> At 9:30 o'clock sharp.

Little paper bags containing five hundred white beans are furnished each bidder for currency. Let there be two lots of books, old and modern.

Old books:—An old Psalter, rebound, perfect, rare. (A small sack made of old cloth, fastened to a card and labelled "salt").

Don Quixote.—1st ed. *de luxe* of this masterpiece, ill. by Rosa Bonheur. Ed. limited and numbered, this being No. 1. (A print of a donkey from a painting by Rosa Bonheur with a large O T on its shoulder.)

Bunyan's *Pilgrim's Progress*, 2d part. 1st ed., perfect, cloth, very rare. (If bunion is the 1st part, a plaster is the 2d.)

Complete set of Bacon, 1 vol., cloth, uncut. (A square of bacon sewed in cloth.)

Impression from an Early Printing Press. Rare. (Imprint of an infant's foot.)

An early drawing and autograph, by Turner. Entire; signed. (A drawing by a young child surnamed Turner.)

In modern works and novels may be such as the following:

$1.00 Worth of Music for 10c.



If there is a piano in your home, we will send you without charge **seven splendid musical compositions,** two vocal and five instrumental. Three of these selections are copyrighted and cannot be bought in any music store **for less than $1.00.** With them we will send four portraits of great composers and four large reproductions of famous paintings of musical subjects.

Why We Make This Offer

We make this offer to reliable men and women to enable us to send information regarding our Library of the World's Best Music, which is absolutely the best collection of vocal and instrumental music ever published. It contains more music, more illustrations, and more biographies of composers than any other musical library. It is for general home use and enjoyment, as well as for students. Send your name and address, and ten cents in stamps to pay for postage and wrapping. Mention THE DELINEATOR when writing.

THE UNIVERSITY SOCIETY
(Dept. D.) 78 Fifth Avenue, New York



A SKIRT SECRET

The secret of the smartest skirts is **Hairette.** All the Ladies' Tailors use **Hairette** to give the proper effect. **Hairette** is the most thoroughly shrunk Dress Facing made, and after being wet will dry out and retain its original elasticity and stiffness. As a foundation Lining and Stiffening for Skirts, Revers, Collars and Cuffs, etc., it has no equal. Insist upon having **Hairette,** and see that the name is stamped on the selvage.
KEYS, COLLIER & TILLARD, 88 Leonard Street, New York

FLINCH CARD GAME

The Newest Most Fascinating

More Simple than Authors
More Scientific than Whist
Old and Young are Captivated

Organize or join a FLINCH Club. It has caught the popular fancy. A pack of fun. An evening of innocent amusement for 50c. Ask your stationer for a pack of FLINCH cards and instructions, or send 50 cents direct to

FLINCH CARD CO.
120 So. Burdick KALAMAZOO, MICHIGAN



6 collars for 10c

We send six **Linen Turnover Collars,** all different designs; Bowknots, Floral and Conventional, with our new circular of Embroidery Novelties, only **10 cents.**

WALTER P. WEBBER
Box M, Lynn, Mass.

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ENTERTAINMENTS

(Continued)

Rare novel, by J. M. Barrie, *Better Dead*, 1st ed., perfect. Limited ed., paper. (On a card something dead—a bug, beetle, or a stuffed snake or lizard.)

That Other Fellow. (A picture of a very fat man.)

A White Umbrella in Mexico. (Picture of a white umbrella enclosed in M-e-x-i-c-o.)

Alas! in fancy binding. (A dainty picture of a very pretty young girl.)

Deerslayer, by Cooper. (A cunning little Cupid.)

An Old-Fashioned Girl, brocade, ed. (A Colonial maid with brocaded petticoat.)

One Summer. (A card calendar for June, July and August.)

McAdam on Rhodes. (A box containing macadam material for roads.)

Barrow on the Common Weal. (A toy wheelbarrow.)

The modern works yield the most amusing burlesques and excite the most interest among the bidders. The rivalry in the bidding becomes keen at times, and each one is eager to obtain the most complete "sell." The men are especially entertained by such a mock auction.

A similar plan is adapted to a burlesque auction of painting and *objets d'art.*

A FISHING PARTY

"When every little wave has its nightcap on."

Mrs. Melvin Brown
requests the pleasure of your company
at a fishing party
January 4th, at 8 p.m.,
at her home, 28 Roscommon Road.

Note.—Kindly wear something representing your favorite specimen of the finny tribe.

This invitation set us all wondering and wakened a pleasant thrill of anticipation. "Wear something representing your favorite specimen of the finny tribe." We tasked our brains, counselled with friends, read weighty books on fishology, but it was all unsatisfactory. "What one needs is an original idea," Mary kept on saying, but no original idea came within grasping distance. It was the Joseph of the family who offered a solution of the problem.

"Why not cut a fin from gilt cardboard, fasten it to a doll, and go as a dolphin?" he looked up from *Oliver Twist* to say, and was promptly treated to a grateful hug, which he rather resented.

On entering the home of our hostess we found everything had been arranged with a view to taking the thought back to delightful June days and real fishing excursions. The walls were draped in sea green, the doors and windows curtained with sea green and the lights shaded with it. Seaweed and moss decorated the alcove; a collection of shells filled one corner; tall water-lilies made of white and green tissue paper another, and goldfish spotted in two jars beside the fern pots.

"FOR 34 YEARS A STANDARD PIANO"

The Wing Piano



A Wing Style—45 other styles to select from

You need this book IF YOU INTEND TO BUY A PIANO. A Book—not a catalogue—that gives you all the information possessed by experts. It makes the selection of a piano easy. If read carefully, it will make you a judge of tone, action, workmanship and finish; will tell you how to know good from bad. It describes the materials used; gives pictures of all the different parts, and tells how they should be made and put together. It is the only book of its kind ever published. It contains 116 large pages, and is named **"The Book of Complete Information about Pianos."** We send it free to any one wishing to buy a piano. Write for it.

Save from $100 to $200 We make the WING PIANO and sell it ourselves. It goes direct from our factory to your home. We do not employ any agents or salesmen. When you buy the WING PIANO you pay the actual cost of construction and our small wholesale profit. This profit is small because we sell thousands of pianos yearly. Most retail stores sell no more than twelve to twenty pianos yearly, and must charge from $100 to $200 profit on each. They can't help it.

SENT ON TRIAL

We Pay Freight. No Money in Advance

We will send any WING PIANO to any part of the United States on trial. We pay freight in advance, and do not ask for any advance payment or deposit. If the piano is not satisfactory *after twenty days' trial in your home, we take it back entirely at our expense.* You pay us nothing unless you keep the piano. There is absolutely no risk or expense to you.

Old instruments taken in exchange.

EASY MONTHLY PAYMENTS

Instrumental Attachment A special feature of the Wing Piano. It imitates perfectly the tones of the mandolin, guitar, harp, zither, and banjo. Music written for these instruments, with and without piano accompaniment, can be played just as perfectly by a single player on the piano as though rendered by an entire orchestra. The original instrumental attachment has been patented by us, and it cannot be had in any other piano, although there are several imitations of it.

In 34 Years 33,000 Pianos We refer to over 33,000 satisfied purchasers in every part of the United States. WING PIANOS are guaranteed for twelve years against any defect in tone, action, workmanship or material.

Wing Organs are just as carefully made as Wing Pianos. They have a sweet, powerful, lasting tone, easy action, very handsome appearance, need no tuning. Wing Organs are sold direct from the factory; sent on trial; are sold on easy monthly payments. For catalogue and prices write to

WING & SON

208-210 East 12th Street, - New York

1868—34th YEAR—1902

THE LATEST AND BEST

S. H. & M. NEW VELVET BRAID SKIRT PROTECTOR

A featherweight binding adapted *especially for the drop skirt.* More easily put on than any other skirt binding. Requires *but one sewing.* Gives a perfect and elegant finish. At all Dry Goods Stores. "S. H. & M." stamped on the back of every yard guarantees quality. *Patent pending.*



S H & M

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EVERY Mother should see that her growing child wears the healthy, yielding, comfortable, E-Z Waist—the only perfect waist made for boys and girls. The E-Z supports the child's clothing on the principle of an elastic suspender. The waist and bands are both of elastic knit fabric, which yield to every motion of the child. No binding, chafing or restraint. No buttons coming off.

THE EASY Z WAIST

TRADE-MARK

Sample waist sent postpaid for 25 cents—if your dealer does not sell the E-Z, in which case please send us his name. Give age of child—boy or girl, whether bleached or unbleached waist desired. *Our booklet free.*

E-Z WAIST COMPANY
102 Kingston Street Boston, Mass.

HI-LO

The HI-LO Bouncing Baby Chair sent prepaid anywhere for $2.00

The HI-LO—EVERYTHING

For Babies and Little Folks. Everything to make a child happy.

A safe, attractive swing and cradle; a Baby Jumper; a Baby Tender. A high-spirited Hobby Horse—all in one.

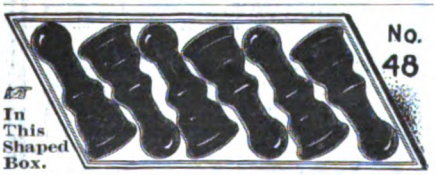
Teaches baby to walk; affords endless amusement; takes care of little ones by the hour.

A most unique and remarkable novelty for children. Our illustrated circular tells all about it; also, about a great novelty for boys.

All the trade will carry our line presently; but do not delay writing for circular.

O. C. A. SWING COMPANY
Dept. H, 38 Park Row, New York

HI-LO



No. 48

In This Shaped Box.

DAVIDSON

Rubber Nipples

Cannot collapse, give a constant flow of milk, prevent choking, all on account of **the little collar.** At your druggists, or send 2c. for a sample; 60c. for a dozen.

Free. "*Mother's Free Library.*" (*Six Little Booklets.*)

Davidson Rubber Co., 19 Milk St., Boston.

FREE TO MOTHERS

A CLEANFONT NIPPLE



The best nipple made. Strong, lasting and never collapses.

Send for sample nipple and our book, "Health Helps." Both Free.

FOX, FULTZ & CO., 118 Blackstone St., Boston, Mass.

ENTERTAINMENTS

(Continued)

Each guest was given a number, a slip of paper and a pencil. The gentleman sought out the lady bearing the same number as his own, and together they went fishing after the meaning of the devices worn by each guest. The fun and interest never waned.

A tall girl carried a slender cane, and on the back of her white silk waist was outlined a capital L in red velvet ribbon. It was only those familiar with the different fishes who guessed that she represented the species which builds under water a thatched habitation like a swallow's nest—the stickleback (stick-l-back).

A pretty blonde wore suspended by a blue ribbon a mysterious little package. On the white wrapping paper was written, "From Glasgow to New York *via* steamship 'Lucania,' C. O. D." She was supposed to be a codfish. A brunette with a cut-glass bottle of smelling salts, of which she made free use, was a smelt. A tiny bell suspended to a bit of wood marked a barbell; a diminutive salmon hid itself slyly among the corals of a necklace; the goldfish was a nugget worn as a pin, and a little sword worn by a young man denoted the swordfish.

A gentleman with his wife's ring hanging to his watch-guard was a herring (her-ring); a string of tiny fish cut from silver paper marked Miss Minnows. B-flat stood for a flounder; a shoe-brush hanging from a matron's girdle for a shiner.

Every known and several unknown specimens of the finny tribe were represented. It was great fun to see a slim professor going about gravely inflating the toy balloon he carried, that all might see the word "Yarmouth" on it and know him as a Yarmouth bloater.

The refreshments consisted of salmon and lobster salads, biscuits and shrimps, pickles hot of taste and green of color; sea-foam, a delicious ice; Scotch bread cut in the shape of fishes; layer cake adorned with turtles made of raisins with cloves for heads, tails and feet. Salted almonds on the menu card read "shell-fish."

The last item consisted of English walnuts from which the meat had been cleverly abstracted and in which a conundrum had been inserted. Some of the conundrums were as follows:

What fish is indispensable to a ship? (*Pilot.*)

What fish is used in a duel? (*Sword.*)

What fish was born without a soul, lived and contained a soul, and died without a soul? (*The whale that swallowed Jonah.*)

Our hostess was radiant over the success of her entertainment. "I wonder what old Isaak Walton would think of all this?" someone asked as the guests began to depart. "I do not know," returned the Boston girl, "but for amusement, and—well—yes, instruction, this fishing party would be difficult to surpass." And "My sentiments, too," was echoed on every hand.



ROOT'S UNDERWEAR

is made for all sizes of people, from babies to the largest men and women. It is the product of the best of the world's materials and the best American skill. It is the perfect underclothing for

Health, Comfort and Wear

Sold by the principal dealers in New York and all the large cities.

If not by yours, write for information to

Root's Underwear,
1 Greene St., New York.

A. S. BEST & CO. CHICAGO

Formerly with BEST & CO., New York



INFANT'S EAR CAP

Price, Postpaid, 35c.

For keeping baby's ears shapely. Made of netting. Very light and comfortable. Sizes for from 1 month to 3 years. State age when ordering. This article like everything else purchased at

The Chicago Children's Store

will be exchanged or money refunded if not in every way satisfactory.

Illustrated Catalogue of everything Children Wear—FREE.

105 State Street - - - - Chicago

"WE CATER TO THE LITTLE ONES"



NYE & HERRING

INFANTS' CHILDREN'S BAZAAR

Infants' Outfit, $5.69

(*23 Pieces*)

Everything for the complete outfitting of **Babies and Children.** Send 3c postage for **Fall and Winter** catalogue. **No Patterns.**

No. 100 D-Long Slip, nainsook, puff yoke finished with emb. ins., dainty emb. ruffle over shoulder, in neck and sleeves, skirt has deep hem.

Price 90c. By mail 5c extra for postage.

637 Madison Street, Chicago, Ill.



FOR BABY'S COMFORT

use a nipple which will not collapse. When a nipple collapses, it draws air and causes colic.

The little stem in the

"STANDARD STEM" NIPPLE

absolutely prevents collapse. Price 5 cents. Your druggist should have them, or send his name for **one free sample.**

THE MILLER RUBBER MFG. CO.,
2000 South High Street Akron, Ohio

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IF you buy an imitation
You will find a limitation
In those hooks and eyes that have
a "hump"-that-would-be;
But the hump of which we sing
Is a very different thing—
And it has a wire that holds it
where it should be.

See that

hump?



and the

Third Wire.

In all your waking hours you will enjoy the security afforded by the

De Long Hook and Eye

It's genuine if on the face and back of every card you find the words—

See that **hump?**

THE DeLONG HOOK & EYE CO., Philadelphia.

"THE FACINGS THAT ARE FULLY SHRUNK."

"TUXEDO"

AND

"Standwater"

"TUXEDO'S" LITTLE BROTHER

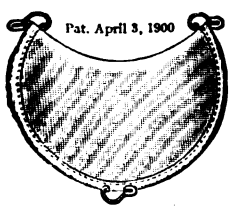
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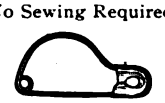
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Craven Dress Shield Pins

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We are constantly reminded of how little of what we see makes a lasting impression on our minds. It is really remarkable how familiar we can be with the appearance of our friends, and yet, if put to the test, not be able to describe them accurately even in such important details as eyes and hair.

Many interesting tests may be devised to show the weakness of the memory and the accuracy—or inaccuracy—of the senses. An original one which provoked many surprises was used at an "observation party." When all the guests were assembled each man received a card at the top of which was written the name of every lady in the company. "For about five minutes," announced the hostess, "you may talk to the young lady whose name is inscribed on your card."

The object of this conversation, being secret, was a matter of much speculation. Some, thinking the conversation was to be written out, made every effort to be witty and say sparkling bon-mots which would look well on paper. When a bell was rung at the end of the allotted time, the ladies, at the request of the hostess, withdrew to the next room. Each man was then asked to write as complete a description as possible of the young lady to whom he had just been talking. "Must we describe dress and all," exclaimed one man in horror-stricken tones. "Dress and all," smiled the unrelenting hostess.

They began the work bravely. Their helpless struggles with half-familiar names such as mousseline de soie, accordion-plaiting and bishop sleeves, and their efforts to appear at ease in the use of these terms was ludicrous in the extreme. Listening on the other side of the portières, the girls were convulsed with laughter to hear themselves discussed in detail and with alarming freedom.

"Tom, what on earth is the color of Miss Helm's eyes?" "Green, but perhaps you'd better say gray." "What shall I call May's hair?" "Auburn or Titian. Titian's more classical." "What is that wiggly trimming on Nell's dress?" "Passy——something. Passe-bentry, I think." "I can't remember a thing about Miss Wray except that mole on her chin, and I suppose that's unmentionable." "Say, fellows, what's the difference between foulard and taffeta?" "Gracious! ask me something easy."

After a seemingly short fifteen minutes, the descriptions were collected and the ladies returned. Each lady rose and stepped forward while her description was read and the company voted on its merits. There was great merriment over the account of and details as "decollete bishop sleeves trimmed with knife-plaiting," etc.

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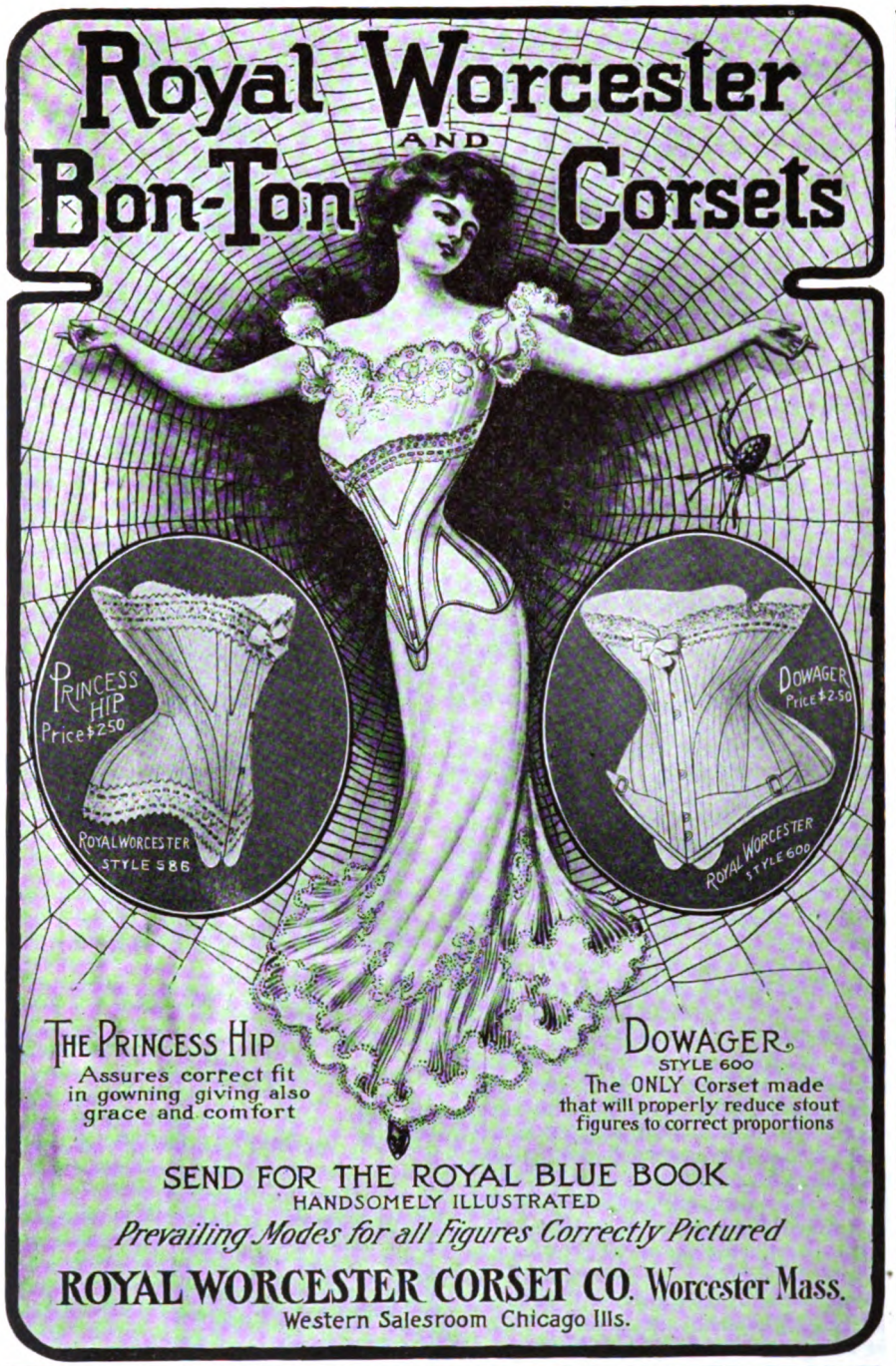
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Women as Students of English Literature

At one of the foremost American universities, where co-education has existed from its foundation, is a highly distinguished professor who for more than a quarter of a century has had an almost unique experience in guiding young men and women into the paths of English literature. One day, in conversation with him, I asked how men and women compared as students in his department.

"In the first place," he said, "you must recognize the difference between literary power and literary appreciation. Women are more susceptible to music than are men, yet no woman has written a great opera. And so in art, there are far more colorists among men, but more appreciation among women. In literature women have not worked long, but they are already a great factor—they have superior assimilative power.

"As to authors, here in this university, more women care for Browning than for Shakspere; men care more for Shakspere, and almost no men care for Shelley. But my own aim has not been to develop a taste for any particular author, my idea being preëminently for culture from whatever source it may come.

"When a student asks me what I would advise first and foremost to advance him in literary culture, I say, read the whole of Washington Irving; read sympathetically; hunt up the meaning of words; mark such as are noticed particularly. I name Irving because he uses words so naturally—Saxon instead of Latin words when he can—and has a nice feeling about words. If one will do this, he will have improved more in English at the end of the twentieth volume—he will not need text-books—than if he took the whole English course here, Saxon and all.

"In seminary work the papers of the women are always without exception superior to the men's; the best man's paper never equalled the best woman's paper. In fact, I never had a really able paper from young men, except in three cases. I think literature teaches that wherever there is a spiritual element, women excel. So far as English literature goes, it is scarcely worth while to teach most men! When they come here very few can speak good English. Five hundred words constitute their average vocabulary. I can tell at a glance at a student whether the English course will do him any good or not. Most universities care more for numbers than they do for high fitness in entering students. If the men are better in the engineering schools it is because they enter with a definite object in view. A large proportion of the men in the general courses wrestles about for four years with no aim or object beyond barely getting a diploma at the end, which amounts to nothing. They think more of athletics than of literature; of sprawling in the mud at football, and the mud seems to strike in and affect

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their souls. Women are far more serious. I should long ago have given up the post of English literature if it had not been for the interest shown by women who have come to my classes.

"Nearly all students have neither read enough nor digested what they have read. I find many people careless and slovenly in their writing. I am always careful in writing even the shortest note. I have a great dislike for persons who do things carelessly—who write the address on an envelope in a careless way, or put postage stamps on awry.

"Yes, I see a great difference in the women to-day at the university and those here at the outset, or as long ago as 1878. There was a remarkable set of girls here then—some of them as brilliant in mathematics as in literature. I could name a dozen and more who have become distinguished. I read to them *The Ring and the Book*. It was a great class! The girls of the present day are younger, less mature—the forced products of the high schools.

"How can woman best prepare for teaching literature? In being born for it! You cannot get blood out of a turnip. If the right sort of a teacher can be made only out of the best stock, it is particularly true of teachers of literature. A good many are turned out from the educational machines, and often fair imitations they are of the genuine, but they lack and always will lack that gift which characterizes the born teacher. Of course, in preparing, nothing can be more important than an intimate acquaintance with and love for a few masterpieces.

"One of the banes of the age is the flood of print. I wish no further word of English might be written or published for ten years! You read Tennyson, but Tennyson read the greater than he; his seven chief authors are Homer, Æschylus, Sophocles, Virgil, Dante, Shakspere and Goethe. One may be crammed with reading and yet not be educated. Read a few of the best authors and *know* them in the fullest sense."

Dr. Johnson and Sir Walter Scott were opposed to rigid plans and courses of reading. If formed at all, programmes should be simple and elastic. They will then stand some chance of being followed. It will be found very helpful, on commencing a book, to have a sheet of blank paper upon which to mark the number of the page and the paragraph where anything is met demanding further investigation or perusal. In this way are things of special interest or importance impressed upon the mind. A few books—but the best and slowly read—will be found more profitable than ten times the number badly selected, especially if read hastily.

The Bible, Shakspere, Bacon, Milton, Blackstone, Montaigne and Plato require special study and should be read again and again. Avoid trash. Ruskin said: "A common book will often give much amusement; it is only a noble book that will give dear friends."

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THE NEW SUNDAY-SCHOOL MOVEMENT

There are upward of 150,000 Sunday schools in the United States and Canada, with nearly 12,000,000 scholars and a teaching force of quite a million and a half, including officers and superintendents, making a total of nearly 15,000,000 members interested in the Sunday school work of the country. In the triennial Sunday-school convention of 1896 there was reported a gain in membership of more than a million and a quarter of scholars, and since then the increase has been correspondingly great; but during the new years of the 20th century unusual efforts have been made to reorganize and strengthen the Sunday schools by methods never before imagined. Indeed, the churches of all denominations are looking forward to hearty coöperation in a movement which will make the next triennial convention of the schools the most remarkable on record.

The oft-discussed question of the waning power of the churches in both city and country finds its solution in the Sunday school. This is the feeder for the church—the kindergarten of the whole system of Christian worship and practice. It is the training shop which fits members for future participation in the active work of Christian development. It has been because the Sunday schools have lagged behind the times that the membership of the churches have not increased faster. The leaders of the present organized Sunday-school movement realize this to-day, and they have called for a change, and a halt in old methods, which will serve to bring this department of work up to date.

There have been two great movements inside of the church in recent years which have demonstrated the need of modern methods and their phenomenal success when properly directed. From small beginnings the Young Men's Christian Associations and the Christian Endeavor Societies have sprung into active organized movements which to-day control the morals of millions of young people. The growth of these organizations showed that there was a spirit in the Christian churches which was ready to respond heartily to methods which had for their aim the propaganda of Christianity along new and effective lines.

The present Sunday school movement is organizing along the line of making the study of the Bible attractive to children and not an unpleasant task. Educationally the Sunday schools have been far behind the times, and membership has increased far too slowly because of the lack of something to attract. While the modern pulpit has sought to adapt itself to the present times and needs, the Sunday schools have too often been allowed to struggle along in the same old ruts which were worn smooth and unattractive generations ago.

There have been plenty of faddists and psychological reformers in Sunday-school work who have sought more to establish

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d perpetuate their personal views and ethods than to forward the general ork of the movement; but now the ork toward reform and improvement is strong, active, yet conservative, hands nich promise to bring results of world-ide importance. The international ovement brings to bear upon the prob-ms the best minds of the century, and ey have been fortunate in outlining olicies which must infuse new life and nergy into the thousands of schools.

One of the near achievements of this ovement is to reorganize and specialize ne study of the lessons. The grading f the lessons and papers for teachers nd scholars has been the result of years f close study and practical application. The chief aim in view has been to teach ne Bible in the most attractive and orcible way and to equip the mind of ne scholars with knowledge concerning ne fundamental principles of Christianity. The course begins with the youngest hild—the infant not yet out of bib and icker. For such a one the kindergarten unday-school department has been es-ablished. In this department the young cholars study natural objects just as they o in the secular kindergarten. There is reshness in attractive objects constantly rought to the child's attention in this indergarten, and the studies are a series f pleasurable duties which teach lessons vithout any other attempt than to inter-st and amuse the scholars. This kin-lergarten system of the Sunday schools as become one of the strongest factors n the present movement. Here the oung mind is first given its moral train-ng through a system of object lessons which delight the eye and ear. The Old and New Testament studies furnish abun-lant material for kindergarten illustration. An entirely new field of study and prac-tice is opened to the ambitious teacher. Indeed, the enthusiasm with which teach-ers enter this department of Sunday-school work shows that it is popular among the leaders and co-workers of the movement as well as among the scholars. The kindergarten Sunday schools are to-day larger numerically than any other department.

In this work, however, more depends upon the individual fitness of the teacher than upon the system or graded lesson papers. One teacher not in touch with the spirit of the system, or intellectually lacking in certain sympathetic gifts, can nullify all the good that is intended. Con-sequently there is the additional work of training kindergarten Sunday-school workers. This is another distinct feature of the present movement. In large cities there are classes for the teachers of the primary and infant departments, and the work taught therein endeavors to point the teachers of the young minds in the right direction. But this teaching must suffer in the early stages of the work, very much as kindergarten of a secular nature has suffered through the unsatisfactory work of those not fitted by nature or training to develop the kindergarten idea. This problem in the present movement is one that faces individual Sunday schools,





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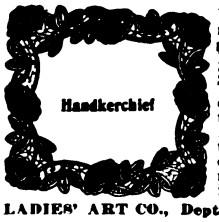
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THE SUNDAY-SCHOOL MOVEMENT

(*Continued*)

but coöperation in cities and towns between the different organizations helps to make it easier of solution.

The laboratory method for Sunday-school work is a step in advance that has already recruited many schools up to their full number, and this is now being perfected on a larger scale year by year. The older scholars find in the object lessons presented to them just as much interest as the small tots in the Sunday-school kindergarten. The maps on the walls, with their rich colorings and picturesque drawings, are only flat, and sometimes, meaningless things to the student; but the raised map of Palestine and the Oriental countries carry quite different impressions. Made of wood pulp, pressed and painted so that the whole surface of the Holy Land can be described intelligently to the scholars, these modern raised maps for Sunday-school work become alive with possibilities. Added to them are small objects to represent cities, towns, people and animals, to illustrate Oriental ways and customs. The study of the lessons with such objects to fix the attention would prove of little avail if there were not other more important truths to reach through the use of these symbols. Those in charge of the movement propose to divide the Bible up into periods and grade the lessons so that each class of students will step by step climb from the symbolical to the theoretical and abstruse. The lesson committee adapts the parts of the Bible to the different ages of the children, and there is less haphazard instruction of points which the infant mind cannot grasp or which seem too simple for the older scholars. This proper grading of the lessons has been one of the most important needs of the schools for years past.

The laboratory practice of Sunday-school work includes illustrations of each individual lesson of the Bible by physical objects to appeal to the eye and ear. A complete equipment of the future Sunday school for effective work will include a considerable number of objects for the superintendent and teachers to use. Each lesson will have its distinctive set of laboratory articles, and their application will be the same in all schools for certain grades of scholars. Year by year these object lessons will be taught over again, but the scholars in the well-graded schools will pass from one class to another so that there will be **no** monotony of teaching and illustration.

When the higher grades are reached the appeal is made to the mind which has reached the point of reasoning and decision. Here the laboratory and kindergarten are abandoned. The scholar has become one whose faith and reasoning must be appealed to and developed and strengthened. At this point the whole question resolves itself into this: How can we hold the young men and girls and get them into the church? The young people inoculated with the skepti-



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THE SUNDAY-SCHOOL MOVEMENT

(Concluded)

cism of the day, and anxious to give full freedom to their abilities and opportunities, begin to think they are too old for Sunday school. They do not wish to be classed as Sunday-school scholars. At this point the Bible class for young people steps in to carry on the work.

The Bible class is a part of the Sunday school, and a distinct department that furnishes the key to the situation. The class becomes something more than a mere weekly assemblage of the members to study the Bible. There must be connected with it the element of sociability, mutual ambition and a sympathy for coöperation in doing good. It has a club side as well as a religious side. In this way it holds old members, and gathers in new ones who would not be attracted in any other way. The Bible class becomes a sort of post-graduate club for the older members of the Sunday school.

The organization and operation of such a Sunday-school Bible class, with its club life and work and social features, constitute a higher grade work than can always be accomplished in schools in small towns and villages; but this is partly overcome by the coöperation between several churches of one place, enabling the men and women to band together in federated union for more effective work.

This touches upon the last phase of the present Sunday-school movement—the training of teachers. This is the most difficult problem the leaders have to face. A few schools are fortunate in getting competent teachers, but the majority find themselves handicapped in this respect. Some have consequently resorted to hiring teachers to do the work. The selection of the Sunday-school teacher is a matter which needs changing more than anything else. In all other classes of educational work the teacher is selected for eminent fitness, and has received more or less training. The Sunday-school teacher is too often taken without any regard to his or her ability for interesting the scholars. A teacher must be something more than a "good woman or man." Goodness of itself will not attract a child to listen to aimless and uninteresting talks on the lessons. There must be ability.

The best system of teaching in the world and the finest lesson papers and diagrams can easily be nullified by a poor teacher. So we find the leaders of the present movement almost checkmated at the threshold of their work in trying to solve the teacher problem. It is a matter that the different schools cannot solve entirely, for outside help must come to coöperate with them. The plan of hiring visiting teachers and superintendents to make regular rounds of the different schools has been proposed, and this may help to put some crippled schools upon their feet; but the proper education and selection of Sunday-school teachers is still a problem without its satisfactory solution.

GEORGE E. WALSH.

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Wooltex Garments are in the foremost files of fashion.

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It has the new *slot seams* on front and back from shoulder down, like picture. Made of

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13 gore side pleated, kilt bottom, full flare, numerous rows of tailor stitching all around the bottom and down the pleats. Made of

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Black, Blue, Brown, like picture — inverted pleat back—made without train, and unlined.

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THE BABY'S DRESSES

In making baby's clothes the exercise of a little forethought in the cutting will enable them to do service at least a year longer than the six month's pattern used just as it is would answer for. Babies need such a quantity of dresses, too, to be kept dainty, that it is most disheartening to see a dozen or two still good but outgrown, so quickly do the little cherubs gain inches in width as well as in length.

Although the regulation size long robes will have, after having been cut down for short clothes, enough to make the skirt portion of a second dress, it is questionable whether it is a good plan to do this, since the sleeves and yoke become too small almost immediately. This is the case more especially with boys, who are larger for their age than girls.

Handwork is much daintier than machine-stitching for baby's garments, and the bottom hem, especially, is so much easier to let down later on if done by hand. Hemstitching is unserviceable for any but very best dresses, not only because of being difficult to lengthen, but it is also liable to tear.

The sleeves of the first little night-dresses or plain slips may be cut a good inch too long, to allow for a tuck to be taken out later and so lengthen the sleeve; this tuck should be on the inside and just above the elbow. The same can also be done with little short dresses made of fairly thick material. The little gold pins used so much now in place of buttons and buttonholes are a convenience in making the fastening of the little yokes at the back easy to widen if they have been made with a wide hem on each side. A baby's neck fortunately grows smaller, beginning at eleven inches, so one is spared the difficulty of enlarging dresses at that point. Care must be taken not to make the wrists of sleeves too small: they look no better for it, and the little hands grow so rapidly that soon they can not be pulled through.

Transparent yokes made of two kinds of insertion whipped together are extremely pretty, but provokingly liable to tear and wear out even before the sheerest lawn of which the rest of the dress is made. A very good plan for rendering them more durable as well as much easier to make is to put point d'esprit muslin behind them and sew the lace to it. White net will answer the purpose but tears more readily. This does not interfere with the transparent effect in any appreciable degree, and makes the dress altogether firmer and stronger. The yokes which have a shoulder seam wear better than those cut bias all in one piece. It is more difficult to make this kind of dress so that it will allow for letting out during the following Summer. The sleeves may be made long enough to allow for three small tucks above the elbow, run in by hand so as to rip readily. If the bottom of the dress is hemstitched, three or more tucks of the same width may be run above the hem.

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25 Cents



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$4.00
Pattern
Hat Only
$1.95

Send 25 cents and we will ship to your nearest express office, express paid, this rich **Velvetta Hat**, exactly like above cut. Made of materials especially imported by us. The hat is Hand Made of the very finest of Imported Velvetta laid in graceful folds, the rim being covered with Fine Tucks. Between the crown and rim is a draping of **Pure Silk Taffeta** carried around and forming a hanging trimming at the back. A very handsome **Imported Black Hackle Breast** held in place by an **Imported Cut Steel Buckle** forms the side trimming. The side handle is finished off with a knot of Pure Silk Taffeta. The above cut is an exact copy of the hat and shows one of the very newest ideas modeled after a Paris pattern hat. You can order it in Black, Brown, Gray, Tan, Red, Blue or New Green.
If you find the hat equal to or better than you can buy of your home milliner at from $4.00 to $5.00, pay the express agent $1.95 and wear the most dressy hat for all occasions shown this season.
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Massage
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A GREAT improvement on face powders, producing a clear, soft beautiful complexion without shine. Contains no grease or glycerine. Removes all impurities that gather *in the pores* of the skin. It is harmless. Send for tasteful booklet, *free*.

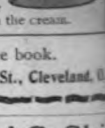
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For sale by druggists and all dealers in toilet articles.

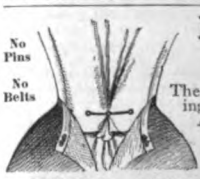
If not at your dealer's, send his name and we will send *postpaid* either or both articles on receipt of price. Send for free book.

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Price 50c
May be used to advantage with the cream.



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"Dainty Desserts for Dainty People," for your grocer's name. Or instead, send a 2c. stamp. For 5c. in stamps, the book and full pint sample. For 15c., the book and full two-quart package (two for 25c.). Pink color for fancy dessert in every large package. A package of Knox's Gelatine will make two quarts (a half gallon) of jelly.

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because of its unusual richness and beauty of design and finish. It looks and wears like solid silver *at half the cost.*

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By its use the weight of the breasts is removed, from the dress-waist to the shoulders, giving **coolness and dress comfort,** ventilation, a perfect shape bust and free and easy movement of the body. Made with skirt and hose supporter attachments, high or low bust. Catalogue Free.



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THE BABY'S DRESSES

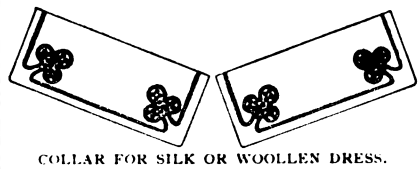
(Continued)

Hand-made linen lace is preferable to cotton for babies because it wears and washes unendingly and, therefore, does not need to be new to be put into a dress.

The little petticoat bodices should have a box-plait in front, and in joining the gathered flannel shirt to it one should be careful to have the gathers pretty full in front so as to allow the box-plait to be taken out later on. The white petticoats, which can be made without a bodice, may have the waistband cut bias, which renders it slightly elastic. A buttonhole in front and under each arm serves to keep it in place when buttoned to the flannel petticoat.

Where washing is an item little silk dresses will be found much easier laundered than white muslin, and look very attractive smocked. This work is much easier to do than anyone who has never tried it would imagine from the appearance, consisting merely of a certain number of rows of large gathers half an inch apart, each gather being taken immediately under the one above. These being done and pulled almost as tight as for stroking, the stitch is very easily copied. Care must be taken not to pull it too tight, and the gathers themselves will make the neck and sleeves sufficiently elastic. White flannel embroidery silk is the best to use, as it is strong and washes perfectly. Indian tussore silk is excellent for these little dresses. Wash silks of a good quality should be chosen.

If anyone dislikes undertaking the smocking, the same kind of little dress can be made with a yoke feather-stitched in white silk with a few French knots or a simple design outlined. The prettiest finish for the neck is a collar made of two little squares of the material, the sides half as long as the neck (exclusive of turnings, which are to be doubled,



COLLAR FOR SILK OR WOOLLEN DRESS.

stitched round three sides, turned wrong side out and stitched again or basted, the fourth side being joined to the neck of the dress. This may be trimmed to correspond with the yoke, either with feather-stitching or some simple conventional design outlined. This is a thoroughly artistic-looking little collar and suitable, with variations, for almost any garment or for almost any sized child.

In the country where houses are not artificially heated, especially in the South, where the halls, if not the rooms themselves, abound in draughts during cold weather, this kind of dress made in cream or white merino or cashmere (which materials wash easily and do not shrink) will be excellent for wear during the Winter.

CONSTANCE FULLER McINTYRE.

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If so, you may have some slight Spinal Deformity which can be remedied by our appliance. It weighs ounces where others weigh pounds and is 50% cheaper than old methods.

For Men, Women and Children; none too young, none too old to be benefited.





Spinal Deformities Remedied

We offer the only Scientific Appliance ever invented for the relief and remedy of Spinal Defects; cured Mr. P. B. Sheldon, the inventor, of curvature of the spine of 30 years' standing.

Preferred to the Cumbersome and Expensive Plaster-of-Paris and Sole-Leather Jackets.

Our appliance is light in weight, durable and conforms to the body as not to evidence that a support is worn. Constructed on strictly scientific anatomical principles; it is indispensable for all sufferers from spinal troubles, male or female. We also make Scientific Appliances for protruding abdomen, weak back, stooping shoulders. Send for free booklet and letters from physicians, physical Instructors, and those who know from experience of the merits of our appliances. SATISFACTION GUARANTEED. Write to-day for free measurement blank, catalogue, special information and prices.

One of our grateful patients, Mr. Geo. List of Wesleyville, Erie County, Pa., states:

During the six months previous to procuring the appliance, I was unable to stand on my feet. After wearing it for six weeks, I could walk with the aid of crutches, and eight months from the time I first commenced the use of the Brace, I was able to do as much work as any able bodied man.

My experience has convinced me that spinal trouble is the cause of many symptoms of disease that can never be cured by treating the symptoms, and nothing but some support to remove the weight of the head and shoulders from the spine will give permanent relief.

I cannot say too much for your Appliances; they are so light and comfortable (and can be removed so easily) that it is almost a pleasure to wear one.

I am permanently cured of a weak and deformed spine by the use of the Philo Burt Company's Appliance.

Mr. List writes the above after six years' experience with our appliance, the latter two years of which he has not worn any brace or support, having been permanently cured.

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The Means

THIS CORSET was not made to order; it was picked from stock, fitted and photographed. The fit is perfect, the trimming exquisite, rivalling in daintiness the finest lingerie.

The Result

THIS GOWN was placed over the corset and photographed. The perfect lines of the corset are apparent. If the proper style is selected, a similar result can always be attained.

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A Woman Selling to Women

A Skirt at One-half Price



The beautiful skirt shown in cut for only $3.98. Very latest style kilted, pepper and salt skirt; unlined, made for you exclusively—from your own measurements. **Satisfaction Guaranteed:** Skirt can be returned at my expense, if not found as represented.

Dressmaking no longer required by you; backaches from being fitted unnecessary; loss of materials, ill-fitting garments entirely done away with. Send me your exact waist measure, hip measure taken 5 inches below the waist line, and length in front, with $3.98, and I will forward to you the most stylish, up-to-date skirt, made of best materials, ever sold for the price. A trial order will prove my statements.

My great success proves that it requires a **woman's knowledge of woman's desires** to please you. Send me your order for this skirt. **Catalog Free.**

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Woman's Mail Order House. Conducted for Women Exclusively. The only woman Mail Order House in the world owned and conducted by a woman.

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References: Dun's or Bradstreet's, and Leading Magazines.

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Illustrated Directions for making Battenberg and Point Lace and Lessons in Silk Embroidery.

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The Modern Priscilla

120-A Boylston Street Boston, Mass.

Answers to Correspondents

THE HOUSEHOLD.

EUNICE:—Alum water will restore almost any faded colors, if put into the rinsing water after the goods are washed.

YELLOW KID:—To make curd or cottage cheese, proceed as follows: Set a gallon or more of clabbered milk on the stove hearth or in the oven after cooking a meal, leaving the door open, turn it around frequently and cut the curd in squares with a knife, stirring gently now and then until about as warm as the finger will bear and the whey shows all around the curd; pour all into a coarse bag, and hang to drain in a cool place for three or four hours, or over night if made in the evening. When wanted turn from the bag, chop rather coarse with a knife and dress with salt, pepper and sweet cream. Some persons dress the cheese with sugar, cream and a little nutmeg, omitting the salt and pepper. Another way is to chop fine, add salt to taste, work in a very little cream or butter and mould into round balls.

A SUBSCRIBER:—Mildew is easily removed by rubbing or scraping a little common yellow soap on the article, and then a little salt and starch on that. Rub on well and put in the sunshine; or, soap the linen previously wetted and apply salt and lemon juice to both sides; or apply finely powdered pipe-clay, fuller's earth or finely powdered chalk. Expose it for several hours to the atmosphere.

MADAME M.:—The first essential to good cider vinegar is the right kind of apples; not the best eating apples will make the best cider, nor the apples with the most juice, unless that juice is of the tart, astringent kind. Next, great care in pressing to exclude all wormy or rotten fruit, the selected apples being first allowed to sweat in a pile and afterward carefully wiped. Then the barrels must be looked to. If they are not new and you have had trouble before with vinegar, they should be sterilized by burning sulphur. When filled, let them stand out of doors till all impurities have worked off; then place in the cellar to remain until the vinegar process is completed, taking nearly a year. This is the practice of some of the best makers. The quick process employed in vinegar factories is to let the liquid trickle down through shavings in a current of air, which hastens the change to vinegar. This process has been imitated in a small way by having a long box with inclined shelves in which are gouged channels, along which the liquid runs, till it reaches the bottom. The old plan is simpler, though taking longer.

L. G.:—You will find the ready-made walnut stain more satisfactory than that prepared at home. Send in your question by mail and we will forward the address of the firm who will supply it.

JULIA:—To make grape vinegar, crush well one bushel of grapes and put aside in a clean, strong tub with two gallons of water, in a warm place, for one week, skimming off all impurities which may arise from fermentation. At the end of this time strain the juice through a linen bag, pressing the pulp. Put this juice into a cask or barrel, stir in a pint of yeast and throw in a piece of bread. Have the barrel or receptacle quite full, choosing one of a proportionate size to the quantity desired. Put the bung in loosely and cover it over with a flannel cloth. Set in a warm place for a month or six weeks, when the vinegar will be fit for bottling.

ALETHA:—To remove ink stain from linen, rub the spot with salts of lemon, keeping it rather moist, and the stain will disappear without injuring the fabric. After the stain disappears wash the linen in pure water. Rust may be removed from nickel by immersing the article in kerosene oil for a few days. The rust will become so much loosened that it may be easily rubbed off. Where it is not deep-seated, emery paper will do, but if of long standing the goods must be refinished.

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Answers to Correspondents

THE HOUSEHOLD—(*Continued*)

MRS. FOSTER:—To wash flannels, use white soap, but do not apply it directly to the flannels, however spotted. For the first of the three waters to be used make good, strong soapsuds, and in this wash the flannels well. Let the water be lukewarm, as this is less apt to cause shrinkage. Then rinse in another suds of like temperature, and lastly rinse in clear bluing-water also lukewarm. Then shake out, but by no means wring; hang them out upon a line, and as soon as they are dry enough to bear ironing, smooth them, and they will prove as soft and pliant as when first bought.

MISS S. S.:—We append a tested recipe for baked apricot dumplings:

24 halves of raw, canned or cooked evaporated apricots,
2 cupfuls of flour,
1½ tablespoonful butter,
1½ tablespoonful sugar,
1 teaspoonful of baking powder,
¼ teaspoonful of salt,
½ cupful milk.

Sift the flour, salt, sugar and baking powder into a bowl. Rub in the butter, stir in the milk (using a little more, if necessary) and make a dough as soft as can be handled. Roll out to about a quarter of an inch in thickness and cut into six squares. Put in the centre of each four halves of apricots. Add a teaspoonful of sugar if the fruit has not been sweetened. Draw up the corners to the centre and pinch the edges well together. Place at a slight distance apart in a baking-pan. Pour around them a cupful and a half of juice or water; sprinkle four tablespoonfuls of sugar over, and drop on the top of each a quarter-tablespoonful of butter. Bake on the bottom rack of a moderately quick oven for twenty minutes. Serve hot, with the juice in the pan as a sauce, or pass cream with them.

ALICIA:—The following is an excellent recipe for chocolate icing: Place in a saucepan a quarter of a pound of icing sugar and grate a stick of chocolate: add the two together and a tablespoonful of water, or a little more if necessary. Stir over a moderate fire until the icing becomes as thick as cream. If desired of a darker color, add a little brown sugar in solution. Lay this evenly on the cake with a knife, which should be dipped occasionally in boiling water. When done, place in a cool oven for a few moments to set.

HOUSEWIFE:—In trimming a kerosene oil lamp remove the charred part of the wick by pinching it off with a piece of paper. If the wick is frayed, even it with a sharp pair of scissors.

ELIZABETH R.:—To stuff fillet of flounder proceed as follows: Take fillets from a flounder weighing two pounds and a half. Season with salt and pepper and a few drops of onion juice, if desired. Spread on one-half of each fillet a tablespoonful of mashed potato (about one cupful should be prepared), mixed with the beaten yolk of an egg and seasoned with one tablespoonful of butter, one-fourth of a teaspoonful of salt and a dash of pepper. Fold the other half of each fillet over the potato, cover with crumbs, dip in the white of the egg beaten with two tablespoonfuls of water and again cover with crumbs and fry in deep fat. Drain on soft paper, then insert a short piece of macaroni in the pointed end of each fillet and cover this with a paper frill. Garnish with lemon and parsley and serve with purée or tomato sauce.

HOUSEKEEPER:—Try this way of serving ox tongue: Cook the tongue very slowly in salted water with some spices till quite tender, skin it and set aside. Next day skim the liquor of all fat and heat, thicken it and flavor it with herbs and a sharp sauce. Make the sauce a good brown and add to it some picked and scalded sultanas. When this is nicely blended, add the tongue (cut in slices), bring to the boil and let all simmer for a quarter of an hour and serve.



For Dressmaking

When you go shopping don't simply say "a spool of silk," when you can secure more silk, better silk, brighter silk, smoother silk, and stronger silk if you will only ask for "Corticelli." Insist on having "Corticelli" and get pure silk and full value for your money.

For Machine Stitching

Ask for Corticelli Stitching Silk, ¼ ounce spools, made in colors to match the latest fashionable dress goods Be frank to tell the clerk you prefer "Corticelli" to inferior kinds. This suggestion is for your protection. As long as "Corticelli" costs YOU no more than poor silk why don't you buy it. Fall Fashion Booklet now ready. Sent free to any address.

CORTICELLI SILK MILLS, 22 Nonotuck St., Florence, Mass.



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10 Years of Demonstrated Success.

TRIAL FREE

A delightful, certain and quick remedy for the peculiar ailments of women and girls.

Helpful to all women (not bedfast) whose health or strength is not good. Makes work easy and walking a pleasure. Simple in construction. Absolutely comfortable. Adjustable to fit both thin and stout people of any size or figure. No metal springs around the body. Does not slip up.

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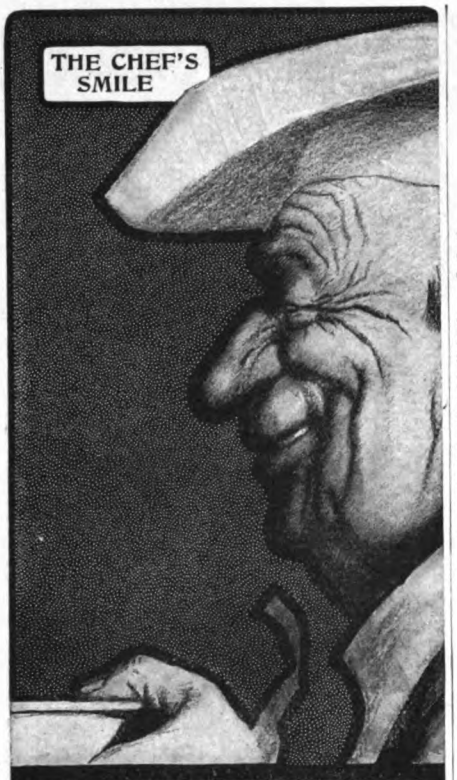
Note the shoulder and back support; you cannot have a natural, complete, effective Body Brace without them; an abdominal supporter cannot do the work. Beware of imitators, copyists and infringers.



Our little illustrated book might save you hundreds of dollars and years of health. Write for it to-day. It is mailed FREE with full particulars. Address

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Good cooks delight
To cook it right

For it is worth cooking—worth cooking *right*—worth an artist's care—is Quaker Oats.

The common way of cooking "oatmeal" is not fair to the Quaker flavor and Quaker goodness. Quaker Oats is not mere "oatmeal" anyhow;—you know that, if you know Quaker Oats at all.

Any cook can cook Quaker Oats, and it will be *good*, but if you care for *better*, *best*—then tell your cook to follow the directions on the package. Just as easy as the other way. It brings out all the inviting, appetizing quality of

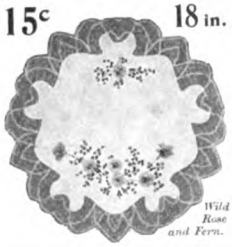
Quaker Oats

A Breakfast for a King.

Every grocer sells Quaker Oats.

A valuable Cereta spoon coupon in every package.

15c 18 in. **1/2 Price**



This splendid Linen Doily with Battenburg Lace Edge, **only 15c.** Or, with all materials for working (Corticelli Wash Silks, Braid and Thread) for only 75c. prepaid.

LESSONS BY MAIL

Individual Instructions in Embroidery. FREE material for the course. Write for particulars and price list.

HOME NEEDLEWORK CO.
630 E. 46th Pl., Chicago

The "CAPITOL" Lamb's Wool Sole



is the one the ladies prefer for crocheted slippers, because "It is so easy to sew to." Ask your dealer, or send us 25c. per pair. *Take No Substitute.*

The Wm. H. Wiley & Son Co., Box C, Hartford, Conn.

Answers to Correspondents

THE HOUSEHOLD—(*Continued*)

WHITE:—Rub the vest carefully with naphtha, applying it with a clean rag, or soak the entire vest in naphtha and hang it in a current of air for several hours.

ELSA:—Anchovy toast is delicious and is often served as a dinner appetizer. To make it, select boneless anchovies, which are sold in small cans and are covered with oil, like sardines. Squares of bread without crust should be toasted to a nice, even brown; two anchovies are placed thereon, in opposite directions, in order to produce an equality of arrangement. Over the whole are then sprinkled the yolks of hard-boiled eggs crumbled fine, the whites being chopped into cubes and disposed over the top. A dusting of white pepper completes this dainty dish.

A. B.:—If canned tomato ferments, a little soda will restore it to the original condition.

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6 pounds of washing soda.
3 pounds of unslaked lime.
6 gallons of water.
6 pounds of clear fat.

Place the soda and lime together, pour over them four gallons of the water and stir well. Let the liquid stand until perfectly clear, then drain it off, place it over the fire and boil until the mixture begins to harden (which will be in about two hours), stirring almost continuously. Meantime, after draining the four gallons of water from the lime and soda, add the remaining two gallons of water to the sediment, stir well, and when this liquid is clear drain it off also. While the soap is boiling, thin it with this water, adding a little at a time, as the soap puffs up as if to boil over. Try the thickness by cooling a little on a plate and put in a handful of salt just before removing the soap from the fire. Wet a tub with cold water to prevent the soap sticking, turn the latter in and when solid cut it into bars, placing them on a board to dry.

A READER:—The materials mentioned look much better when no soap is used. If it is feared that they will fade, soak them for thirty minutes in salted water; then wash as follows: Make a thin flour starch of two quarts of water and half a cupful of flour, dissolving the flour in some of the water while cold, then adding boiling water to the amount apportioned. Into a tub containing eight quarts of water pour this starch, and when it is dissolved wash the clothes, using no soap. The starch clears the print and will usually stiffen it sufficiently. Rinse the articles in two clear waters and hang in the shade to dry. Garments of this kind should be ironed on the wrong side. Faded blues are sometimes restored by rinsing in a solution made of a tablespoonful of acetic acid and four quarts of water.

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ANNIE M. F. AND MARIE:—Try washing the blue china silk by rubbing it gently between the hands in lukewarm water in which white or Castile soap has been dissolved. Squeeze the water out with moderate pressure and rinse in tepid water. It is a good idea to add to the rinsing water a few drops of coloring matter of the shade of the waist. The coloring can be obtained of a druggist. Washing always robs silk of some of its brightness. Iron when damp, first placing a piece of muslin over the silk. To clean the crocheted wool shawl, rub in flour, applying it dry. If it is very much soiled, wash in a suds made of tepid water and white soap. Do not rub soap on the shawl.

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134 to 140 Wabash Ave. Chicago, Ill.

A Book About California

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Formerly a trip to California was an expensive luxury, but now that the railroads have very greatly reduced the price of tickets, and particularly since we have introduced the "Personally Conducted Excursion" idea, you can go to California in a comfortable through car by the choicest route and for a *very* moderate sum.

Is it worth while to fight through the winter at home when you can so easily go where the perfect climate will keep you strong and vigorous? The saving in doctor's bills likely will pay for a California trip. Send six cents in postage for our handsome little book about California. It is intensely interesting and is beautifully illustrated.

P. S. EUSTIS, Passenger Traffic Manager, C. B. & Q. Ry. Co., Chicago, Ill.
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Every Woman should read page 679 of this magazine. It will be worth your while to answer the questions. You may win the prize.

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WHAT BOYS AND GIRLS ARE MADE OF

BY CHARLES NOEL DOUGLAS

A little boy was talking to a pretty little maid,
And the matter was of import and of weight.
The discussion took a turn from which we much can learn
If we study it and then investigate.
The little girl had said that she'd heard or somewhere read
That the things which constitute a little miss
From the bottom of her toes to her airy, fairy nose
Were ingredients fashioned somewhat after this:

Sugar and spice, things lovely and nice, candy and caramels too,
Sunbeams' rays from bright golden days, and roses all wet with dew.
Peaches and cream and love's own dream, likewise come to the aid of
Dame Nature old, when the compound's rolled, of which little girls are made of.

Then the little boy's blue eyes somewhat expressed surprise,
And from his looks perhaps 'twould be inferr'd
He'd a most decided doubt in his little mind about
The truth of what he recently had heard.
Though he did not quite dissent, yet still, of course he meant
His sex's cause to then and there uphold,
So what constitutes a boy, with proper manly joy,
His little lips with eloquence now told.

A heart of gold, a lion so bold, an eagle on the wing,
Spice of the East, honey, at least, enough for the feast of a king.
The whole earth's dower of strength and power, for nothing is he afraid of,
Beauty and health and love and wealth, that's what little boys are made of.

She heard somewhat dismayed, as these compounds were arrayed,
But she questioned not, nor did she try to check.
But a little later on, he chanced to light upon
Some insect strange and placed it on her neck.
And oh,—a scene ensued, for a sudden storm had brewed,
Indignantly she shook her golden curls,
And right then we learned from both, what constitutes the growth
Of those funny things called little boys and girls.

Toads and frogs and queer puppy dogs, mice and owls and bats.
All things that creep and make you weep, lizards, worms and cats.
Vinegar, snails, tarantulas' tails and things we're much afraid of,
Mosquitoes, rats, tin cans and old hats, little boys and girls are made of.

Glascock's Combined Baby Jumper and Rocking Chair



Serves as a Crib, Bed, High Chair, Jumper and Rocking Chair, all in one. Indispensable all seasons of the year for the health, happiness and proper care of the baby. "Better than two nurses," one man writes.



A happy occupant of one as shown in the pictures is Thomas Barry Hodge, age 14 months, whose mother writes as follows:

DEAR SIRS:—Our Baby Jumper is enjoyed by the whole family. Baby is always happy when in the Jumper, as you can see from his photograph.
Yours truly, MRS. A. J. HODGE,
1702 Washington Boul., Chicago, Ill.



A handsome and substantial piece of furniture. **Endorsed by all physicians. Ask your dealer,** or write us for our illustrated booklet.

GLASCOCK BROS. MFG. CO.
Box 25, Muncie, Ind.

Invalid Comfort

If a chair isn't built strong and light, it's a bad bargain, no matter how little it costs. Our well-built chairs cost no more than most badly-built chairs. All kinds: Indoors or out; self-pushing, rolling or stationary.

Send for book.





Bloch Go-Cart

Everything about the *Bloch* makes it the right go-cart to buy. It is the most modern and easily adjusted; it is the best built and the most beautiful.

Send for book of pictures and prices.

We pay freight on go-carts, baby carriages and invalid chairs all over the United States.

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Eighth and Spring Garden Philadelphia



NO MORE DARNING

Racine Feet

A New Pair of Hose for 10c.

Cut off ragged feet, attach "Racine Feet" to legs of hosiery by our new Stockinette Stitch, and you have a pair of hose as good as new. Cost only 10 cents and a few moments' time.

Racine Feet come in cotton, sizes 5 to 11, black or white. Price 10 cents a pair, prepaid.

Booklet, "The Stockinette Stitch," tells everything. Sent free. Agents wanted.

RACINE KNITTING CO.,
Dept. C, Racine, Wis.

We Buy Cute Baby Sayings Must be original. We also pay for selections from books, clippings, anecdotes, etc. Also prizes, $1 to $25. Sample free. Dept. B. LITTLE CHRONICLE, Chicago.



Health and Cleanliness

go hand in hand when Lifebuoy Soap is used throughout the household, for it disinfects, purifies while it cleanses. It is not an ordinary soap, as a trial will prove, yet the price is the same as ordinary soaps.

FIVE CENTS THE CAKE

At dealer's, or by mail, two cakes ten cents.

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FISCHER PIANOS.

THE NEW SCALE Fischer yields a wonderfully pure quality of Tone, combined with great power and durability; it stamps the Fischer Piano with an individuality that no other piano possesses.

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Universal Garment Fastener

Insures the American lady comfort, ease and security. Ask your dealer for it, or send 25c and dealer's name and receive pamphlet explaining purposes and enough **Nottabooks** for Placket, Skirt Supporter and Waist.

The Notahook Co.
557-B Broadway, New York

FEEL IT SLIDE?



THE HOUSEHOLD—(*Continued*)

ALICE:—The best dishcloths are made of knitted cotton, for they wash again and again and look like new. After using always wash a dishcloth with soap and water, then rinse thoroughly and hang in the air to dry.

CENSORIOUS:—The word caviare means "above the taste or comprehension of ordinary people." Caviare is a kind of pickle made from the roe of sturgeons.

MRS. LOTTIE:—Cosey-corners can be made effective by introducing wooden scroll or lattice work into an improvised arch made to fit any recess—for instance, that between the fireplace and the wall. The seats must be very wide to be comfortable, never less than thirty inches, and when large cushions are used, thirty-three inches will not be too wide. Stamped velveteen in the charming Renaissance designs is beautiful for the upholstery used in these corners and cretonne is also effective. Cover the seats and let a valance reach from the seat to the floor. If made of material light in weight, such as cretonne or denim, a ruffle should be placed at the bottom of the valance. A few cushions are necessary, but a pile of varicolored cushions is a mistake. Interlined with cotton wadding, they are pleasant accessories to a nap. Put a narrow shelf painted ivory above the line of the head-rest and hang from it a curtain long enough to reach the seat. Upon this shelf photographs and dainty bric-à-brac may be pleasingly displayed.

JULIA:—To make chicken tomales, boil two pounds of corn and a handful of lime in water enough to cover, until the skins of the corn are loosened; then wash the lime from the corn, and grind the latter very fine. Boil a large chicken (or a little more than three pounds of beef) and mix the resulting liquid with the ground corn, adding a scanty pound of firm lard, and salt to taste. Having boiled a pound of red peppers until soft, remove the seeds and skins and grind the peppers fine; add three or four pieces of garlic (chopped), a small quantity of sliced tomato, and half a pound of ground chilis. Mix this preparation with the chicken (or beef); then fry for a few minutes, boil for a very short time, and add salt to taste. Spread wet corn-husks with the prepared cornmeal, put in the chicken mixture and then boiled eggs, olives, raisins and cucumber, if desired. Then put on another corn-husk spread with meal, tie up, and boil for from three-quarters of an hour to an hour in a gallon of water. When all are half done, turn the top ones over. The above directions are calculated to make a dozen tomales.

AMICO:—When a caretaker of any kind is not available and the carpets must be left in place, they should be thoroughly swept, then gone over a second time with a small whisk-broom, the corners and all the edges of the carpet being swept carefully to dislodge any moth eggs that may have been deposited. On these edges enough naphtha should be poured to wet through to the floor, then the carpet should be covered with paper or old cotton covers. After treating a carpet to a large amount of naphtha the windows should be left open for several days. When house-cleaning is in progress the carpets should be sent to a cleaner; when returned they should be generously sprinkled with naphtha, then wrapped in a double thickness of unbleached muslin. This should be pinned about the rolls at the overlapping, so that the moth millers cannot gain an entry.

A. S.:—As a sewing-room is not available, you will find a rug of linen crash, perhaps two yards square, a great convenience. This may be put under the machine, sewing chair and cutting table and will keep scraps and bits of thread from the carpet, and in turn protect delicate fabrics from the dust of the floor. It can be laundered in the Spring and Autumn, and kept in service indefinitely.



THE MAIDEN'S PRAYER.

If you've been wrong in former years,
On other roads to stray;
Oh, change your heart and make a start
Upon
"THE ONLY WAY."



GEO. J. CHARLTON,
GENERAL PASSENGER AGENT, CHICAGO, ILL.



MANY ADVANTAGES.

Perfect in fit, never ragged or uncomfortable. Very convenient, stylish, economical. Made of fine cloth and exactly resemble linen goods. Turn-down collars are reversible and give double service.

NO LAUNDRY WORK.

When soiled, discard. **Ten collars or five pairs of cuffs, 25c. By mail, 30c.** Send 6c. in U. S. stamps for sample collar or pair of cuffs. Name size and style.

Reversible Collar Co., Dept. S, Boston.

VORWERK'S
Patent Collar Stiffening



For standing or turn-down collars. Circular woven, shaped for the neck, will not crease or unravel.

The only practical collar interlining in use.

Ask your Dry Goods Merchant, or write to

A. STEINHARDT & BRO., Importers
452 Broadway, New York

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THE FARMER-MAN AND THE BEAR

A STORY IN FOUR CHAPTERS.

By Frank Verbeck.

CHAPTER I.



I.—A FARMER-MAN, SEEING A BEAR UP A TREE, MADE TO SHOOT HIM; BUT THE BEAR, LIKE DAVY CROCKETT'S COON, HAVING FAITH IN THE F.-M.'S MARKSMANSHIP, BEGGED TO BE ALLOWED TO COME DOWN;



II.—AND ON BENDED KNEES MADE UNCONDITIONAL SURRENDER, SWEARING TO SERVE THE FARMER-MAN FAITHFULLY AND WELL.



Mellin's Food

HERE are our two MELLIN'S FOOD babies, *Elsie Genevieve Wolfe*, 14 months old, and *Lawrence Oscar Wolfe*, 5 years old.

Are they not a picture of health?

MELLIN'S FOOD is worthy of the highest praise; it is a blessing to babies.

Mrs. Oscar Wolfe, *2347 Upton Avenue, No.*, Minneapolis, Minn.

OUR beautiful cloth-bound book, "THE CARE and FEEDING of INFANTS," is free to mothers. Send for it.

Mellin's Food Company
Boston, Mass.



JUST A MINUTE PLEASE; THIS IS FREE

Don't you want an article that softens, beautifies and makes the skin like velvet? Here is one that is superior for the complexion and best for the baby, too. It is a positive relief for prickly heat, sunburn, chafing, sore and tender feet. Also removes odor of perspiration. Recommended by physicians. It is impossible to make a **Purer Talcum Powder**, or one more delicately perfumed with violet, or in any other way better suited for the toilet, nursery or bath.

Every woman should certainly try it.

If your druggist or department store has not C. R. Bailey's Borated Violet Talcum Powder on sale, send me his name and address and I will send you a package absolutely free of charge. Fit for the elite—fit for the masses. Price **10c.** By mail, postpaid, **14c.**

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1/8 size of box. **50 Leonard St., New York.**

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BEADS for Bags and Chains, Canvases, Gold Threads, Cross-Stitch Materials, Tapestry, Silks and Woods. **EVERY-THING YOU CAN THINK OF** that can't be had elsewhere in this line. Send stamps for mail list. Est. 1860.
Peter Bender, Importer, 111 E. 9th St., N.Y.
WHOLESALE & RETAIL



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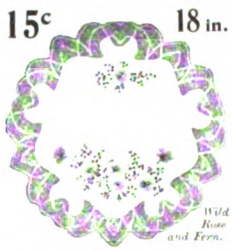
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BY CHARLES NOEL DOUGLAS

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Were ingredients fashioned somewhat after this:

Sugar and spice, things lovely and nice, candy and caramels too,
Sunbeams' rays from bright golden days, and roses all wet with dew.
Peaches and cream and love's own dream, likewise come to the aid of
Dame Nature old, when the compound's rolled, of which little girls are made of.

Then the little boy's blue eyes somewhat expressed surprise,
And from his looks perhaps 'twould be inferr'd
He'd a most decided doubt in his little mind about
The truth of what he recently had heard.
Though he did not quite dissent, yet still, of course he meant
His sex's cause to then and there uphold,
So what constitutes a boy, with proper manly joy,
His little lips with eloquence now told.

A heart of gold, a lion so bold, an eagle on the wing,
Spice of the East, honey, at least, enough for the feast of a king.
The whole earth's dower of strength and power, for nothing is he afraid of,
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She heard somewhat dismayed, as these compounds were arrayed,
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But a little later on, he chanced to light upon
Some insect strange and placed it on her neck.
And oh,—a scene ensued, for a sudden storm had brewed,
Indignantly she shook her golden curls,
And right then we learned from both, what constitutes the growth
Of those funny things called little boys and girls.

Toads and frogs and queer puppy dogs, mice and owls and bats.
All things that creep and make you weep, lizards, worms and cats.
Vinegar, snails, tarantulas' tails and things we're much afraid of,
Mosquitoes, rats, tin cans and old hats, little boys and girls are made of.

Glascock's Combined Baby Jumper and Rocking Chair



Serves as a Crib, Bed, High Chair, Jumper and Rocking Chair, all in one. Indispensable all seasons of the year for the health, happiness and proper care of the baby. "Better than two nurses," one man writes.



A happy occupant of one as shown in the pictures is Thomas Barry Hodge, age 14 months, whose mother writes as follows:

DEAR SIRS:—Our Baby Jumper is enjoyed by the whole family. Baby is always happy when in the Jumper, as you can see from his photograph.

Yours truly, MRS. A. J. HODGE, 1702 Washington Boul., Chicago, Ill.



A handsome and substantial piece of furniture. **Endorsed by all physicians. Ask your dealer,** or write us for our illustrated booklet.

GLASCOCK BROS. MFG. CO.
Box 25, Muncie, Ind.

Invalid Comfort

If a chair isn't built strong and light, it's a bad bargain, no matter how little it costs. Our well-built chairs cost no more than most badly-built chairs. All kinds: Indoors or out; self-pushing, rolling or stationary.

Send for book.



Bloch Go-Cart



Everything about the *Bloch* makes it the right go-cart to buy. It is the most modern and easily adjusted; it is the best built and the most beautiful.

Send for book of pictures and prices.

We pay freight on go-carts, baby carriages and invalid chairs all over the United States.

PHILADELPHIA BABY CARRIAGE FACTORY
Eighth and Spring Garden Philadelphia

NO MORE DARNING

Racine Feet



A New Pair of Hose for 10c.

Cut off ragged feet, attach "Racine Feet" to legs of hosiery by our new Stockinette Stitch, and you have a pair of hose as good as new. Cost only 10 cents and a few moments' time.

Racine Feet come in cotton, sizes 5 to 11, black or white. Price 10 cents a pair, prepaid.

Booklet, "The Stockinette Stitch," tells everything. Sent free. Agents wanted.

RACINE KNITTING CO.,
Dept. C, Racine, Wis.

We Buy Cute Baby Sayings Must be original. We also pay for selections from books, clippings, anecdotes, etc. Also prizes, $1 to $25. Sample free. Dept. B. LITTLE CHRONICLE, Chicago.



Health and Cleanliness

go hand in hand when Lifebuoy Soap is used throughout the household, for it disinfects, purifies while it cleanses. It is not an ordinary soap, as a trial will prove, yet the price is the same as ordinary soaps.

FIVE CENTS THE CAKE

At dealer's, or by mail, two cakes ten cents.

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FISCHER PIANOS.

THE NEW SCALE Fischer yields a wonderfully pure quality of Tone, combined with great power and durability; it stamps the Fischer Piano with an individuality that no other piano possesses.

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Over 110,000 Sold

BY OUR NEW METHOD of Easy Payments every home is at once enabled to possess and enjoy a High-Grade Piano. Pianos delivered to all parts of the United States. Write for catalogue, terms and all particulars.

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NOTTAHOOK



Universal Garment Fastener

Insures the American lady comfort, ease and security. Ask your dealer for it, or send 25c and dealer's name and receive pamphlet explaining purposes and enough Nottahooks for Placket, Skirt Supporter and Waist.

The Notahook Co.
557-B Broadway, New York

FEEL IT SLIDE?



THE HOUSEHOLD—(*Continued*)

ALICE:—The best dishcloths are made of knitted cotton, for they wash again and again and look like new. After using always wash a dishcloth with soap and water, then rinse thoroughly and hang in the air to dry.

CENSORIOUS:—The word caviare means "above the taste or comprehension of ordinary people." Caviare is a kind of pickle made from the roe of sturgeons.

MRS. LOTTIE:—Cosey-corners can be made effective by introducing wooden scroll or lattice work into an improvised arch made to fit any recess—for instance, that between the fireplace and the wall. The seats must be very wide to be comfortable, never less than thirty inches, and when large cushions are used, thirty-three inches will not be too wide. Stamped velveteen in the charming Renaissance designs is beautiful for the upholstery used in these corners and cretonne is also effective. Cover the seats and let a valance reach from the seat to the floor. If made of material light in weight, such as cretonne or denim, a ruffle should be placed at the bottom of the valance. A few cushions are necessary, but a pile of varicolored cushions is a mistake. Interlined with cotton wadding, they are pleasant accessories to a nap. Put a narrow shelf painted ivory above the line of the head-rest and hang from it a curtain long enough to reach the seat. Upon this shelf photographs and dainty bric-à-brac may be pleasingly displayed.

JULIA:—To make chicken tomales, boil two pounds of corn and a handful of lime in water enough to cover, until the skins of the corn are loosened; then wash the lime from the corn, and grind the latter very fine. Boil a large chicken (or a little more than three pounds of beef) and mix the resulting liquid with the ground corn, adding a scanty pound of firm lard, and salt to taste. Having boiled a pound of red peppers until soft, remove the seeds and skins and grind the peppers fine; add three or four pieces of garlic (chopped), a small quantity of sliced tomato, and half a pound of ground chilis. Mix this preparation with the chicken (or beef); then fry for a few minutes, boil for a very short time, and add salt to taste. Spread wet corn-husks with the prepared cornmeal, put in the chicken mixture and then boiled eggs, olives, raisins and cucumber, if desired. Then put on another corn-husk spread with meal, tie up, and boil for from three-quarters of an hour to an hour in a gallon of water. When all are half done, turn the top ones over. The above directions are calculated to make a dozen tomales.

AMICO:—When a caretaker of any kind is not available and the carpets must be left in place, they should be thoroughly swept, then gone over a second time with a small whisk-broom, the corners and all the edges of the carpet being swept carefully to dislodge any moth eggs that may have been deposited. On these edges enough naphtha should be poured to wet through to the floor, then the carpet should be covered with paper or old cotton covers. After treating a carpet to a large amount of naphtha the windows should be left open for several days. When house-cleaning is in progress the carpets should be sent to a cleaner; when returned they should be generously sprinkled with naphtha, then wrapped in a double thickness of unbleached muslin. This should be pinned about the rolls at the overlapping, so that the moth millers cannot gain an entry.

A. S.:—As a sewing-room is not available, you will find a rug of linen crash, perhaps two yards square, a great convenience. This may be put under the machine, sewing chair and cutting table and will keep scraps and bits of thread from the carpet, and in turn protect delicate fabrics from the dust of the floor. It can be laundered in the Spring and Autumn, and kept in service indefinitely.



THE MAIDEN'S PRAYER.

If you've been wrong in former years,
On other roads to stray;
Oh, change your heart and make a start
Upon
"THE ONLY WAY."



GEO. J. CHARLTON,
GENERAL PASSENGER AGENT, CHICAGO, ILL.

"REVERSIBLE" Linene Collars & Cuffs.



MANY ADVANTAGES.

Perfect in fit, never ragged or uncomfortable. Very convenient, stylish, economical. Made of fine cloth and exactly resemble linen goods. Turn-down collars are reversible and give double service.

NO LAUNDRY WORK.

When soiled, discard. **Ten collars or five pairs of cuffs, 25c. By mail, 30c.** Send 6c. in U. S. stamps for sample collar or pair of cuffs. Name size and style.

Reversible Collar Co., Dept. S, Boston.

VORWERK'S
Patent Collar Stiffening



For standing or turn-down collars. Circular woven, shaped for the neck, will not crease or unravel.

The only practical collar interlining in use.

Ask your Dry Goods Merchant, or write to

A. STEINHARDT & BRO., Importers
452 Broadway, New York

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THE FARMER-MAN AND THE BEAR

A STORY IN FOUR CHAPTERS.

By Frank Verbeck.

CHAPTER I.



I.—A FARMER-MAN, SEEING A BEAR UP A TREE, MADE TO SHOOT HIM; BUT THE BEAR, LIKE DAVY CROCKETT'S COON, HAVING FAITH IN THE F.-M.'S MARKSMANSHIP, BEGGED TO BE ALLOWED TO COME DOWN;



II.—AND ON BENDED KNEES MADE UNCONDITIONAL SURRENDER, SWEARING TO SERVE THE FARMER-MAN FAITHFULLY AND WELL.



Mellin's Food

HERE are our two MELLIN'S FOOD babies, *Elsie Genevieve Wolfe*, 14 months old, and *Lawrence Oscar Wolfe*, 5 years old.

Are they not a picture of health?

MELLIN'S FOOD is worthy of the highest praise; it is a blessing to babies.

Mrs. Oscar Wolfe, *2347 Upton Avenue, No.*, Minneapolis, Minn.

OUR beautiful cloth-bound book, "THE CARE and FEEDING of INFANTS," is free to mothers. Send for it.

Mellin's Food Company
Boston, Mass.



JUST A MINUTE PLEASE; THIS IS FREE

Don't you want an article that softens, beautifies and makes the skin like velvet? Here is one that is superior for the complexion and best for the baby, too. It is a positive relief for prickly heat, sunburn, chafing, sore and tender feet. Also removes odor of perspiration. Recommended by physicians. It is impossible to make a **Purer Talcum Powder**, or one more delicately perfumed with violet, or in any other way better suited for the toilet, nursery or bath.

Every woman should certainly try it.

If your druggist or department store has not C. R. Bailey's Borated Violet Talcum Powder on sale, send me his name and address and I will send you a package absolutely free of charge. Fit for the elite—fit for the masses. Price **10c.** By mail, postpaid, **14c.**

C. R. BAILEY CO., Dept. D,
1/3 size of box. **50 Leonard St., New York.**

PIANO **Do You Want a Genuine Bargain**

Hundreds of Upright Pianos returned from renting to be disposed of at once. They include Steinways, Knabes, Fischers, Sterlings and other well-known makes. Many cannot be distinguished from new, yet all are offered at a great discount. Uprights as low as $100. Also beautiful **New Uprights** at $125, $135, $150 and $165. A fine instrument at $290, fully equal to many $400 pianos. Monthly payments accepted. Freight only about $5. Write for list and particulars. You make a great saving. Pianos warranted as represented. Illustrated Piano Book Free.

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56 Adams Street, CHICAGO

World's largest music house; sells Everything known in Music.

SPANGLES & EMB. MATERIALS
BEADS for Bags and Chains, Canvases, Gold Threads, Cross-Stitch Materials, Tapestry, Silks and Wools. **EVERYTHING YOU CAN THINK OF** that can't be had elsewhere in this line. Send stamps for mail list. Est. 1860.
Peter Bender, Importer, 111 E. 9th St., N.Y.
WHOLESALE & RETAIL

"VIYELLA" (Regd.)

The Fashionable Flannel for

Fall Shirt Waists



"VIYELLA" is now being shown in the latest designs and color combinations, including printed effects and woven designs resembling silk in appearance.

"VIYELLA" is stamped on every five yards. None genuine without the "VIYELLA" ticket.

Avoid Imitations! Refuse Substitutes!

"VIYELLA" fall designs are now in the hands of all leading retail stores.

DOES NOT SHRINK

Pointers to Ladies



Made of Natural Wavy Hair. Each . $3.00

First Quality HAIR SWITCHES:	
2 oz., 22 in.	$1.50
2¼ oz., 22 in.	2.00
2½ oz., 24 in.	2.50
3 oz., 26 in.	4.00
Stemless Switch, 22 in. .	5.00

Gray, Blonde and peculiar shades, 25 to 100 per cent. extra.

All Switches made from **French Cut Hair, Natural Color** and **Guaranteed Not to Fade.** Short stem. Send sample of hair and size wanted. We will match perfectly in color and send to you prepaid, on approval, by mail or express. If entirely satisfactory, remit cost, otherwise return to us.



The latest **Transformation Pompadour** which can be used as a covering for gray hair, or take the place of the old-fashioned wig. Made of natural curly hair. **Price, $8 and up, according to shade.**

Switches made of **your own combings, $1.00** in advance. Send for large illustrated catalogue—it costs you nothing.

PARISIAN HAIR CO., 162 STATE ST. (5th floor), **CHICAGO, ILL.**

"Always Ready!"

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Tapioca and Gelatine



THE MINUTE MAN

Minute Tapioca has become *the* standard for all tapiocas. **Minute Gelatine** is purest and *handiest* because *put up in envelopes*, measured, *all ready for use*. **Minute Gelatine** *makes as much jelly as any other.*

Send **15 cents** for full-sized package Gelatine and get with it the handsome book **"The Minute Man,"** with Minute Recipes, elegant color plates and engravings.

Address **Dept. D, WHITMAN GROCERY CO., Orange, Mass.**

Answers to Correspondents

THE TOILET, ETC.

IWCHY:—Enlarged pores may be contracted by an application of acetic acid, but this must be most carefully applied. The tiny pore alone must be touched and not the surrounding cuticle.

QUEENIE:—Bath mittens are generally made of Turkish towelling or soft flannel, with a mixture of oatmeal, almond meal or bran and Castile soap shavings placed inside. They may be purchased ready-made at department and drug stores.

ALUMNA:—The so-called liver spots which sometimes appear on the face are caused by the pathological conditions of the internal organs, perhaps least of all by those of the liver. They disappear under proper internal treatment.

L. M. F.:—White pimples are sometimes called "whiteheads," and there is no remedy for them except to puncture each separately and squeeze them out. This is a painless operation and leaves no scar.

ELINORE:—Bathe the nose nightly with camphor or aconite; and if it is oily or shiny use borax water and wash it with cornmeal in place of soap. If the nose is both red and shiny without being oily, it may be bathed with tepid water and cologne, dried by dabbing, and gently anointed with some fine cream or oil. After a few minutes the cream should be removed with a fine rag and some rice powder or powdered starch rubbed on.

A CONSTANT READER:—The depilatory referred to will remove superfluous hairs temporarily. The electric needle, in the hands of a specialist, is the only means of removing the hairs permanently.

F. M. L.:—For increasing the growth of the hair, the sage tea is to be applied to the roots of the hair daily with a sponge. Make the tea just strong enough to allow the bottom of a china teacup to be seen through it.

AIMEE:—If you send us a stamped self-addressed envelope we will tell you where you may obtain walnut stain for coloring the hair brown. It may be used on gray hair.

MOTHER:—We would suggest that you use tincture of stavesacre for the hair, obtainable with directions at any drug store.

BESS:—A few drops of alcohol in the bath will prove beneficial to the complexion. The action of cream and cosmetics differs greatly on various skins; in some cases it causes an abnormal growth of hair.

E. R. S.:—It is said that the hands may be quickly whitened by the following process: Rub them well at night, for three nights in succession, with almond oil, and then cover them with as much fine chalk as they will take.

A good wash for preventing redness of hands is made as follows:

Muriate of ammonia .	1 teaspoonful
Aromatic vinegar . .	1 tablespoonful
Tepid soft water . .	1 quart.

Soak the hands in this for about fifteen minutes each night and morning.

ANXIOUS:—Red nose proceeds from so many causes that it is difficult to suggest a general cure. If the circulation is weak, contact with cold air will confirm the fact by quickly reddening the nose. Reduce the quantity of food and eat only such as will easily digest. The following is a good prescription for redness of the nose, but immediate results from its use must not be expected. Take

Muriate of ammonia . .	1 drachm
Tannic acid	1-2 drachm
Glycerine	2 ounces
Rose-water	3 ounces.

Mix the ingredients and saturate a piece of cotton with the lotion every night and bind it on the nose. If the cause of the redness is suspected, combine internal treatment if you desire a speedier and more satisfactory result.

What are lamp chimneys for?

MACBETH'S are for comfort, light and economy.

My name on every one.

If you'll send your address, I'll send you the Index to Lamps and their Chimneys, to tell you what number to get for your lamp.

MACBETH, Pittsburgh.

A WAIST LIKE THIS

Parker's Embroidered Waist Patterns

are very beautiful, of exceptional quality, and very much appreciated by ladies who desire something above the ordinary.

Send $1.00 and you receive the waist pattern on approval by express. If satisfactory, pay balance, $4.00; if not exactly as represented, return, and your money refunded.



made from a pattern containing 5 yards of the finest Botany flannel, your choice from a full assortment of newest shades, embroidered in any design you select from the large variety we make, price

$5.00

Dress Plaitings

in every variety, accordion, side and knife. **Tucking, hemstitching, shirring** and **button covering** are our specialties. For

SUNBURST SKIRTS

no one equals us. Write for free catalogue illustrating the waist patterns and styles and giving a lot of interesting particulars about dress plaitings, tuckings, etc.

FREDERICK & L. M. PARKER, 155 State St., CHICAGO, ILL.

"Of all inventions, the alphabet and printing press alone excepted, those inventions which abridge distance have done most for civilization.—*Macaulay.*

MAP OF THE NEW YORK CENTRAL LINES.

A system of 11,126 miles of railway in the populous territory east of Chicago, St. Louis and Cincinnati, furnishing luxurious and rapid transportation facilities for more than one-half of the entire population of the United States.

Details of rates and trains given by any New York Central ticket agent.

A copy of "America's Winter Resorts," will be sent free, postpaid, on receipt of a 2 postage stamp by George H. Daniels, General Passenger Agent, New York Central & Hudson River Railroad, Grand Central Station, New York.

READ THE PRIZE OFFER on page 679. It will interest every reader of The Delineator.

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THE FARMER-MAN AND THE BEAR

(Continued)



III.—THEREAT THE FARMER-MAN TOOK THE BEAR HOME WITH HIM, MAKING HIM KNOWN TO HIS YOUNG GRANDSON, WHO AT FIRST WAS A LITTLE EMBARRASSED BUT—



IV.—AFTERWARD FOUND HIM USEFUL AND WILLING TO BE MADE AN ACCOMPLICE IN HIS CHILDISH PASTIMES.

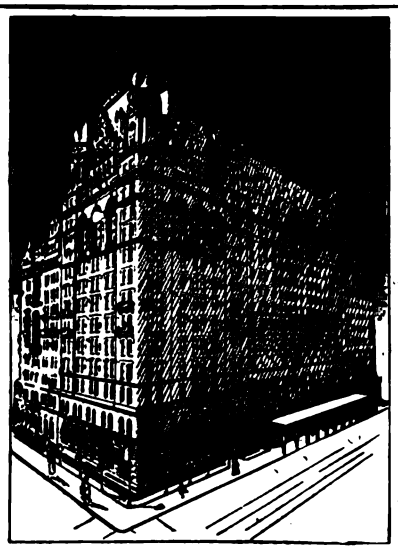
How to Paint a House Cheap

And Have It Guaranteed to Look Better, Wear Longer and Cost Less than the Best White Lead Paints.

Never Fades, Cracks, Chalks, Peels or Blisters, and is Not Affected by Gases.

Fifty Sample Colors prepaid to any address absolutely free.

The cost of painting the house and barn, outbuildings and fences is a heavy burden. Cheap paints soon fade, peel or scale off, and white lead and oil costs so much and has to be replaced so often that it is a constant expense to keep the bright, clean appearance so desirable in the cosy cottage home or the elegant mansion. To meet the needs of the small purse and at the same time give the rich, lasting, protecting effect of a first-class paint caused the manufacture of **Carrara Paint**, and it is the best paint for house, barn or fence; for interior or exterior work it has no equal. It is smoother, covers more surface, brightens and preserves colors, is used on wood, iron, tin, brick, stone or tile and never cracks, peels, blisters or chalks; it does not fade; it outlasts the best white lead or any mixed paint and it covers so much more surface to the gallon that it is cheaper in the first costs than most cheap paints.



The Waldorf-Astoria, New York City, one of the Most Magnificent Hotels in the World, has used tons and tons of the World-Famous Carrara Paint.

The following are a few of the large users of **Carrara Paint**: Pennsylvania R. R. Co.; Pullman Palace Car Co.; Chicago Telephone Co.; Central Union Telephone Co.; Field Museum, Chicago; Kenwood Club, Chicago; Cincinnati Southern; C. & E. I. R. R. Co.; Denver and Rio Grande R. R.; Wellington Hotel, Chicago.

From railroad box car to elegantly furnished general offices of the great railways; from race track fences and stables to fancy club house; from plain brick walls and stone fences to tin roofs and interior finish of stately hotels; from country barn or hay shed or cheap out-building to farm residence, suburban home or luxurious city residence, **Carrara** is used because it lasts longer, never fades, never cracks, never blisters, never peels, covers more surface than the highest-priced paints and costs less than the cheap mixed paints that injure instead of protect.

There is but one **Carrara**; it is made by the CARRARA PAINT AGENCY—General Offices: 590 Carrara Building, Cincinnati, O., and anyone having a house to paint should send for 50 sample colors, free, of this great paint that has stood the most rigid tests for 25 years, and bear in mind that it is the only paint ever manufactured that is backed by a positive guarantee in every case. Write to-day and save half your paint bills in the future.

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Write to-day for Mandel's Catalogue—America's most popular money-saving book of fashionable tailor-made

CLOAKS, SUITS, FINE FURS, SILK WAISTS, DRESS SKIRTS, AND JUVENILE APPAREL.

The Mandel styles are proverbially beautiful, possessing all the smart style touches that distinguish high grade made-to-order garments, and as we do the largest mail order suit and cloak business in America, we are able to price all our garments at a great saving. Our prices, quality considered, prove this assertion.

701. This beautiful silk-lined, man-tailored suit for only $19.75. Made of heavy all-wool canvas cloth, trimmed with narrow folds of milner satin and lined throughout with guaranteed taffeta silk—a suit really worth $35.00. Send for samples of material and lining. Can be had in black, navy, brown or red. **$19.75**

We never consider a garment sold until you are thoroughly satisfied. Your money back without a question if garments are not as represented.

When it comes to fit, style, dependable material and first-class workmanship the Mandel garments have no peer.

Send postal card to-day for free catalogue.

MANDEL BROTHERS.

117 State Street, Chicago

Sahlin Good Luck Waist



The mould of this garment is exquisitely fine, and the details and finish exclusively original. Attention is particularly called to the back. The ideal support, not only to the growing girl and young miss, but to the older wearer as well. The straps crossing in the back and passing over the shoulders—give a natural support and inclines the wearer to throw back the shoulders and stand erect. Made in corset satine and closely boned with best quality featherbone.

For the Mother, the Daughter and the Growing Girl



No steels of any kind used in this garment. Mothers will find in the **Sahlin Good Luck Waist** everything desired for herself and daughters. If you wish to be satisfied accept no substitute. The name "Sahlin" is stamped on every garment. **Ladies' and Misses' sizes $1.00; children's 50c. and 75c.** Ask your dealer; if he cannot supply you, order direct.

Write for free catalogue "How to Wear a Corset."

SAHLIN CORSET COMPANY, 45 Fulton Street, CHICAGO, ILL.

H. & H. Pneumatic Bust Forms



Inflated by a Breath. "Light as air; Natural as Life."

These Forms do away with all unsightly, unhealthy and uncomfortable padding. They produce perfectly the full bust and slender waist decreed by the latest fashion. Positively the only device which perfectly simulates flesh and blood. Applied in an instant, invisible with any costume; neither sight nor touch reveals their use. Worn with high or low corsets or without corsets. Eagerly welcomed by women of society and the stage in Europe and America. Endorsed by leading dressmakers and ladies' tailors. They fit any figure, adapt themselves to every movement and position, take the desired size and shape, filling out ill-looking wrinkles, making the "fit" of any waist perfect and stylish. In evening dress they are worn low in the corset, forcing the natural bosoms upward. As a support they give grateful relief and stylish figure to mothers. Durable, economical; will last for years. They are pronounced by an eminent woman "more an inspiration than an invention." On request (naming THE DELINEATOR) we shall be pleased to mail free photo-illustrated circulars. All correspondence and goods mailed sealed without advertising marks. Address



HENDERSON & HENDERSON, Buffalo, N.Y.



THE TOILET, ETC.—(*Continued*)

LEORA:—If the scars are rubbed nightly with olive oil they may be greatly lessened in the course of time.

E.:—Wash hair brushes in strong tepid soda water, then rinse well in clear cold water and place them in the air out of sunlight to dry.

YOUNG GIRL:—The use of strong perfumes should be avoided. A delicate odor of orris root, sandalwood or violet is far preferable to the numerous perfumes that are so manifestly compounded of musk. Why not give your friend a copy of the *Rubaiyat* or a volume of the works of one of the English poets, instead of the case of perfume?

MRS. S. K.:—The baby's basket should contain the following articles: One pair of round-pointed scissors, one bunch of white silk floss, a cake of Castile soap, a small jar of pure lard, a soft sponge, a piece of old white flannel, a bath blanket, a powder puff or bag, a tiny comb and brush, a small roll of linen, or a white sponge, for washing out baby's mouth. The best bath blankets are made of Turkish toweling, as they are easily washed and readily absorb moisture.

E. AND S.:—Some of the unpleasant effects of profuse perspiration may be allayed by bathing the parts affected with a lotion made of the following ingredients:

Hydrate of chloral, . . .	1 ounce.
Water, ...	1 pint.

Use a soft linen cloth in applying the mixture and allow the latter to dry on the skin.

ABBIE:—The influence which indigestion, caused by errors in diet, exercises upon the complexion is universally appreciated. The flushing of the cheeks after a heavy meal or after eating some indigestible food, the appearance of cutaneous affections after partaking of sea fish, shell fish (such as oysters which are not fresh), crabs, smoked and preserved meats, salted and fermented cheese, certain acid fruits, berries, nuts, almonds, truffles, sweets, pastry, etc., all go to show that a proper alimentary regimen is of great importance to all who desire a good complexion. You must make a study of your own susceptibilities and abstain from the use of all substances found harmful to you. A certain consolation lies in the fact that individual susceptibilities become modified with age.

CONSTANT:—Elder-flower water is highly recommended as a plain wash for the skin and enters into the composition of many lotions. To make it, proceed as follows:

Pluck the flowers, cut off the stalks quite close up to the blossoms and place the latter in a large earthenware jar or in an enamelled saucepan. If in the latter, just cover with water, and heat to boiling point; then strain off the water and bottle for use. Half an ounce of simple tincture of benzoin or two ounces of spirits of wine added to one quart of this water will help to preserve it. The earthenware jar is used rather differently: when packed with elder bloom, it is filled with quite hot but not boiling water and left for twenty-four hours, when the water is carefully strained through a muslin bag. The latter process gives a better colored water.

MRS. CHARLES:—A daily application of one of the following simple remedies will be found effective in dispersing warts: Touch the wart with a little nitrate of silver (lunar caustic); or with nitric acid. The lunar caustic produces a black, and the nitric acid a yellow stain, which passes off in a short time.

MEREDITH:—All lubricants such as cocoa butter, vaseline, cold cream, etc., when used constantly on the face are apt to cause a growth of superfluous hair.

ANXIOUS:—First wash the child's hair thoroughly, then rub the hair well with tincture of larkspur, which is obtainable at any drug store. Also use a good fine-toothed comb daily.

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THE FARMER-MAN AND THE BEAR

(Continued)



V.—THE BEAR GREW TO BE VERY KIND, HIS KINDNESS EXTENDING EVEN TO THE YOUNGEST MEMBER OF THE FAMILY.



VI.—HE WAS EVER WATCHFUL OF THE INTERESTS OF HIS MASTER, WHO NO LONGER DREADED UNWELCOME VISITORS, FOR THE BEAR UNCEREMONIOUSLY SHOWED THEM OFF THE PLACE, AND—

(Continued in the November Number.)

CARPETS, RUGS CURTAINS

20th Century Shopping! Buy direct from manufacturers' agents at practically wholesale prices and make your selections at home from samples and our handsome

COLOR-PLATE PATTERN BOOK

the finest catalogue in this line issued in the United States. We mail it post-paid on receipt of **20 cts. in stamps**, which may be deducted from your first order for $2.00, or will be refunded upon return of the book. —Our pattern book is worth money to any intending purchaser of carpets, rugs or curtains. It must not be compared with the cheaply gotten-up catalogues of the ordinary mail order houses. It contains perfect reproductions in actual colors of the latest patterns, of all grades—room-size rugs in Brussels, Axminster, Wilton; smaller rugs and mats; Tapestry Portieres, Cord (or Rope) Curtains, Table Covers, Pillow Tops; Lace Curtains, including Nottingham, Cable Net, Arabian, Brussels, Swiss, Bobbinet, etc. We send a card of 10 quality samples with pattern book.

Carpets Cut Without Waste in Matching; sewed ready to lay; bordered carpets and room-rugs made to order—everything first-class and up-to-date. Satisfaction guaranteed—*money back guarantee.*

WE PAY THE FREIGHT

or mail or express charges, with certain restrictions as explained in the pattern book.

We can save you money, no doubt about it, and furnish you many goods which perhaps you cannot obtain at home at any price.

SPECIAL BARGAINS

These will be furnished only while stock on hand lasts. *Better order at once.* If you are not quite ready we will set aside the goods for you on receipt of one-third the price. Sent by express or mail, *prepaid*, anywhere in the U. S. *Cash with order preferred*—C. O. D. if desired. If you don't think you've received a bargain, your money will be promptly and cheerfully refunded upon return of the goods. When ordering mention this advertisement.

No. 1000. Fancy Satin **Pillow Top**, oriental or floral design; or medallion with stamped design on fine art ticking; retail at $1.25; price **90c**

No. 262. Heavy Cord (rope) Portiere, adjustable to any door from 5 to 8 feet wide; furnished in 6 different colors as follows: 1. Rose and Nile. 3. Blue and brown. 4. Red and green. 5. Two-tone green. 6. Two-tone red. 7. Rose and olive. Usually retails at $4.50; price **$2.95**

No. 1726. Very Heavy Tapestry Portieres. Mercerized French Armure. Heavy fringe top and bottom. A beautiful and novel design in gold coloring, on either blue, red or green ground. State color wanted. Width, 50 in. (each strip.) Usually retails at $7.00. Price, per pair **$4.85**

No. 706. Fine Real Brussels Curtains, 3½ yards long, 50 in. wide; very tasteful pattern. Curtains like this usually retail at $7.00. Price, per pair **$4.65**

No. 816 (Striped) and **No. 810** (Dotted) **Ruffled Swiss Curtains**, 3 yds. long, 40 in. wide; retail value $1.25. Price, per pair **88c**

No. 929. Fine Bobbinet Curtains, 3 yds. long, 50 in. wide; 7 in. ruffle with 1½ in. Valenciennes Lace edging, and handsome French Lace appliqued design on body of curtain; good value at $5.00; special price, per pair **$3.65**

THE HAMILTON CARPET & CURTAIN CO.

District 7, COLUMBUS, OHIO

Largest Exclusive Carpet and Curtain Mail Order House in the World.

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Direct from the Manufacturers to the Wearer.

Sole makers of the Patent "Solid Bak" Seamless Heel Stocking.

Invaluable for varicose veins, weak, swollen or ulcerated limbs.

Made to your measurement, of Virgin Para Rubber.

Selected Linen Stocking, price $1.45 each; pure Japan Silk, $2.45 each.

Fit and quality guaranteed.

It's more convenient to order by mail, no matter where you live, than any other way.

Send for self-measurement blanks and illustrated catalogue.

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Perfect-Fitting **WIGS** for Ladies and Gentlemen.

Stylish Pompadours. Wavy Switches. $3.00 up. Complexion Beautifiers.

Illustrated Catalogue Free.

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GET THIS **SLEEPING DOLL** AND CHAIR

WITHOUT MONEY

GIRLS



send your name and address and we will mail you 30 Imitation Diamond Set Rolled Gold Collar Buttons to sell at only 10 cents each. Every one you offer them to will buy one or more. When sold send us the **$3.00** and we will send you at once, **by express, all charges paid, this**

Handsome Dressed Doll

one and one-half feet in height, imported direct from Europe for us. This Doll has a beautiful bisque head, blue eyes, pearly teeth, long, natural golden curly ringlets, hat, dainty shoes and stockings that can be taken off, lace-trimmed underwear, automatic sleeping eyes (goes to sleep when put to bed). Elegantly and stylishly dressed. A magnificent creature of dolldom, sweet and pretty as a picture, and will be a source of endless pleasure and amusement to the little ones.

Our patrons are extremely well pleased with the Doll we send, as the following letters will show:

IOLA B. MILLS, Rochester, N. Y., writes: "Doll received this p. m. all right. I think it is lovely. Well paid me for my work."

MRS. F. COUSEN, Jacoby, La., writes: "Doll received and we are more than delighted with it. It surely surprised my little girl and she is delighted."

MISS G. E. FOLGER, No. Foxboro, Mass., writes: "The Doll received O. K. and was very much pleased with it. It was perfectly satisfactory and I must thank you for your kindness."

MARY WELCH, Millis, Mass., writes: "I am very much pleased with my Doll. My mother would like to know how much you would sell a Doll for without selling any goods."

MABEL BIRCHER, W. Lebanon, N. H., writes: "I received the Doll and am very much pleased with it, and a cousin of mine said that if you would send her goods she would try hard to sell them to get a Doll like mine."

FRANCIS COLSTON, Wakefield, R. I., writes: "I received my Doll in due time and am very much pleased with her. I inquired at the freight office, as I thought she was coming that way, but it came by express. She is beautiful."

ELIZABETH HILL, Philadelphia, Pa., writes: "I received the Doll with great pleasure and it is very nice. Many thanks for your promptness in sending it."

MRS. J. W. HALLARD, Easton, Pa., writes: "Received Doll for selling goods and was very much pleased with it. Will answer any question anyone may ask concerning it."

Understand this is no printed cloth or rag doll that has to be made up and stuffed, or a cheap paper doll, such as some concerns give, but a real jointed Sleeping Beauty Doll. With Doll we will also send this handsome Doll's Chair, as illustrated in this advertisement, and which we are confident will please you. Understand we give you both Doll and Chair for selling only 30 Collar Buttons, and no more. This is an extraordinary offer and cannot be duplicated by any other reliable concern. We will guarantee to treat you right and shall expect the same treatment in return. Your credit is good with us and we trust you for the buttons until you sell them.

Take Notice We PREPAY all express or shipping charges on the Doll and Chair. We are the only concern that does this; all others make the receiver pay when premiums are delivered, and in most cases the charges paid are as much, if not more, than the premium is worth. We treat our customers right.

$100 Reward is hereby offered to any person who can prove that we have not given Free a beautiful Doll for selling 30 Collar Buttons, or that our testimonial letters are not genuine.

We have hundreds of similar letters on file. Write to-day. Address

STANDARD JEWELRY CO., - 67-69 Pearl Street, Boston, Mass.

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THE MODERN

SAFETY PIN

Will not Pull Out in Use

WILL NOT BEND

STIFF

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THE ONLY SAFETY PIN MADE THAT CANNOT CATCH IN THE FABRIC

Highly Endorsed by Trained Nurses

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Send Postal to 101 Franklin St. N.Y. City for FREE SAMPLES



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made only to measure at popular prices.

Low Bust
Straight-Front Effect
Styles Suitable for Every Figure

Others make corsets for perfect figures. We make perfect figures with

BARCLEY CORSETS

Lady Agents and Dressmakers wanted to take orders.

Write for our new Fall Booklet.

Barcley Corset Co.

334 Mulberry St., Newark, N. J.

JUST ISSUED MODERN LACE-MAKING, price, 50c.; 10c. extra for postage. Prepared under the supervision of Sara Hadley, the well-known lace-maker. This volume covers lace-making from the simplest stitches to the most complicated designs. The Butterick Publishing Co. (Ltd.)



THE TOILET, ETC.—(*Continued*)

ANXIOUS:—It is best to consult a doctor regarding goitre. Try cocoa butter for massaging the bust. You can obtain it at any drug store.

COLUMBIA:—As you live in New York where one can see the best skin specialists at dispensaries, free of charge, if required, we advise you not to experiment but secure the address of the hospital and go there at once.

MOTHER:—Delicate people must be cautious in taking cold baths, and children and elderly persons ought never to bathe in water below 70° Fahrenheit. Where cleanliness is the main object, the water should be from 92° to 98°. Where the bath is to serve as a powerful stimulant, as in cases of illness, it should be from 98° to 115°. The temperature of water for a cold bath should range from 32° to 65°.

JULIA V.:—In travelling the powder-puff case will be found a friend in need. It is made by covering with silk or linen a circle of pasteboard three inches in diameter, adding a strip of chamois three inches wide and long enough to pass round the disk. The strip is joined to the disk by over-and-over stitches, the free edge being cut into points or notches. A piece of blue figured silk thirty-two inches long by four inches and a quarter wide is then cut and joined at the ends, and a piece of white silk of the same length but only two inches and a half wide is sewed to one edge of the blue silk piece for a facing to the top: it is then turned and hemmed to the blue piece, a second row of stitches being put in half an inch above the hem, to make a casing through which a gathering ribbon is run. The opposite edge of the blue silk is then gathered and sewed closely to the circle so as to hide the chamois. Two eyelet holes are made on opposite sides of the hem casing for the gathering ribbons by which the bag is closed. When provided with powder and a puff just large enough to fit it the case is ready for the owner's hand-bag.

CARMEN:—Dry oatmeal gently rubbed over hard hands which have just been washed in warm water and soap will gradually soften them. Bran may be used in the same way and so may corn-meal. When hands chap and crack from using hard water they may be made less susceptible to the trouble by throwing a little ammonia or borax in the water; but one must be careful not to use too much.

JOSIE:—Cream of almonds is made as follows: Take half an ounce each of white wax and spermaceti, and three ounces of oil of almonds. Subject to gentle heat, and then gradually add two ounces of orange-flower water. Whisk well or stir briskly in a mortar until the whole forms a white cream.

MARIAN:—The trade or profession of the massage operator is closely akin to that of a trained nurse. To begin with, a woman should be very strong and healthy and possess a placid disposition, as the nervous operator is apt to communicate her nervousness to the patient. To learn massage, you might go to a practitioner of massage and ask to be taken as a pupil.

DRESS.

FLORENCE:—For the character Esmeralda, wear a yellow satin box-plaited skirt, with lace flounces, draped on the side, with red satin embroidered in gold; a black satin bodice and jacket, embroidered in gold with pockets at the sides, and a large black and gold scarf tied at the side.

MRS. R. E.:—Wear with your net skirt a black tucked net or chiffon waist trimmed with faggoting or black appliqué trimming.

MARGUERITE:—You will find the short skirt more comfortable than the long one for travelling. Get a long coat as you suggest. You might add a band of self-colored velvet to the short skirt, if you have no more material.

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THIRD SERIES PRIZES DOUBLED

$500 Given Away

For Answers to the Following Questions

Ten Prizes of $50 Each

WE publish this month the Third Series of Prize Questions, with the former amounts of the prizes doubled, by the answers to which we will determine the value to readers of THE DELINEATOR of its Fashions for Ladies, Misses, Little Folks; its Stories, Essays, Poems, Needlework, Domestic Topics, Advertisements. As before, the prizes will be divided among those whose answers form the majority vote of the participants and whose reasons for their answers appear best, thus giving us a definite basis for determining the Departments and the features that prove of the greatest interest.

An answer can be made to any specific question, and so apply for one prize, or answers can be made to all the questions, and so be eligible for all the prizes; but no answer will be considered unless it is accompanied by the coupon printed at the bottom of this page. Answers—without the *reasons* therefor—should be made in the blank lines left opposite the questions; the *reasons* must each be given on separate pieces of paper.

Answers should be mailed not later than the first of the month for which the offer is made—for instance, not later than October 1st for the questions in the October number. Prizes for this series will be awarded November 1st.

It is our purpose to make a further offer of this nature. It will pay you, therefore, to carefully study the contents of THE DELINEATOR month by month, for the prizes will be gained by those who suggest by their answers how the Magazine can be made even better than it now is.

Address all letters on this subject to

Prize Question Editor
THE DELINEATOR, 7 to 17 West 13th Street
NEW YORK

Fifty Dollars
(1) Which one Ladies' Figure in the present number is most attractive to you, and why? (1) _____

Fifty Dollars
(2) Which one of the Ladies' Styles illustrated on pages 501 to 523 is likely to be the most popular, and why? (2) _____

Fifty Dollars
(3) Which one of the Styles issued for young wearers pleases you most, and why? (3) _____

Fifty Dollars
(4) Which one of the Hats illustrated in the Millinery Department this month will be most becoming to the average woman? (4) _____

Fifty Dollars
(5) Do the men of your family read any portion of the magazine. If not, why; if they do, what story or feature in the last three numbers interested them most? (5) _____

Fifty Dollars
(6) Which one of the articles in the Athletic Series has benefited you most physically or been most instructive? (6) _____

Fifty Dollars
(7) Which one of the pastimes for children published in 1902 has been most popular with your children, and why? (7) _____

Fifty Dollars
(8) From cover to cover what feature, illustration, description or advertisement in this number impresses you most? (8) _____

Fifty Dollars
(9) Which advertisement has the greatest attraction for you, and why? This Prize Question page must not be selected. (9) _____

Fifty Dollars
(10) Which advertisement have you answered? This Prize Question page must not be selected. (10) _____

In each blank space mark your choice. Give your reasons for the choice on a separate piece of paper bearing the same number as the blank. Send this page of THE DELINEATOR, thus marked, and your reasons to Prize Question Editor, THE DELINEATOR, 7-17 West 13th Street. Do not include any other business of any kind in the letter. Be sure to sign your name and address below.

Prize Question Coupon

Name

Box or Street No.

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Hand Finished

Ribbed Underwear

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The best Ribbed Underwear for Women and Children because it is **Hand Finished.** Sold by the leading Dry-Goods houses in America.



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4% Interest

This bank accepts savings accounts by mail and allows interest at the rate of 4 per cent. compounded every six months.

Booklet telling about our banking by mail system sent free.

The absolute safety of accounts is guaranteed by capital and surplus of $700,000 and total assets of over $10,000,000.

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With our **Pelican Outfit No. 90** you can quickly learn the beautiful art of Pyrography, or Wood Etching, by means of incandescent points. Burnt wood and leather decorations are exceedingly popular, and there is a constant demand for this work at good prices.

Our **Pelican Outfit No. 90,** consisting of platinum point; cork handle, rubber tubing and double-bulb, metal cork and bottle, alcohol lamp, two pieces stamped practice wood and full instructions for learning the art, all contained in fine leatherette box, and sent C. O. D. for examination.

Special Manufacturers' Price, $2.25

We furnish hundreds of useful and ornamental articles stamped, ready for burning. *Write for our 40-page illustrated catalogue, No. D 38.*

THAYER & CHANDLER, 146 Wabash Avenue, Chicago.

Answers to Correspondents

DRESS—(*Continued*)

JANET:—Brown will be very fashionable this season in all shades varying from the light putty colors to wood and cedar. A harmonious combination for your Autumn gown would be fawn, with Arabe lace. Touches of blue, scarlet or green would accord with prevailing styles.

SEVENTEEN:—When a glove begins to rip, immediately turn it wrong side out and sew the ripped seam on this side. The result will be neater and stronger. If the kid proves too tender, put a bit of silk or a piece of kid from an old glove under the break and fasten it as neatly as possible as a sort of reinforcement. An ingenious lady buttonholes the edges of a rent in a glove and then overhands the buttonholed edges together through the stitches. Her gloves are always neat and last longer than do those of most people.

JUNO:—Do not attempt pedestrianism in thin kid boots with French heels. Get a stout pair of calfskin, with broad soles and good, low heels, and then you may tramp over hill and dale in perfect comfort whether the weather be wet or dry; and if the rest of your costume is as appropriate as your boots, the state of the weather—unless of course, it is very stormy—will not prevent your constitutional, which should be taken as regularly as your food, or your bath, or any other necessity of your perfect health. A pedestrian suit of plain mixed cheviot or covert or Oxford suiting or hair-line tailor cloths, a shirt-waist hat and dogskin gloves form a costume in which the daily tramp in search of health and pleasure may be taken with the utmost comfort.

T. R.:—Organdy waists are preferably made unlined and worn over a Lansdowne corset-cover. Stout figures, however, render necessary a fitted lining.

MARY S.:—Loops for hanging up garments may be made by cutting a strip of kid from an old glove, rolling in it a piece of coarse string and sewing the edges of the kid neatly together.

MRS. J. T. A.:—A little girl of two years is not too young for French dresses.

B. J. V. AND C.:—Two blondes and two brunettes should impersonate the seasons. The dresses should all be made short, the satin shoes matching in color. Spring wears pale-green tulle, with flowers and a fringe of grasses; necklace of daisies and grass; headress, a nest with eggs, and a bird on wire hovering over it. Summer is arrayed in maize and red tulle, with wreath and trimmings of poppies and cornflowers. Autumn in yellow and brown with autumn leaves, flowers and ears of corn. Winter in white satin with bands of swansdown; a fringe of icicles on the tunic. Spring carries a basket of fresh violets, Summer a basket of fruit, Autumn a sheaf of corn and a sickle, Winter a little fir-tree. These may be made as fashionable as evening gowns, or in soft silk, or wool cut in classic fashion.

E. M. C.:—The smooth side of dotted Swiss is the right side.

MRS. L.:—Infants' long dresses and long white skirts are made the same length.

AN OLD SUBSCRIBER:—"The Layette" described in this magazine for April under the title of "The Dressmaker," will give you the information desired.

MRS. E. J.:—We are of the opinion that your dress will be suitable for mourning if you substitute mousseline de soie or chiffon for the lace.

MISCELLANEOUS.

MARIA:—We append the names of a few colleges and their colors: Vassar, rose and gray; Wellesley, deep blue; Bryn Mawr, yellow and white; Barnard, blue and white.

Ken wood

BALL-BEARING

Automatic

Lift and Drop Cabinet

$19.85



The Head is of standard, perfect, everlasting construction. **Sews anything,** from silk to coarsest fabrics. **The Attachments** are the most complete and finest made; of high-grade steel, beautifully nickel-plated, affording **greatest variety** of work. The Stand is **ball-bearing,** eliminates all friction, and with it fatigue. This means rest to the housekeeper, and **increased earning capacity** to the wage-worker. **Easiest running and almost noiseless.** The Woodwork is the handsomest made—quarter-sawed oak, piano polish. **A handsome piece of furniture.** The **Automatic Lift and Drop Attachment** permits its opening and closing by the mere touch of the hand. A great convenience.

Sent on Three Months' Trial (GUARANTEED FOR 20 YEARS) **Price $19.85**

You may order from this advertisement to-day and we will refund money if dissatisfied. Or write for our free 32-page catalogue showing all styles and samples of work.

Other machines from $11.95 to $25.00. 250,000 sold. Write for our HANDSOME CATALOGUE.

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The magnificent through train service maintained by the

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In connection with the

New York Central, Boston & Albany and Chesapeake & Ohio Ry's

includes Buffet Parlor, Café-Library, Dining and Observation Cars and Pullman Sleepers, to

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Write for rates and folders.

Warren J. Lynch Gen'l Pass. and Ticket Ag't.

W. P. Deppe Asst. Gen'l P. & T. A.

CINCINNATI, OHIO.

A Wonderful Beautifier

The Hydro-Vacu is so simple that one wonders it was not thought of sooner. A suction cup through which runs hot or cold water, cleansing the pores, massaging the skin and by freeing it of all impurities, corrects facial blemishes and lines. Encouraging rapid circulation in the skin, it promotes a healthful condition which means a



FINE, FIRM, HEALTH-COLORED COMPLEXION

Endorsed by scientists and easily used by any lady at home.

SPECIAL OFFER—For a limited time only, the Hydro-Vacu will be sent with complete instructions for one-half regular price. Full information sent free.



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FALL AND WINTER
Catalog, No. 337
lustrating over three hundred up-to-date Cloaks,
its, Skirts, Waists, Furs, etc., at exceedingly low
ices. It is free. Samples of material on request.


No. 4

No. 1 2 and 11

o. 1. **Ladies' blouse suit** of fine black broadcloth, jacket effect a lined; skirt trimmed with silk stitching and ajying; trimmed to match. Strictly tailor made . **$12.50**
o. 2. Finest botany flannel **waist, in black, white, light blue, nile and tan** slot seam . . . **$2.00**
o. 11. Newest walking skirt of heavy broadcloth, eight gored walking kilt pleats, trimmed with rows of silk stitching, unlined **$4.98**
o. 4. **Gibson box coat,** of black, tan, castor or blue, finest Jersey, tight back, fancy silk stitched straps, pearl buttons, silk velvet collar, lined with Skinner's satin to match **$6.50**
All goods warranted; money returned for the asking.
Write for catalogue to-day.
Agents Wanted.
M. PHILIPSBORN, 138-144 State St., CHICAGO.

Ask for DEWEY'S Improved
Acme Dress and Corset Protector
Better and cheaper than Dress Shields, being a complete garment, always ready to wear with any dress. The only protector that can be worn with Shirt-Waists without sewing in. The only perfect protection from perspiration.



The Best Shield for bicycle riders. One pair does the work of six.
No. 1. Bust Measure 28-33, $ .65 No. 2. Bust Measure 34-39, $ .80
No. 3. Bust Measure 40-45, 1.00 No. 4. Bust Measure 46-49, 1.25
Agents Wanted. Catalogue Free. Send money by P. O. Order.
M. DEWEY, Manfr., 1397 A, W. Monroe St., Chicago, Ill.

THE GILBERT CREST CORSET

insures the straight front effect, the flat abdomen, the gracefully rounded hips—in a word, that charm of figure, which every woman desires. The upper section overlaps the under section, giving double bones and so double strength where most needed. When the body is bent in any direction, these sections give slightly on each each other, which prevents the corset breaking at the waist line. All bones and steels absolutely rust proof.
Our New Catalogue is the most helpful, at the same time the most beautiful Corset Catalogue ever issued. Write for it—No Charge.
We Want as Agent An active woman in every town and city in the U. S. Liberal commissions and exclusive territory given. We assist our agents in every possible way. Write for particulars.
Patented March 31, 1896.
GILBERT MFG. COMPANY, 70 Centre St., New Haven, Conn.

Answers to Correspondents

MISCELLANEOUS—(*Continued*)

LARIVEL AND OTHER SUBSCRIBERS:—We cannot supply addresses in these columns.

MRS. G. C.:—Relative to a birthday party, each month has a flower and a gem appropriate to the use of the person born in that month, and as far as possible the flower and color of the jewel for that particular month should be used in the decorations. The list is as follows: January, snowdrop, garnet; February, primrose, amethyst; March, violet bloodstone; April, daisy; diamond; May, hawthorn, emerald; June, wild rose, agate; July lily, ruby; August, poppy, sardonyx; September, convolvulus, sapphire; October, hops, opal; November, chrysanthemum, topaz; December, holly, turquoise. Proverbs, charades, tableaux and dancing may contribute to the entertainment. We publish several books which will give you suggestions regarding appropriate entertainments and they are entitled *Social Evening Entertainments*, *Day Entertainments*, price 25 cents each, and *Tableaux*, *Charades and Conundrums*, price 15 cents.

GEORGIA:—"Girls Interests and Occupations," in THE DELINEATOR for September, will give you the desired information.

JULIA:—Mother-of-pearl is obtained from the shells of a bivalve mollusk, which also produces the precious pearl.

CANARY:—A certain amount of daily care is necessary to keep a bird and his cage in proper condition. The cage should be cleaned every morning or, at the longest, every other morning. The perches should be well scraped; and twice a week they should be plunged into boiling water to kill any vermin that may be clinging to them. A good depth of gravel and sand should always be kept in the bottom of the cage. Every morning the bird should have a bath in a sufficiently large tub, and after he has completed his ablutions the water should be removed. *Birds and Bird Keeping*, published by us at 15 cents, will be helpful to you.

JULIET:—Tobias Smollett wrote the following lines:

"Thy spirit, Independence, let me share;
Lord of the lion heart, and eagle heart,
Thy steps I follow with my bosom bare,
Nor heed the storm that howls along the sky."
—Ode to Independence.

A READER:—The engagement ring and wedding ring are separate rings, the former generally being a solitaire diamond, and the latter the regulation gold band.

F. HEWER:—If you will send us a self-addressed stamped envelope we will enclose a list of Woman's Exchanges throughout the country to which you might write relative to the disposal of your articles.

EMMA:—A pretty going-away gift for one who is to be gone a twelve-month is called "The Reminder," and consists of twelve long white envelopes encased in a packet resembling a glove holder. This holder is made of white satin or linen, with "The Reminder" outlined by the hand of the donor in dainty blue upon it, while the inside of the receptacle is lined with blue satin or linen matching the outlining silk. Each of the enclosed envelopes is sealed and decorated with the name of one of the months, some happy sentiment for the traveller being added. For January there is the wish for the New Year, with a dainty calendar enclosed; for February there are St. Valentine emblems and a valentine, etc. The outside of each envelope contains an appropriate message for its particular month, while the inside holds an inexpensive gift. Among the latter there is the last photograph of the friend left behind, and also a picture of the home so dearly loved, an Easter gift of silver prayer-book markers, a pretty veil and a fine handkerchief made by the hands of the giver. Thus may the absent friend be kept in continued remembrance.

Direct from Factory
FREE TRIAL IN YOUR HOME.
To be used "On Approval" until proved satisfactory
A $65.00 Machine for $21.50
Drop Head Machine

HIGHEST Quality
Makers of 35 Styles
WE SEND SAMPLES of work done on machines FREE for examination to any lady interested.

$12.75
$15.00
$20.50
Our Beautiful Catalogue FREE on request, illustrated with drawings and photographs, of machines operating the attachments, doing ruffling, tucking, quilting, sewing on lace, etc. This catalogue will delight you.
Write for Samples and Special Catalogue No. B-910.
New Design

$24.50
The Homer Young Co. Limited
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Packard
Lasting Tone-beauty
IS what one demands in a piano. The Packard tone is singularly rich and of great endurance. "Practice" will not destroy it. Becomes ampler and more sympathetic with use. Superior materials and skillful workmanship insure this permanence of tone-loveliness.
We will send catalogue and full particulars upon request. Address P. O. Box C.
THE PACKARD CO., Fort Wayne, Ind.

Rider Agents Wanted
in each town, to help us sell overstock of high-grade bicycles at *half factory cost.*

New 1902 Models
"Bellise," complete $8.75
"Cossack," Guaranteed High Grade $9.75
"Siberian," a Beauty $10.75
"Neudorf," Road Racer $11.75
no finer bicycle at any price.
Any other make or model you want at one-third usual price.
Choice of M. & W. or Record Tires and best equipment on all our bicycles. *Send suggestions.*
We SHIP ON APPROVAL C. O. D. to anyone without a cent deposit and allow 10 DAYS FREE TRIAL before purchase is binding.
500 good 2nd-hand wheels, $3 to $8
DO NOT BUY a bicycle until you have written for our free catalog with large photographic engravings and full descriptions.
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RUBENS INFANT SHIRT



A Word to Mothers:

The Rubens Shirt is a veritable life preserver. It affords full protection to lungs and abdomen, thus preventing colds and coughs, so fatal to a great many children. Get them at once. Take no others, no matter what your unprogressive dealer says. If he doesn't keep them write to us. The Rubens Shirt has gladdened the hearts of thousands of mothers; therefore we want it accessible to all the world, and no child ought to be without it.



Patent Nos. 528,988—550,233.

They are made in cotton, merino (half wool and half cotton), wool, silk and wool and all silk to fit from birth to six years. Sold at dry goods stores. Circulars, with price list, free.

Manufactured by

E. M. MARBLE & CO., 94 Market Street, Chicago

Wear McGee Underskirts

No. 151

This Satine Skirt with two pleated ruffles and three rows of ruching

$2.25

Give Waist Measure and Length wanted



and have the style, grace and comfort of perfect-fitting underskirts without the cost of tailor-made garments—the **McGEE ADJUSTABLE YOKE** does it.

Five minutes' time spent in shaping the yoke to your figure insures a perfect fit. The adjustment requires no altering or sewing—merely the use of the hooks and eyelets in the yoke—and need never be changed, the skirt having a buttoned placket hole.

No strings or laces to stretch, break or come untied.

Prices, $1.75 to $22.00

Write today for our beautiful illustrated booklet FREE

If no dealer in your town sells McGEE Skirts, we will send you one ON APPROVAL—no money in advance—and if not entirely satisfactory, return it at our expense.

OUR LABEL ON EVERY SKIRT

MANUFACTURED BY
McGee Bros. Co.
Jackson, Mich.
PATENTED

Address McGEE BROTHERS COMPANY
210 Main Street, Jackson, Mich.



MISCELLANEOUS—(*Concluded*)

KATE:—A dealer in surgical instruments can supply you with what you desire. Read the answer to "Larivel."

ALPHEUS:—A panel of poker-work fitted into the space by the library mantel may bear the text:

"Olde wood to burne,
Olde books to reade,
Olde friendes to talke,"

or some similar sentiment.

PRINCESSE:—At a masquerade party Margery Dawe wears a grass-green dress, made with plain short skirt; low bodice, large, short puffed sleeves; round cape with mittens to elbow. Mrs. Malaprop in *The Rivals* wears a brocaded sacque caught back with bows, over quilted petticoat; peaked stomacher laced with ribbons; hair rolled over cushion; lace cap; black mittens; black velvet around neck and wrist; high heeled shoes; muslin kerchief and old-fashioned fan.

LILLIE H. W.:—Roll stitch is made thus: Thread over the needle twenty times (or as often as called for), insert needle in work, thread over, draw through the work, thread over, draw through the coil on the needle, thread over, draw through one loop on the needle. The roll when done has a string the length of the roll on the left side. The length of stitch is regulated by the number of throw-overs. A needle that slants to a point is best used to make this stitch. To facilitate the passage of the needle, keep the throw-overs in their place with the thumb and middle finger of the left hand.

ELLA AND OTHERS:—Sensible people put their sentiments on the inside of their letters. There may be persons who intend that something shall be understood by the way they attach the stamp, but they are so few that it is a waste of time to consider whether the location may have a special meaning.

AUTHOR:—There are persons who make a special business of reading the Mss. of young authors and advise them as to their disposal. Familiarize yourself with the class of matter used in the various periodicals of the country and send your Ms. to the one which seems to favor about the style of work you produce.

VIVIAN:—To make a postage stamp plate, select a plate with a fancy open-work edge through which ribbon may be drawn. Use the regulation United States postage stamps; cut out the heads and arrange them in a circle round the edge of the plate and in a pretty centre design and also around the outer edge, permitting the half circles to intertwine. Next apply a coat of transparent varnish. The stamp design may be varied in any preferred manner.

GRACE H.:—Your suggestions regarding the gift of books are very good. You should be interested in the book reviews in the current number of THE DELINEATOR.

AUTHOR:—A comprehensive course of English literature is indispensable to the aspiring writer. With this as a foundation one need not be discouraged in the work undertaken.

The Velvet Grip

NEVER SLIPS or TEARS

Every Pair Warranted

PATENT SUSTAINED BY U. S. CIRCUIT COURT

Avoid Infringements—Insist on the Genuine

HOSE SUPPORTER CUSHION BUTTON



LOOK for the name on every loop

GEORGE FROST CO., Makers, Boston, Mass., U. S. A.

Sample pair, by mail, 25c. Catalogue free.

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FAIRY SOAP

FITS EVERY HAND & FIT FOR ANY HAND



"THE MEMORANDUM ON HIS CUFF"

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COLGATE'S
TOILET ARTICLES



PERFUMES

For the Handkerchief

Caprice
Dactylis
Monad Violet
La France Rose
Cashmere Bouquet

TOILET WATERS

For the Bath

Violet
Caprice
Dactylis
La France Rose

POWDERS

Sachet
Violet Talc
Antiseptic Dental

SOAPS

For the Toilet

Vioris
Dactylis
White Clematis
Peau d'Espagne
Mountain Violets
Cashmere Bouquet

For the Bath

Turkish Bath

For Shampooing

Pine Tar

For Shaving

Stick
Tablet

How many of Colgate & Co.'s Toilet Articles are used in your household?

Stop and count. In these days of comforts no home is properly equipped which has not the following nine articles:

1. Toilet Soap	2. Bath Soap	3. Shampoo Soap (Pine Tar)
4. Shaving Soap	5. Toilet Water	6. Sachet Powder
7. Dental Powder	8. Violet Talc Powder	9. Handkerchief Perfume

All of these and many more, COLGATE & CO., make with the greatest care and skill. A home equipped with all these articles has an unmistakable air of comfort and refinement about it, and the provider for such a home has secured at reasonable prices superior articles, made by a firm established in 1806, which was awarded the Paris 1900 Grand Prize.

The names of some of our Toilet Articles are given above. Please put them on your shopping list.

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VOL. LX NOVEMBER, 1902 No. 6

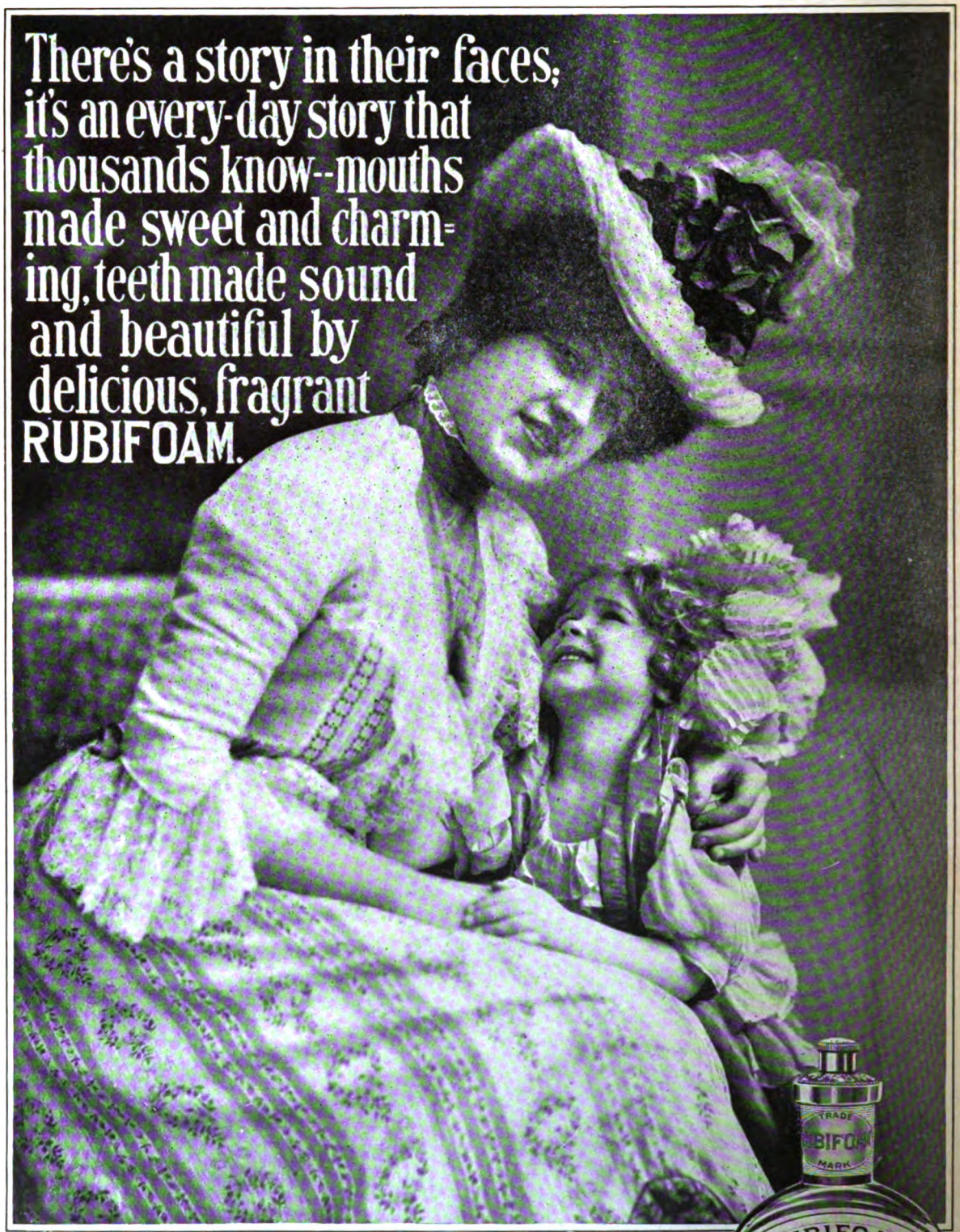
THE DELINEATOR



PUBLISHED MONTHLY BY THE BUTTERICK PUBLISHING COMPANY PARIS LONDON NEW YORK TORONTO

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FOR FREE SAMPLE VIAL AND BEAUTIFUL BOOKLET ON THE CARE OF THE TEETH

Address E. W. HOYT & CO., *Lowell, Mass.*

THE DELINEATOR

WISHES A
FIVE-MINUTE TALK
WITH *its* READERS



IT WISHES
TO TAKE YOU INTO
PARTNERSHIP

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FOR A VERY LONG WHILE you have been faithful to The Delineator and to the Butterick idea.

Your mother read it thirty years ago, and it is the Company's ambition that her grandchildren shall read it thirty years hence.

The Delineator—which is the printed voice of The Butterick Company, with its great force of employés, its agents everywhere, its legions of subscribers with their borrowing friends—has formed a large family.

We are proud of its size.

Its members make up our world; the rest of the people exist, for us, mainly as future additions to our family.

This business of ours has grown to be a very large one.

You have made it so.

It is a very profitable business. And we wish to share it with you.

OUR MUTUALLY SELFISH REASON

The Delineator Family may be divided into three classes: those of us at home who make the patterns and publish the magazine; those of you who buy and read

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what we make and publish, and those who introduced you to us—our agents.

The closer we can weld together the interests of these three component parts of The Family the stronger and healthier will The Family grow—which in plain business English means that while last year's net profits were over six hundred thousand dollars, next year's can be much larger if all The Family will help, and if each member has an interest in helping and in profit-sharing.

Our plan is to offer stock in The Butterick Company for sale to our public—our Delineator readers. The stock is full-paid, non-assessable, of a par value of one hundred dollars a share. We offer it to you at fifty dollars a share. It is now listed on the New York Stock Exchange among other well-known and established securities, and any purchaser who desires to sell at a future time will find there a ready market.

For the year 1901 the net profits ($604,387.59) were large enough to pay five per cent. dividend on the *par value* of the stock, or *ten per cent. on the investment.* For the *first half* of the year 1902 the profits ($512,417.41) were enough to pay *eight per cent. on the investment;* and the *second half* of the year is yet to be heard from.

It is our purpose, for the present at least,

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to pay only four per cent. on the stock (equal to eight per cent. on the investment, at fifty dollars per share), and to put aside all profits over this amount for the general betterment of the business and the increasing in value of the securities.

We have already offered stock to our agents at the same price. The subscriptions thereto have been taken up and the offer is closed. What we want now is to complete the chain of *personal interest* between ourselves and our public. We want stockholders among our public. For in this way we will best help the business.

There are over 5,000 places in the United States and Canada of say 1,500 population.

Suppose we had a holder of five shares of stock in each of these towns, to whom we could write, as an interested party, regarding the appointment of a local canvasser for The Delineator—as to who was best fitted for such a position, and whether a single representative was sufficient—some one on whom we could depend to speak a good word for The Delineator or the Patterns when occasion offered. In short, a local adviser to whom we could turn for information when The Family needed it.

It would mean that practically the entire business of The Delineator Family could be

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transacted *by* The Family, for The Family, and without going outside The Family!

It would mean a greatly increased business for The Family—a much more economically conducted business, a much more profitable business—for The Family.

That is "our mutually selfish reason."

We want a stockholder in every small town; the smaller the individual holdings and the more of them, the better. Every stockholder receives The Delineator free of charge.

This announcement will be read by nearly four million members of The Delineator Family. It has been made in two issues (October and November) in order to give it wide publicity among those who will desire to subscribe for small amounts. Subscriptions for large amounts will be held, subject to the discretion of the management, until all of the small subscriptions have been filled. There is only a limited number of shares which can be sold. They will be taken up by those of our readers who respond without waiting. Send all subscriptions for stock and correspondence relating thereto, to

Treasurer Butterick Company
17 West 13th Street, New York

Some interesting facts in the story of the business are given in the three pages following.

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Treasurer Butterick Company
17 West 13th Street, New York

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How we Make Paper Patterns

Patterns are profitable—very. Forty years ago, in Sterling, Mass., the first Butterick Pattern was cut.

It was for a boy's pair of short trousers.

That was followed by a pattern for his coat.

The capital we had then was a ream of tissue paper and a pair of shears.

We are capitalized at Twelve Millions of Dollars now.

And we are still making patterns.

Which means making profits.

A great many of the women of this country (at least three-quarters of them) think our patterns are better than any others.

We *know* they are —far better.

We want the other quarter to know about them now.

That is why we have called The Delineator Family together—to tell them of our plans for "expansion."

And now come with us for a walk through our present quarters—we are pretty big already.

These are our present quarters 7 to 17 West Thirteenth Street, New York City, running through to Fourteenth Street.

Large as these buildings are, they are sufficient only for our offices, salesrooms, stockrooms, etc. All the printing is done in a building a few blocks away and the factory for the manufacture of patterns is in Brooklyn.





Here is where the patterns are graded and "blocked."

These blocked patterns are cut on heavy manila paper, and are the originals from which the various sizes are graded and cut in tissue paper. Before the blocked patterns are made, the design is cut and fitted on a living model.

This room, which looks like a public library, shows how we have made it possible to carry over two millions of patterns in stock all the time. These tissue patterns are all cut in our factory in Brooklyn.





Each box shown in this picture contains about 500 cards or "stencils" which are run through an addressing machine each month, supplying the addresses on the wrappers of The Delineator.

This shows a portion of the Advertising Department, where a business of more than Half a Million Dollars is transacted yearly.

It is here that the income makes it possible for each Delineator reader to receive for a dollar that which costs much more



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These people are putting into type the Decrees of Fashion to which hundreds of thousands will conform in their dress and in their home furnishings. It is the Composition Department of the magazine that has 730,000 regular purchasers.



Here are a few of the big presses that go faster than time flies in order that over 125 millions of pages can be printed each month. There are 21 of them all told. In the new building we will have 35.



These are a few of the folding machines. You can get an idea of the task of binding The Delineator when you realize that 14,000,000 sections have to be gathered individually each month, representing 429 tons of paper.



This is one corner of the bindery. The machine in the foreground shows how The Delineator covers are bound on the Magazine.



This is a portion of the Shipping Department. From these rooms more than 2,000 large cases and over 5,000 packages are sent out each month. Two carloads, or 60,000 pounds of lumber, are used each month for these cases, and it is from this department that your copy of The Delineator is put into the mail bag with thousands of others and loaded on great trucks, which take them to the post office, there to be distributed to every country in the civilized world.

And how THE DELINEATOR is made and published

Can you realize what a circulation of 730,000 copies per issue means on a magazine of such a character as THE DELINEATOR?

It means that, carrying in its contents that which satisfies more people than any other single magazine published, it has been so thoroughly advertised by its subscribers themselves as to have advanced by thousands each month until now. The million mark will soon be reached!

As a magazine of Fashions it has long held first place in this country and is now published in French, German and Spanish.

Of late its literary and artistic features have secured for it an equal preeminence among family "reading" magazines.

Its French edition has a larger circulation in Paris and throughout France than any Fashion publication of that country.

It is a great magazine and a profitable one.

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This is the way
the new place looks now—we've
just begun
to dig the foundations.

It is to be ready for occupancy
July 1st, 1903.

——and this is the new *Butterick Building*, in process of erection. It will cost *one million dollars*, and will be the largest building in New York occupied by a single business firm, excepting the largest of the department stores and a few mammoth hotels.

It will be the largest building (occupied entirely by any one publishing house) and will contain the largest private printing plant in the world.



BUTTERICK BUILDING
CORNER SPRING, MACDOUGAL AND VANDAM STREETS

Don't you think this business of ours is a thriving one—to be a partner in?

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The Good Night Card Back.
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The Priscilla Card Back.
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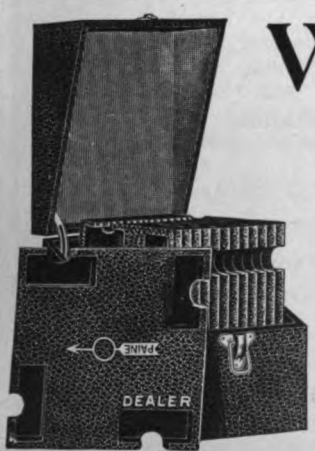
Social card parties are the most easily arranged and least expensive mode of entertainment, and are enjoyable alike to guests and hostess. Our new up-to-date

Congress Playing Cards

highly polished, thin, springy—contribute to perfect enjoyment. Gold edges. Dainty pictorial designs in many colors; Delft, George and Martha Washington, Napoleon and Josephine, Priscilla, Good Night, The Minuet, Rookwood Indian, Sitting Bull and a great variety of others. Ask your dealer to show you these cards.

The United States Playing Card Co., Dept. 7, Cincinnati. U. S. A.

64-page illustrated booklet, containing novel hints on how to entertain with cards, sent for 4 cents in stamps.



OPEN.



CLOSED.

Whist

—most enjoyable of card games—learned in an evening, from booklet "Simple Whist." Sent for 2c. stamp. Duplicate Whist is especially enjoyable—luck eliminated—skill wins. Played with Paine's Whist Trays. Extra fine, seal-pattern sets, in handsome case, nickeled trimmings. $7.50 per set, and upward. Also morocco-pattern Paine trays, $4.00 per set and upward. Sold by dealers.

The United States Playing Card Co.

Department 37. Cincinnati, U. S. A.

$20.00 course of Whist lessons, free, with each set of trays. Write for particulars.

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THE DELINEATOR

PUBLISHED BY

THE BUTTERICK PUBLISHING CO., Ltd.

At 17 West 13th Street, New York

THE December (Christmas) DELINEATOR will be an edition de luxe, a special issue commemorative of the completion of thirty years' life—the Magazine having been founded in 1872. Every department — fashion, literary, household and advertising—will be represented by the very best there is to offer, and fine paper and presswork will do their share in perfecting an issue that will be epoch-making in magazine publishing. Childhood; Frank French, the artist-author, with Reminiscences of New England Life, illustrated by himself; Charles Battell Loomis, with a humorous sketch, made even more fanciful by Orson Lowell's drawings; John Luther Long, with a dainty storiette; Clara E. Laughlin, with a thoughtful paper on what we owe to others and to curselves at Christmastime; E. S. Holloway, with a story of unusual interest, illustrated by Rosenmeyer; and

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The chief contributors to the number will be Sir Edwin Arnold, with a noble poem on the Nativity, interpreted in color by J. C. Leyendecker; F. Hopkinson Smith, with one of the best stories of lowly New York life ever written (the illustrations in colors, and black and white, are by Howard Chandler Christy); Josephine Dodge Daskam, with some of her delightful Sketches of J. C. Abel, with some remarkable examples of Night Photography. Mrs. Barr's story will, in the next installment, reach a most dramatic situation, and the story of Jack and Jill's house will be concluded. There will be a suggestive paper on Home-made Christmas Gifts; the children will be entertained with novel pastimes, stories, etc., and the Departments will be of the greatest value.

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WB ERECT FORM CORSETS



The New "Long Hip" Erect Form

is the ideal model—the best corset of the year.

The New "Long Hip" insures that greatly prized dip effect to the figure and imparts graceful lines and curves to the hips. It improves the fit and set of skirt and gown in wonderful degree.

Erect Form No. 989 at $1.00
Erect Form No. 992 at $1.50
Erect Form No. 711 at $2.00
Erect Form No. 713 at $4.00

These four distinct styles of the new "Long Hip" Erect Form, along with our numerous other favorite models, can be bought at every dealer's in America.

If yours cannot supply you, mention his name and forward money order or check direct to

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LARGEST MANUFACTURERS OF CORSETS IN THE WORLD

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BAIRD-NORTH CO. Gold and Silversmiths Dept. 4, Salem, Massachusetts

Manufacturers and Distributors of Fine Gold and Diamond Jewelry and Everything in Sterling Silver

Our new Catalog M is a valuable reference book that should be in the hands of every holiday shopper.

It contains 130 pages, illustrating over 6,000 articles—Rings, Brooches, Pins, Watches, Chains, Leather and Toilet Goods and Table Ware.

It tells you about our extensive mail order business—why we are the largest dealers in the United States, in fine diamond and gold jewelry, by mail; it explains our way of assuming all possible risk; most important of all, it tells you how our "direct to the wearer" plan, saves you one-third of your purchase money.

We will send you our beautiful Catalog free upon request. Write now

WE ILLUSTRATE A FEW ARTICLES TAKEN AT RANDOM FROM OUR CATALOGUE:

312 B—Solid Gold Brooch, 5 whole pearls, ... $5.50
525 B—Solid Gold Brooch, whole pearl, ... 3.00
47 C—Solid Gold Ring, 3 opals, 3 whole pearls, ... 5.50
48 C—Diamond ring, 14k, . . 75.00
49 C—Diamond ring, 14k, . . 250.00
298 C—Brooch and Pendant, 14k, diamond center, 12 whole pearls, 50.00
317 C—Brooch and Pendant, 14k, diamond center, 6 whole pearls, 40.00
320 C—Brooch and Pendant, 14k, 7 diamonds, 9 whole pearls, 85.00
326 C—Pearl Sunburst, 14k, diamond Center, ... 20.00
328 C—Brooch and Pendant, 14k, diamond center, ... 18.00
331 C—Chatelaine and Pendant, 14k, diamond, 4 whole pearls, 40.00
337 C—Brooch, 14k, rose gold, amethyst, ... 5.00
430 C—Solid Gold Brooch, pearls, . 3.75
607 C—Links, 14k, ... 4.00
608 C—Hat Pin, 14k, ... 2.00
667 C—Solid Gold Brooch, enameled clover, opal, ... 3.00
668 C—Links, 14k, diamond, . . 11.00
669 C—Tie Clip, 14k, rose gold, . 2.50
670 C—Solid Gold Brooch, . . 1.50
671 C—Brooch and Chatelaine, 14k, rose gold, 7 whole pearls, baroque pendant, . . 12.00
672 C—Solid Gold Locket, diamond, 2 pictures, ... 10.00
673 C—Same as 672 C, without diamond, ... 5.00
674 C—Solid Gold Scarf Pin, pearl, 1.00
154 K—Sterling Brooch, gray, . .50
163 K—Sterling Brooch, gray, . .40
175 K—Sterling Brooch, ...35
188 K—Sterling Brooch, ...35
393 K—Sterling Key Ring, . . .40
503 L—Sterling Brooch or Chatelaine, gray, ... 1.00
507 L—Sterling Hat Pin (same as 503 L), ... 1.00
505 L—Sterling Brooch, gray, . .60
506 L—Sterling Locket, 2 pictures, 1.25
508 L—Sterling Brooch or Chatelaine, gray, ...75
509 L—Sterling Tie Clip, gray, . .85
510 L—Sterling Brooch or Chatelaine, gray, ...85
511 L—Sterling Brooch, ...35
512 L—Sterling Hat Pin, gray, . 1.00
513 L—Sterling Brooch, ...40
514 L—Sterling Brooch or Chatelaine, gray, ...75
515 L—Sterling Hat Pin (same as 514 L), ...75
516 L—Sterling Scarf Pin, . . .30
517 L—Sterling Hat Pin, ...30
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519 L—Sterling Brooch, gray, . .40
520 L—Sterling Brooch, gray, . .60
521 L—Sterling Brooch, gray, . 1.00
522 L—Sterling Links, gray, . . .85
523 L—Sterling Hat Pin, ...50
524 L—Sterling Scarf Pin, gray, . .35
525 L—Sterling Hat Pin, gray, . .75
526 L—Sterling Hat Pin, gray, . .75
527 L—Sterling Brooch (same as 526 L), ...75
528 L—Sterling Hat Pin, ...50
529 L—Sterling Hat Pin, gray, . .75
530 L—Sterling Brooch (same as 529 L), ...75
531 L—Sterling Scarf Pin, gray, . .60
532 L—Sterling Scarf Pin, . . .25
533 L—Sterling Hat Pin, gray, . .75
534 L—Sterling Brooch (same as 533 L), ...75
97 U—Turquoise Ring, 14k, . . 10.00

Our Guarantee: The proprietors of the Baird-North Co. are personally known to the undersigned, and are thoroughly reliable, straightforward business men. Any one is safe in sending them money in advance.

HENRY M. BATCHELDER, President Merchants' National Bank, Salem; LELAND H. COLE, Cashier Mercantile National Bank, Salem: HENRY C. MILLETT, Cashier Salem National Bank, Salem.

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If you prefer, instead of sending us the ten Oval Fairy Box Fronts, you may forward us ten two-cent stamps, giving full name and address and we will immediately mail the Calendar to you postpaid.

THE N. K. FAIRBANK COMPANY, Dept. 22, Chicago

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A FORECAST OF THE NEWEST IDEAS IN WOMEN'S SHOES FOR WINTER

By FRANCES E. ROGERS

WITH the advent of Fall we must again turn our minds to the inevitable question of foot-wear.

We all follow fashion either from close range or afar off, and an item of woman's wardrobe which is receiving more attention than ever before is shoes, for the reason that price has declined while style and quality have advanced. And a woman can now afford two or three pairs of shoes for the price formerly paid for one pair.

I had the pleasure of being conducted through the sample room of the Crawford Shoe Makers a short time ago, and gleaned many new ideas in shoe fashions.

The extension sole promises to be as generally worn as it has been the past few seasons, particularly in Blucher cut, but it will be limited more to street and business wear. Oxfords are going to be worn to a larger extent close into cold weather. People more and more appreciate the ease and comfort of this shoe. On dress boots and Oxfords the Cuban and Louis heels vie with each other in popularity.

Among the newest models which I selected at random from innumerable fascinating styles, the three illustrated impressed me as particularly attractive.



"Student"

The "Student," I think, will commend itself particularly to those women who wish a boot for rough wear. It has a broad toe, broad tread, is snug in the instep, and in every way is a serviceable, handsome boot. It is made in Imported Enamel and Patent Calf, double sole, low heel, full extension sole.



"College"

Another smart model for the Fall, quite unlike anything I have seen elsewhere, is their "College." This is a heavy Blucher Oxford, made in Velour calf, with double sole, low broad heel, extension sole.

Of course, the proper dress shoe is the new "Pinet," of which I was able to obtain an advance illustration. This is the famous Parisian bootmakers' latest creation, and I have not seen it duplicated elsewhere. It is a decidedly modish boot, giving the foot a small, dainty appearance, without the effect of being crowded. It comes in Patent Kid in both lace and button style. A well-gowned woman's wardrobe should not be considered complete without at least two of these new styles.



"Pinet"

Another exceedingly good style, and particularly suitable for afternoon, street and carriage wear, is their "Parisian." This is an advance on the "Parisian" of the Spring and Summer, which was one of the most popular dress shoes at the fashionable resorts throughout the season. The Winter style has a medium round toe, turned sole with Cuban heel and comes in Soft Patent Kid.

The correctly-dressed woman has been a little chary in purchasing the popular-priced shoe. Heretofore it has lacked a certain individuality in style and elegance of finish that were to be found only in the fine custom-made shoes. One glance at the Crawford, however, will convince the most critical that they overcome all these objections.

I spent years in trying to solve the shoe problem for myself—purchasing shoes from the five-dollar to the twelve-dollar grade, both home and foreign makes, of every conceivable shape and style, and after some persuasion was induced to buy a pair of Crawford Shoes at $3.50. They fitted better than most shoes which I had made to order, were very comfortable, retained their shape longer and gave excellent wear. In fact, they were a delightful surprise.

At the sample room I saw styles for every conceivable purpose and every taste imaginable. They have issued an extremely handsome "FASHION BOOK," perhaps the most complete and comprehensive as well as the most artistic book on shoes that has ever been published. It not only illustrates all of their shoes, but tells what to wear and when to wear it. It should be in the possession of every reader of THE DELINEATOR. It is mailed free—simply send your name and address to Crawford Shoe Makers, Room 39, 140 Duane Street, New York.

Let me mention in passing that the price is not the least attractive feature in the Crawford Shoe. When you remember that you are getting a shoe which a few years ago would have cost $8 to $10, the marvel is that so much can be had for so little. I almost forgot to add that the Crawford people have shoes for men, and all of their shoes are guaranteed—if you don't receive satisfaction, your money will be refunded.

The Crawford Shoe makers, aside from their own stores in all the large cities, and agencies everywhere, have a most extensive Mail Order Department. The manner of conducting this Department, which is in charge of people of large experience, reduces to a minimum the possibility of errors. Orders are handled with the utmost facility, and women hundreds of miles from the large cities can, by sending for their "Fashion Book," write for and obtain the newest styles as satisfactorily as if they called personally.

Price by mail $3.75 per pair, delivery charges paid by us.

Lest you forget, the "FASHION BOOK" is FREE. Just drop postal to CRAWFORD SHOE MAKERS, Room 39, 140 Duane Street, New York

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THE DELINEATOR

CONDUCTED BY CHARLES DWYER

VOL. LX NOVEMBER, 1902 No. 5



FIGURE 170 G
(Jacket 6164)

FIGURE 171 G
(Jacket 6333)

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FIGURE 172 G
(Costume 6310)

FIGURE 173 G
(Coat 6387)
(Skirt 6367)

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FIGURE 174 G
(Jacket 6341)
(Skirt 6339)

FIGURE 175 G
(Coat 6375)

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FIGURE 176 G
(Shirt-Waist 6334)
(Skirt 6327)

FIGURE 177 G
(Shirt-Waist 6349)
(Skirt 6380)

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FIGURE 178 G
(Coat 6382)
(Skirt 6134)

FIGURE 179 G
(Cape 6386)
(Skirt 6312)

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FIGURE 180 G
(Cape 6343)
(Costume 6328)

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FIGURE 181 G
(Waist 6383)
(Skirt 6371)

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FIGURE 182 G
(Costume 6332)

FIGURE 183 G
(Waist 6401)
(Skirt 6289)

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FIGURE 184 G
(Costume 6262)

FIGURE 185 G
(Dress 6337)

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FIGURE 186 G
(Jacket 6404)
(Skirt 6381)

FIGURE 187 G
(Jacket 6333)
(Skirt 6264)

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FIGURE 188 G
(Coat 6350)
(Skirt 6312)

FIGURE 189 G
(Costume 6338)

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FIGURE 190 G
(Gown 6336)

FIGURE 191 G
(Wrapper 6335)

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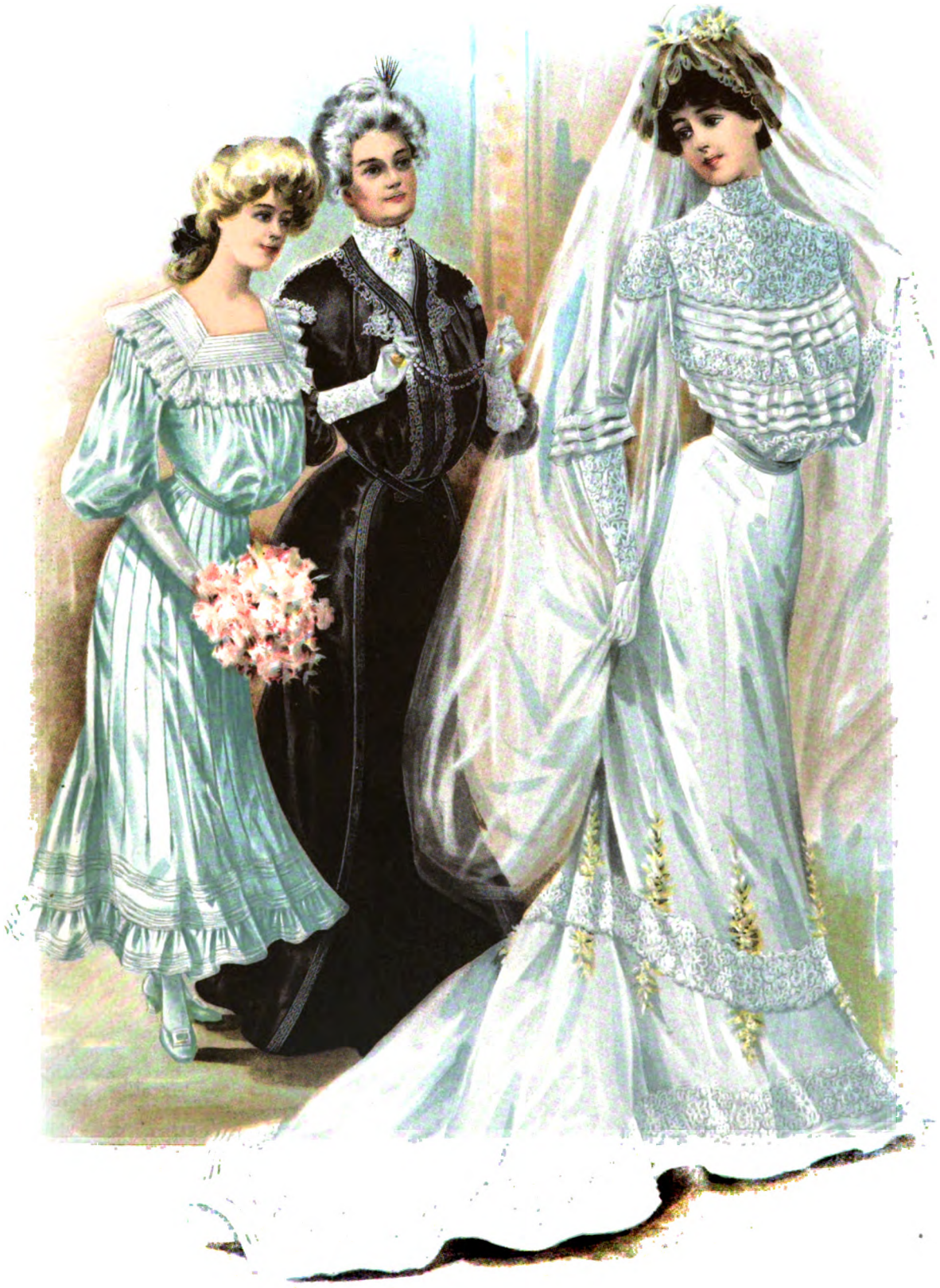


FIGURE 192 G
(Costume 6324)

FIGURE 193 G
(Waist 6347)
(Skirt 6260)

FIGURE 194 G
(Waist 6346)
(Skirt 6243)

DESCRIBED ON PAGE 713

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FASHIONS OF TO-DAY

A chief characteristic of the new waists and bodices is the drop-shoulder effect, achieved either by the shaping of the garment or by the disposition of the trimming. An attractive example has a drop-shoulder yoke that may be fashioned of all-over lace or the same or a contrasting fabric. The Duchess closing is another feature, and the sleeves may be in full or three-quarter length bishop style.

A tucked waist, showing the drop-shoulder effect, closes at the back and may be made with high or round neck, full-length or elbow sleeves, and with or without caps in drop-shoulder outline. Lace and silk or soft silk-and-wool materials will make up with charming results.

That skirts will remain close-fitting about the hips and with the decided flare around the bottom is indicated in the newest designs. This effect is achieved in a nine-gored flare skirt in frou-frou effect at the lower edge. It is closely fitted to the knee and may be in habit style or with an inverted box-plait at the back. It is known as the eel-skin or mermaid skirt and is appropriate for the development of handsome cloths and velvet. The seams may be given a decorative finish by stitched bands of cloth, silk or satin, or a fibre braid, with fancy edge, may be applied.

A novel style is expressed in a skirt made with habit back and consisting of a five-gored foundation skirt and a circular portion with a centre-front seam and in tunic depth at the back, where it is lengthened by two circular flounces. The mode is adapted to both plain and figured goods and suggests innumerable decorative effects.

Net, lace, tulle and mousseline are equally suitable to the fashioning of a charming new costume consisting of a waist closed at the back, with high or low-necked drop-shoulder yoke, cap or three-quarter length flowing sleeves with or without undersleeves, and a five-gored skirt with inverted box-plait or gathers at the back and with or without the graduated circular flounce, from beneath which the skirt should be cut away. Tiny lace-edged frills of the material are a graceful trimming for both the bodice and skirt.



FIGURE 195 G.—LADIES' COAT.—The pattern is 6375, price 1s. or 25 cents.
(Described on Page 714.)

Good style marks a new costume that consists of a blouse Eton jacket that may be made with or without the peplum and flare or cape collars, the sleeves being in flowing or bishop style, and a seven-gored flare sheath skirt that may be in habit style or with an inverted box-plait at the back. Both plain and metallic-printed velvets and velvet cord suggest attractive possibilities.

A Monte Carlo coat that will be equally attractive in silk or light-weight cloth may be in three-quarter or hip length, and its distinguishing characteristics are the drop-shoulder yoke and an Ascot stock that may be omitted.

A more practical top garment and one suitable for cloth or heavy woollens may be in automobile or short three-quarter length, with flowing or regulation coat sleeves. The shoulder and sleeve straps may be omitted.

Quite the smartest design for the coat to be worn with walking skirts is the loose or box Norfolk mode, with stitched straps and belt of the material, which should be of a heavy, rough texture preferably.

Those who affect "mannish" styles will appreciate a new frock coat intended for wear with a shirt-waist or with vest or chemisette and also adapted to equestrianism, either for the cross or side saddle. Plain material such as cloth or cheviot is used to develop this garment.

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DESCRIPTIONS of LADIES' FIGURES



FIGURE ON FIRST COVER PAGE.

LADIES' COAT: representing pattern 6340, price 9d. or 20 cents: 8 sizes, 30 to 44 inches, bust measure; shown also on page 714.

The Horse Show has become the parade ground of the exclusive styles of the season, the important items in fashion being there exhibited. This effective toilette, designed for wear on this occasion, includes a coat of black uncut velvet, with a drop-shoulder yoke of Renaissance lace; and silk ornaments and machine-stitching contribute to the decoration. The coat, in hip length, is characterized by inverted box-plaits—although they may be formed on the outside—and is one of the Monte Carlo designs, which may be made in three-quarter length, as well. Novel cuffs finish the fancy bishop sleeves, flowing sleeves also being supplied by the pattern, and a stitched band defines the drop-shoulder outline. Unique straps give style to the neck, where an Ascot stock may be employed for completion.

The sheath-fitting skirts, bringing out the curves of the figure as they do, have a strong hold on feminine favor. Of this shaping is the skirt, developed in Renaissance lace of a beautiful pattern. A generous sweep length is adopted.

White broadcloth would be particularly pretty for the coat, with incrustations of jewelled lace and black velvet ornaments. Scarlet melton, with a lustrous satin finish, would be smart, also. The skirt would be stylish in any of the new embroidered silks, or crêpe de Chine in delicate evening shades, Nile-green and white being most popular at present.



6332

LADIES' COSTUME, WITH LONG OR MEDIUM SWEEP: CONSISTING OF A WAIST OR BODICE, CLOSED AT THE BACK, WITH HIGH OR LOW NECKED DROP-SHOULDER YOKE, CAP OR THREE-QUARTER LENGTH FLOWING SLEEVES WITH OR WITHOUT UNDER-SLEEVES; AND A FIVE-GORED SKIRT, WITH INVERTED BOX-PLAIT OR GATHERS AT THE BACK, AND WITH OR WITHOUT THE GRADUATED CIRCULAR FLOUNCE FROM BENEATH WHICH THE SKIRT SHOULD BE CUT AWAY.

(Described on Page 714.)

FIGURES 170 G AND 171 G.

FIGURE 170 G (PAGE 689).—LADIES' BLOUSE ETON JACKET: representing pattern 6164, price 9d. or 20 cents; 7 sizes, 30 to 42 inches, bust measure.

The velvet wrap, whether it be a long coat or one of the popular Eton styles, must be included in the fashionable wardrobe. Slot seams are a feature of the blouse Eton jacket shown here in a development of black uncut velvet and white satin inlaid with Irish



6332

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lace decorated with stone-marten bands, and the blousing fronts may be worn closed, or rolled with the tapering shawl collar. The stylish sleeves may be turned back to form cuffs, and the peplum provided is here omitted. A strap-belt is worn.

Facings of lace give a resplendent touch to a reproduction of the mode in blue velvet, a skirt to match completing a smart toilette. Braid or bands of taffeta may be utilized as garniture, and moiré velours, taffeta, damassé effects and dress goods are advised.

FIGURE 171 G (PAGE 689).—LADIES' BLOUSE ETON JACKET: representing pattern 6333, price 9d. or 20 cents; 8 sizes, 30 to 44 inches, bust measure; shown also on page 715.

Velvet and stitched bands of cloth form the decoration of this jacket, here shown made of mode cloth, shaped in the familiar blouse Eton style. The fronts, closing with buttons and buttonholes in double-breasted fashion, droop characteristically, and a mannish suggestion is obtained in a rolling collar and revers. Flowing sleeves with facings of velvet simulating cuffs are substituted for the bishop sleeves also provided, and a strap-belt heads the peplum, which, if preferred, may be dispensed with, the same being true of the centre-back seam used in the adjustment.

Black damassé with trimmings of black panne would be smart, or ivory moiré overlaid with lace or decorated with French knots would be pretty. Satin-faced goods, broadcloth, moiré, taffeta, velvet and cloaking goods are much worn.

The new pepper-and-salt mixtures are occupying a prominent place among the season's novelties. Of such cloth is this stylish costume developed, with velvet introduced in the collar, pipings and cuffs. The jacket, extending below the waist-line, displays a fly closing, a visible button closing being provided as well, and the necessary masculine suggestion is carried out in revers and a rolling collar. Coat sleeves are in keeping, and turn-back cuffs of the velvet, which may be omitted, are a noticeable item.

An inverted box-plait removes the fulness at the back of the five-gored skirt, which flares smartly at the lower edge, a circular flounce increasing the



6338

6338

LADIES' TWO-PIECE COSTUME: CONSISTING OF A BLOUSE ETON JACKET, WITH FLOWING OR BISHOP SLEEVES, AND WITH OR WITHOUT THE FLARE OR CAPE COLLARS, CENTRE-BACK SEAM AND PEPLUM OR LOUIS XV. SKIRT; AND A SEVEN-GORED FLARE SHEATH SKIRT, WITH AN INVERTED BOX-PLAIT OR IN HABIT STYLE AT THE BACK, AND WITH LONG OR MEDIUM SWEEP.—(Described on Page 714.)

FIGURES 172 G AND 173 G.

FIGURE 172 G (PAGE 690).—LADIES' COSTUME: representing pattern 6310, price 1s. or 25 cents; 9 sizes, from 30 to 46 inches, bust measure.

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dimensions, but its use is optional. The skirt should be cut away beneath the flounce, which is headed with a piping and is in the present instance given medium sweep, a dip round length also being supplied.

These trim costumes make up well in English checks and stripes, an attractive development being in black-and-white check contrasted with black velvet. Serge, cheviot, broadcloth, canvas, homespun and tailor goods are recommended.

FIGURE 173 G (PAGE 690).—LADIES' COAT: representing pattern 6387, price 9d. or 20 cents; 6 sizes, 32 to 42 inches, bust measure; also shown on page 715; and Skirt pattern 6367, price 1s. or 25 cents; 7 sizes, 20 to 32 inches, waist measure; shown again on page 719.

Norfolk designs have too pronounced a hold on feminine favor to be abandoned. The coat of this order displayed here has the characteristic applied plaits, under which the belt is passed and secured in front by a button. Revers and a rolling collar finish the neck, and strap cuffs complete the bell sleeves. Buttons furnish an ornamental touch, and for the making fawn-colored covert cloth was used, with a simple finish of machine-stitching.

Tablier effects continue to mark skirts of most recent shaping, and a pretty design is displayed in this skirt, which consists of a five-gored upper portion in tablier outline lengthened by a deeply graduated gored flounce in box-plaited effect. Nut-brown cheviot was used for its construction, with a decoration of fancy braid trimming in a darker shade disposed around the flounce. A five-gored foundation skirt accompanies the mode, both skirts being in medium sweep length. Long sweep is afforded as well, and the back is in habit style.



6337

Rough mixed tweed in black-and-white with a dash of red would be stylish for the complete suit, with stitching of scarlet for a finish. Corduroy is also appropriate, and the usual standard textiles such as cheviot and serge are worn.

FIGURES 174 G AND 175 G.

FIGURE 174 G (PAGE 691).—LADIES' COAT: representing pattern 6341, price 9d. or 20 cents: 9 sizes, 30 to 46 inches, bust measure; shown again on page 714; and Skirt pattern 6339, price 1s. or 25 cents; 9 sizes, 20 to 36 inches, waist measure; shown also on page 723.

Suits of one material have supplanted the combination effects, uniformity of color and texture being the chief object in view. Fashioned of narrow gray-and-white striped cheviot, the costume pictured here shows a fashionable decoration of plain gray strappings, effectively machine-stitched. The coat, of double-breasted shaping closing with black enamel buttons, extends well below the hips, and the back sets snugly to the figure. Stylish lapels and a rolling collar complete the neck, and either the sleeve vents or turn-back cuffs, may be employed. Pockets concealed by laps are introduced.

The new gored skirts are of generous dimensions at the lower edge, as is evidenced by the design here employed, which from its shaping is designated the mermaid skirt. Nine gores adjust the mode, which is closely fitted to the knee and extends in frou-frou effect below. Medium sweep is adopted in the present instance, although long sweep is also provided. The back may be in habit style or have fulness disposed of in an inverted box-plait. The main distinction lies in strappings that outline the seams and terminate with pointed ends under black buckles.



6337

LADIES' EMPIRE HOUSE-DRESS, WITH LONG OR MEDIUM SWEEP, HIGH OR DUTCH ROUND NECK AND FULL OR THREE-QUARTER LENGTH SLEEVES, AND WITH OR WITHOUT THE SCARF BOLERO OR SCARF ENDS.

(Described on Page 715.)

Small-checked black-and-red serge would be smart with black cloth decorations. Green and blue also make up attractively, and good results are obtainable with scratched effects in cloth and velvet, canvas, zibeline, Scotch plaids, snowflake novelties and tailor goods.

FIGURE 175 G (PAGE 691).—LADIES' COAT: representing pattern 6375, price 1s. or 25 cents; 8 sizes, 32 to 46 inches, bust measure; shown also on page 711.

Circular collars give the necessary exaggerated shoulder breadth to the coat here developed in putty-colored broad-

cloth, decorated with black velvet appliqué. The coat suggests the box shaping and closes with mother-of-pearl buttons at the front, and a flare collar gives style to the neck, the gored cape-collar being omitted. Graceful flowing sleeves are substituted for the bishop sleeves, and the mode is in automobile length, although it may be in full length with or without a flounce. One circular collar may be used instead of two.

These stylish top garments are indispensable both for comfort and for their protective qualities. Black peau de soie with a decoration of Russian embroidery would be stylish, and Indian red with white batiste bandings worked in black would be pretty for evening. Cloth in medium and light-weights is also in demand for these garments and a light-colored lining is generally selected. Velvet damassé, melton, kersey and cloaking fabrics are extensively used.



6336

LADIES' EMPIRE TEA-GOWN OR NEGLIGÉ HOUSE DRESS, WITH HIGH OR OPEN NECK AND FLOWING OR FANCY BISHOP SLEEVES, AND WITH OR WITHOUT THE BODY LINING.

(Described on Page 715.)

FIGURES 176 G AND 177 G.

FIGURE 176 G (PAGE 692).—LADIES' SHIRT-WAIST AND SKIRT: representing Shirt-Waist pattern 6334, price 9d. or 20 cents; 8 sizes, 30 to 44 inches, bust measure; shown also on page 718; and Skirt pattern 6327, price 1s. or 25 cents; 9 sizes, 20 to 36 inches waist measure.

The indispensable shirt-blouse occupies a prominent part in women's attire, and such a variety of pleasing styles is now offered that the most exacting taste may be satisfied. The shirt-waist which forms a part of this stylish toilette has a removable chemisette of all-over guipure lace and is shown made of metallic-blue mixed goods, with collar facings of white embroidered in French knots. The mode is one of the tucked designs, blousing slightly in front, and a notched collar adds finish to the neck. Buttons adorn the closing, and the du Barry sleeve with a narrow band is employed, as is also a strap-belt. The lining may be omitted.

The skirt, of the same fabric, is of the seven-gored shaping, in eleven-gored slot-seam effect to flounce depth, inverted box-plaits being arranged below each slot seam; if preferred, however, the plaits may be formed on the outside. Silk arrow-points mark the head of each plait, and the back displays a box-plait stitched in place. A five-gored foundation skirt is called into demand, and a long or medium sweep may be given.

Natty street costumes are developed in art cheviots and black-and-white snowflake effects. In the latter color combination in cheviot, a facing of black satin would be smart for the collar, overlaid with one of the new Russian embroideries in scarlet and black. Serge, veiling, cashmere, taffeta, English checks and stripes are fashionable.

FIGURE 177 G (PAGE 692)—LADIES' SHIRT-WAIST AND SKIRT: representing Shirt-Waist pattern 6349, price 9d. or 20 cents; 8 sizes, 30 to 44 inches, bust measure, shown also on page 717; and Skirt pattern 6380, price 1s. or 25 cents; 8 sizes, 20 to 34 inches, waist measure; shown also on page 725.

The drop-shoulder effects are prominently displayed in exclusive designs. The waist of this costume, which is developed in nut-brown wool bunting, contrasted with a darker shade of velvet, evidences this feature in a deep yoke that extends over the tops of the full-length bishop sleeves tucked above deep cuffs, and tucks in yoke depth remove the fulness over the bust. A narrow belt defines the slope of the waist-line and a Duchess front closing is used. A standing collar is worn.

A tucked, graduated, circular flounce lengthens the skirt, which is in three-piece style with a habit back. A unique decoration is obtained by strappings, with pointed ends and mitred at the top, which head the flounce. A long sweep is employed in place of the medium sweep also provided for.

Coarse-meshed textiles are promised great favor for the Autumn, and canvas cloth in stone color with a yoke of white elaborated with black and vivid-green Russian appliqué would be exceedingly fashionable. Other appropriate materials are étamine, wool poplin, cashmere, foulard, taffeta and the new English checks in black and red, blue and green, or blue and black.

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FIGURES 178 G AND 179 G.

FIGURE 178 G (PAGE 693).—LADIES' COAT AND SKIRT: representing Coat pattern 6382, price 9d. or 20 cents; 7 sizes, 32 to 44 inches, bust measure; shown also on page 713; and Skirt pattern 6134, price 1s. or 25 cents; 8 sizes, 20 to 34 inches, waist measure.

Braid and stitching form the decoration of the coat shown here, which is made of putty-colored beaver and closes with fancy pearl buttons in double-breasted fashion. The mode is in regulation three-quarter length, although short three-quarter length may be adopted instead, and the back is semi-adjusted with a seam at the centre, and under-arm gores. The flowing sleeves flare in the approved way, and a gored cape-collar replaces the flare collar supplied by the pattern and gives the necessary exaggerated breadth to the shoulders.

The du Barry modes have lost none of their popularity, and the skirt, in a construction of hyacinth-blue *toile du Nord* ornamented with stitching and fibre braid, adheres to this order. The closely fitted upper portion is lengthened by a graduated, circular flounce tucked along its centre, and the habit back, closed with a placket and seam, may be buttoned instead, above the flounce. The disposition of the garniture on the tucks is an attractive feature.

Damassé velvet, in black, would be handsome for the coat, and a lining of ivory satin would stamp it with elegance. The skirt would harmonize in nun's-gray taffeta natté and black Russian appliqué. Broadcloth, moiré, kersey, melton and Venetian twill are suggested for the coat, while for the skirt such fabrics as veiling, moiré, canvas, camel's hair, cheviot, serge and fancy novelties are appropriate.

FIGURE 179 G (PAGE 693).—LADIES' CAPE AND SKIRT: representing Cape pattern 6386, price 9d. or 20 cents; 5 sizes, 30 to 46 inches, bust measure; shown also on page 710; and Skirt pattern 6312, price 1s. or 25 cents; 7 sizes, 20 to 32 inches, waist measure.

Capes are close rivals of long coats, affording as they do both protection and comfort, and are susceptible of lavish elaboration. The regulation three-quarter length is employed for the design exhibited here in castor satin-faced broadcloth lined with plaid silk, a decorative finish being supplied in fancy stitchings and strappings of cloth. The cape is of circular shaping, with darts on the shoulders, and an inverted box-plait removes the fulness at the back. The corners, in rounded effect here, may be made square and short three-quarter length adopted. Neck completion is afforded in a gored collar of fanciful outline.

Checked effects are considered very smart in silk and also in woollen fabrics. Hunter's-green-and-black English check was utilized for the skirt, a simple finish of machine-stitching being employed. In three pieces, the skirt flares markedly at the foot, where a circular flounce is introduced, from beneath which the skirt should be cut away. The flounce may terminate at the side-front seams, if preferred, and also the hip yoke, the use of the latter as well as that of the flounce being purely optional. Applied folds of the material add to the appearance, and a long or medium sweep may be employed. An inverted box-plait is a feature of the back.

Indian-red melton, with its smooth surface, would be attractive for the cape, and strappings of the same would be appropriate. Good results are also obtained with kersey, cloaking goods, velvet and damassé cloths, while for the skirt any of the fashionable textiles are advised, such as taffeta natté, invisibly striped silk, moiré, cheviot, serge and tailor goods.

FIGURE 180 G.

FIGURE 180 G (PAGE 694).—LADIES' CAPE AND COSTUME: representing Cape pattern 6343, price 9d. or 20 cents; 4 sizes, 32 to 44 inches, bust measure; shown also on page 709; and Costume pattern 6328, price 1s. or 25 cents; 7 sizes, 30 to 42 inches, bust measure.

A stylish evening gown must combine both becomingness and harmony. This charming representative of prevailing fashions is here developed in Nile-green crêpe de Chine, bands of jewelled lace affording a handsome garniture, together with narrow ribbon that borders the edges of the flounces. The waist is one of the girlish types that close at the back, with a becoming fulness in front, and the low décollétage is outlined by the jewelled lace that also heads the gathered bertha. The drop-shoulder effect is well brought out, and short puff sleeves are employed in place of the full-length or elbow bishop sleeves which are provided for the high-necked development.

Three slightly gathered, circular flounces, topped by a jewelled lace band, give a fluffy effect to the five-gored skirt, which has a long sweep and may have gathers or an



6335

LADIES' JAPANESE WRAPPER OR KIMONO LOUNGING-ROBE.

(Described on Page 716.)

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inverted box-plait at the back. If desired, the number of flounces used may be less. A crush belt of ribbon supplies the finishing touch.

The cape embraces numerous attractive points in its development in London-gray broadcloth, and an air of elegance is imparted to it by a lining of chinchilla that is extended over the edges to form a finish, a similar decoration completing the collars. The mode, in deep three-quarter length, shows a seamless back and is shaped with rounded corners in front. Three cape collars broaden the shoulders, although fewer may be used if preferred, and the standing collar is replaced by one of the flare order. The use of the chancellor collar, here constructed of black velvet for contrast, is optional.

The gown may be developed with charming results in embroidered blush-pink silk muslin and Chantilly lace. Liberty silk in one of the delicate blue tints would be pretty. Net, lace, silk organdy, evening silks in Pompadour effects and lustrous satins are highly recommended. Proper garniture would be Irish, Venise or guipure laces, or silk embroideries and floral sprays.

Wraps are particularly *chic* made of damassé velvet in blue-white, or brilliant shades of rose-pink trimmed with black bear. For general service coronation-red broadcloth would be smart, and dove-gray with white fur is always in good taste. Velours, moiré, brocaded satin and cloakings are in favor.

FIGURE 181 G.

FIGURE 181 G (PAGE 695).—LADIES' WAIST AND SKIRT: representing Waist pattern 6383, price 9d. or 20 cents; 7 sizes, 30 to 42 inches, bust measure; shown also on page 716; and Skirt pattern 6371, price 1s. or 25 cents; 8 sizes, 20 to 34 inches, waist measure; shown again on page 720.

Evening gowns not only are exponents of prevailing fashions, but to an extent establish a certain individuality of the wearer. An exquisite combination of blush-pink Louisine and Renaissance lace is exhibited in this design, with ruchings for garniture. The waist, closing at the back, is shaped in low-necked style, the décollétage bordered by lace banding, and the softly drooping front is held out by a silk interlining better to reveal the pattern of the lace. Strap sleeves completed with butterfly bows give the stylish "1830" suggestion, and a drapery in bolero effect is a graceful feature of the front, a jewelled buckle catching it up at the centre. A buckle also secures the crush belt, and, if preferred, short puff or full-length sleeves may be used and a high neck adopted.

Tunic effects are eminently fashionable at present, and the skirt, here in long sweep, exhibits a circular portion of lace with a centre-front seam and in tunic depth at the back, where it is lengthened by two circular flounces of the material, ruches of which give a fluffy ornamentation. A habit back is used, and the pattern makes provision for a medium sweep.

A fanciful conception could be carried out in forget-me-not blue brocade and filet net studded with forget-me-nots. Point Venise accords well with Nile-green crêpe de Chine; Pompadour silks, taffeta and moiré give gratifying results.

FIGURES 182 G AND 183 G.

FIGURE 182 G (PAGE 696).—LADIES' COSTUME: representing pattern 6332, price 1s. or 25 cents; 8 sizes, 30 to 44 inches, bust measure; shown also on page 703.

Boleros continue in favor, as is well attested by exclusive designs. A stylish costume is depicted here in silver-gray crêpe de Chine, decorated with appliqué in banding and detached ornaments. The waist or bodice, closing at the back, blouses in front and has as its chief feature a deep drop-shoulder yoke that extends to the top of a bolero in straight outline. If desired, the neck may be in low effect, with frills ornamenting the bolero, and with cap sleeves instead of the flowing sleeves in three-quarter length and under-sleeves here employed. A sash with ends knotted in the prevailing fashion and a standing collar are fitting accessories.



LADIES' WRAPPER, LOUNGING-ROBE OR NIGHT-GOWN, WITH BISHOP OR FLOWING SLEEVES.
(Described on Page 716.)

Five gores adjust the skirt, which may have the fulness at the back removed in an inverted box-plait or disposed in gathers. A graduated, circular flounce, from beneath which the skirt should be cut away, is here added. It may be trimmed with frills, if preferred.

Silk voile in biscuit color would be charming, and old-ivory appliqué with touches of pale-blue panne would effect a perfect harmony. Veiling, grenadine, Egyptienne crêpe, wool poplin, taffeta natté and soft dress silks are advised.

FIGURE 183 G (PAGE 696).—WAIST AND SKIRT: showing waist 6401, price 9d. or 20 cents; 9 sizes, 30 to 46

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inches, bust measure; shown also on page 716; and Skirt pattern 6289, price 1s. or 25 cents; 7 sizes, 20 to 32 inches, waist measure.

A triple, circular bertha is the noticeable item of the waist or bodice included in this handsome visiting gown, for which pinhead-dotted black velvet was selected, with contrast introduced in point de Venise appliqué over chiffon, and in detached pieces to correspond. The waist is shaped to accommodate a yoke that extends in vest effect at the front to the lower edge, where gathers control the fulness, and overlapping circular bands form the bertha. Bands that accord with the bertha lengthen the flowing sleeves, below which puffs mounted on the linings are disclosed, and narrow bands and the regulation collar in high effect are supplied. A strap-belt accentuates the waist-line.



LADIES' CAPE, IN DEEP THREE-QUARTER LENGTH, WITH SQUARE OR ROUND CORNERS, FLARE OR STANDING COLLAR, AND THREE OR FEWER CAPE COLLARS, AND WITH OR WITHOUT THE CHANCELLOR COLLAR.

(Described on Page 716.)

The new tunic designs suggest a revival of over-skirts, as is exemplified by the skirt, which consists of a five-gored flare skirt in frou-frou effect at the lower edge, where circular flounces add to the width and a five-gored upper skirt or tunic, cut in deep points that extend over the flounces. A habit back is introduced and long sweep employed. Bindings of black satin headed by a piping of white edge the bertha frills and also the flounces.

Gray scratched velvet is smart with Irish lace and gray panne trimmings. A touch of sky-blue would be pretty for piping the collar. Black-and-white taffeta natté is fashionable as well, and crêpe de Chine is also a favorite. Mistral étamine, silk voile and novelties in silk and wool are appropriate.

FIGURES 184 G AND 185 G.

FIGURE 184 G (PAGE 697).—LADIES' EMPIRE COSTUME: representing pattern 6262, price 1s. or 25 cents; 7 sizes, 30 to 42 inches, bust measure.

The Empire designs have been warmly welcomed for indoor purposes. A striking combination of dead-white albatross and black appliqué is shown in this mode, and the finishing touch is supplied in the belt of black velvet ribbon, tied in long loops and ends at the left side. The surplice waist, tucked on the shoulders, is gathered at the lower edge, allowing becoming fulness over the bust, and full-length bishop sleeves are adopted. The chemisette and removable Eton jacket with flowing sleeves are here omitted. The flare skirt, shaped with five gores, is joined to the waist, and a closing is effected at the left side-front seam. A long sweep is employed, although both round length and a short sweep are supplied as well.

Blue and white Russian embroidery would be pretty as the decoration of a primrose veiling house-gown, and an introduction of black in the belt would enhance the effect. Cashmere, challis, zenana, surah twill and dress goods give attractive results.

FIGURE 185 G (PAGE 697).—LADIES' EMPIRE HOUSE DRESS: representing pattern 6337, price 1s. or 25 cents; 8 sizes, from 30 to 44 inches, bust measure.

The short-waisted designs of the Empire period have made their appearance among house gowns, and incorporated in this figure are numerous attractive features distinctive of the "Josephine" dresses. Constructed in soft old-pink India silk in a conventional design of white, a pleasing contrast is afforded in a bolero with scarf ends of white Liberty silk, the drop-shoulder yoke and bandings on the sleeves being of Limerick lace. A Dutch round neck is here employed in place of the regulation high neck, and caps extend well over the tops of the elbow sleeves, which are lengthened by

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graceful puffs mounted on the linings; full-length sleeves may be adopted instead. The scarf bolero accentuates the short-waisted effect and has long ends knotted in the prevailing fashion.

Delicate tints are generally selected for these negligées, although scarlet in the Louisine weaves is ultra-fashionable, in association with old-ivory lace and white Liberty silk. Blue of the new forget-me-not tint that verges on green would be a charming color in veiling to be combined with Luxeuil lace studded with velvet disks. Cashmere, challis, surah, net over taffeta, zenana in the brocaded pink-and-white effects or lavender, and China silks are fitting selections.

FIGURES 186 G AND 187 G.

FIGURE 186 G (PAGE 698).—LADIES' COAT: representing pattern 6404, price 9d. or 20 cents; 8 sizes, 30 to 44 inches, bust measure; shown also on page 715; and Skirt pattern 6381, price 9d. or 20 cents; 9 sizes, 20 to 36 inches, waist measure; shown again on page 725.

Velvet costumes are certain to enjoy the popularity accorded them last season. Black velvet effectively united with chinchilla provided the material here employed, a finish being afforded in machine-stitching. Spade fronts are a feature of the coat, which adheres to the blouse Eton outline and in this representation exhibits slot instead of regular seams. The use of the centre-back seam is optional, and a strap-belt heads the peplum. Turn-back cuffs ornament the full bishop sleeves.

Slot-seam effects continue to characterize exclusive modes, and are introduced in the skirt of five gores to simulate nine gores, the stitching terminating in arrow heads being carried to flounce depth. The prescribed short



6378

LADIES' CAPE, WITH GORED CAPE-COLLAR, OR WITH FLARE COLLAR OR STANDING BAND WITH OR WITHOUT THE CHANCELLOR COLLAR.

(Described on Page 717.)

6378

6378

tures, checks, stripes, camel's-hair, serge, cheviot and light-weight tailor goods generally are advised for the mode.

FIGURE 187 G (PAGE 698).—LADIES' JACKET: representing pattern 6333, price 9d. or 20 cents; 8 sizes, 30 to 44 inches, bust measure; shown again on page 715; and Skirt pattern 6264, price 9d. or 20 cents; 9 sizes, 20 to 36 inches, waist measure.

The new snowflake effects in cheviot are exceedingly stylish



6386

6386

6386

LADIES' CAPE, IN REGULATION OR SHORT THREE-QUARTER LENGTH, AND WITH SQUARE OR ROUND CORNERS, AN INVERTED BOX-PLAIT AT THE BACK, AND A STANDING BAND, OR A SCOLLOPED OR PLAIN GORED CAPE-COLLAR.

(Described on Page 717.)

round length is used, although, if desired, either instep or shorter (or outing) length may replace it.

Gray scratched velvet with blue fox bands would be smart, worn with a blouse of scarlet Shantung silk. English mix-

for street wear, and black flecked with scarlet was selected for making this costume. Stitchings of scarlet contribute to the pleasing result. The blouse Eton jacket may be worn open with revers or closed with buttons, neck completion being afforded in a rolling collar of velvet. Flowing sleeves are adopted in place of the bishop sleeves provided by the

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pattern, and the strap-belt is used without the peplum. A centre-back seam or a seamless back may be employed.

The skirt is of the five-gored order, and side-plaits in flounce depth that extend about it are an additional feature. Short round length is introduced, provision being made as well for instep or shorter (or golfing) length. The hip-yoke provided by the pattern is here omitted.

English checks in blue-and-green would be smart. Other appropriate materials are cheviot, corduroy, taffeta natté, canvas and tweeds.

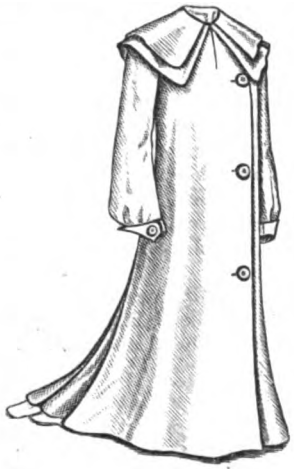
FIGURES 188 G AND 189 G.

FIGURE 188 G (PAGE 699).—LADIES' COAT AND SKIRT: representing Coat pattern 6350, price 9d. or 20 cents; 9 sizes, 30 to 46 inches, bust measure; also shown on page 712; and skirt pattern 6312, price 1s. or 25 cents; 7 sizes, 20 to 32 inches, waist measure.

The fashionable long coat has resolved itself into a garment of elegance and comfort. Either automobile or short three-quarter length may be adopted, in the present example the coat being constructed in black velours richly decorated with brown bear, and a muff of the fur is an appropriate adjunct. The mode may be made with or without shoulder straps that give the required exaggerated breadth to the shoulders, and the sleeves may follow the coat type, or be in flowing style finished with straps as suits the fancy of the wearer.

Applied folds of the material ornament the lower edge of the skirt, which is stylishly developed in London-gray cloth. The design is one of the three-piece flare variety, with an inverted box-plait at the back. The use of the applied folds is optional, also that of the yoke and circular flounce, both of which may, if preferred, terminate at the side-front seams, and from beneath which the skirt should be cut away. A long or medium sweep may be adopted.

Black damassé cloth, trimmed with stone-marten, would afford a handsome selection for the coat, for which moiré or taffeta would also be equally suitable. Metallic-blue poplin would harmonize well in the skirt. Velvet, taffeta, zibeline, canvas and hop-sacking are also advised, especially in the coronation colors.









6375

LADIES' DOUBLE-BREASTED COAT; WITH OR WITHOUT THE FLARE COLLAR AND ONE OR TWO CIRCULAR CAPE COLLARS, OR WITH THE GORED CAPE COLLAR WITH FLOWING OR BISHOP SLEEVES, AND IN FULL-LENGTH WITH OR WITHOUT THE CIRCULAR FLOUNCE, OR IN AUTOMOBILE LENGTH WITHOUT IT.

(Described on Page 718.)

6375

FIGURE 189 G (PAGE 699).—LADIES' TWO-PIECE COSTUME: representing pattern 6338, price 1s. or 25 cents; 8 sizes, 30 to 44 inches, bust measure; shown also on page 704.

The popularity of blue as a fashionable color has by no means abated. Royal-blue velvet was chosen for the mode shown here, and facings of ivory satin embroidered in Dresden floral designs furnish the required contrast. Chinchilla in narrow bands supplies an appropriate garniture. The blouse Eton jacket may display either flowing or fancy bishop sleeves, the latter being completed with wide cuffs softly rolled, and has the necessary amount of fulness in front where it puffs out over a narrow belt. Flare or cape collars may be employed, both being equally stylish, and the centre-back seam may be dispensed with, as may also be the peplum or the Louis XV. skirt.

Frou-frou effects have won the feminine heart, and this feature marks the skirt, which is in sheath style, shaped with seven gores that flare pronouncedly at the foot. A long sweep may replace the medium sweep here made use of, and the back may be in habit style or have the fulness removed in an inverted box-plait.

Smoke-colored velvet is a favorite, and the proper embellishment is chinchilla or novelty braid. Black velvet and corduroy are also smart for costumes of this type, while another *chic* reproduction would be of dahlia-red homespun, with facings of moiré overlaid with one of the new Russian appliqués. Zibeline, with its long-haired surface, would be satisfactory, and canvas, broadcloth, poplin and snowflake effects in black and white are popular.

FIGURES 190 G AND 191 G.

FIGURE 190 G (PAGE 700).—LADIES' TEA-GOWN: representing pattern 6336, price 1s. or 25 cents; 8 sizes, 30 to 44 inches, bust measure; shown also on page 706.

A becoming negligée is the desideratum of every woman, for in this garment she may exercise both her skill and originality as to color combination. In this picturesque tea-gown, which bears the Empire stamp, Nile-green veiling was united with Venise banding threaded with black velvet ribbon, and frills of Oriental lace lengthened the fancy collar. The mode displays a short body and is seamed at the centre of the back. Bands head the circular flounce which terminates at the plaits outlining the side-fronts and accentuates the Empire shaping. A standing collar completes the neck, which, however, may be in open style if preferred. The necessary broad-shouldered effect is obtained by the collar and its double frills, and loops and ends of black velvet ribbon are gracefully disposed at the centre. The fancy bishop sleeves may be replaced by flowing sleeves, as fancy dictates, and a gathered ruffle of the lace is added at the foot, giving a fluffy appearance to the mode.

Lavender zenana in its exquisite brocaded designs of roses on a white ground would be charming in conjunction with cream guipure and touches of black. A pleasing as well as serviceable tea-gown might be made in light red cashmere contrasted with either cream or black appliqué. Henrietta, surah, challis and India silks, China silk and net or lace over taffeta are preferred fabrics, the decoration being a matter of individual taste.

FIGURE 191 G (PAGE 700).—LADIES' JAPANESE WRAPPER: representing pattern 6335, price 1s. or 25 cents; 5 sizes, 30 to 46 inches, bust measure, also shown on page 707.

The picturesque Japanese outlines peculiar to the garb of the Orient are admirably brought out in this wrapper, which also answers the requirements of a lounging-robe. For the making white figured India silk in a design of chrysanthemums was selected, and the plain black trimming bands and sash of black satin dotted with white supply a *chic* air. A "Gibson" suggestion is imparted to the wrapper by plaits laid on the shoulders and stitched for a short distance only. The back is seamless, bands lengthening the flowing sleeves, and a band widens the fronts, being extended around the neck, where it is reversed to form the collar. A sash gives an Empire suggestion and is arranged at the left side in short loops and long ends.

Gay, Oriental effects are sought after in garments of this type. Japanese crêpe cloth of a fantastic design in blue, white and black would be smart, with sash and trimming bands of scarlet silk. This design is also appropriate for bath-robes, and for such a purpose French or Scotch flannel may be used. Orange and white, toned down by black, is appropriate in challis, China silk or Indian muslins. Kimono flannel will also make up attractively.



6350 6350

LADIES' COAT, IN AUTOMOBILE OR SHORT THREE-QUARTER LENGTH, WITH FLOWING OR COAT SLEEVES, AND WITH OR WITHOUT SHOULDER OR SLEEVE STRAPS.

(Described on Page 718.)

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FIGURES 192 G, 193 G AND 194 G.

FIGURE 192 G (PAGE 701):—MISSES' TUCKED COSTUME: representing pattern No. 6324, and costs 1s. or 25 cents; it is in 5 sizes for misses from 13 to 17 years of age.

Tucked effects are still much sought after, especially in pliable fabrics, and Louisine in robin's-egg blue trimmed in tucked white silk muslin and Luxeuil lace presents a charming result in this costume for a maid-of-honor or bridesmaid. The simplicity of the costume is a striking feature, the yoke waist being shown here with a Dutch square neck, with tucks arranged in front to shallow yoke depth and at the back, where it closes with buttons. The elbow sleeves may be replaced by short puffs or extended to full length.



6382

A gathered flounce widens the skirt at the lower edge, which is tucked all around, in lengthwise effect to flounce depth. A sash and narrow folds of the material provide the finishing touch, and a five-gored foundation skirt is called into requisition.

Blush-pink muslin would unite prettily with Liberty silk and Chantilly lace.



6382



6382

LADIES' DOUBLE-BREASTED COAT, IN REGULATION OR SHORT THREE-QUARTER LENGTH, AND WITH FLARE COLLAR OR GORED CAPE-COLLAR AND FLOWING SLEEVES OR PLAIN COAT SLEEVES WITH OR WITHOUT CUFFS.

(Described on Page 718.)

Panne ribbon is now used for sashes. Other adaptable fabrics are silk voile, crêpe de Chine, and grenadine.

FIGURE 193 G (PAGE 701).—LADIES' WAIST AND SKIRT: representing Waist pattern No. 6347, price 9d. or 20 cents; 7 sizes, 30 to 42 inches, bust measure shown also on page; 716; and Skirt pattern No. 6260, price 1s. or 25 cents; 9 sizes, from 20 to 36 inches, waist measure.



6399 6399

LADIES' FROCK COAT: FOR WEAR WITH SHIRT OR SHIRT-BLOUSE OR WITH VEST OR CHEMISETTE. (EQUALLY DESIRABLE FOR GENERAL WEAR AND SIDE OR CROSS SADDLE RIDING.)

(Described on Page 719.)

Black peau de cygne, with stitched bands of taffeta and touches of Irish lace for decoration, achieved distinction in this mode, which includes a waist in drop-shoulder style, that gives the fashionable "1830" suggestion now a marked feature of exclusive designs. The pouching fronts are shaped to disclose a chemisette headed by a standing collar, and the shoulders are dropped over the tops of the bishop sleeves, bands accentuating the "1830" effect. Deep facings simulate cuffs, and the back is slightly fulled at the waist-line, which is defined by a narrow strap-belt.

Frou-frou effects continue in vogue, and the skirt is constructed with this in view, being shaped with five gores closely adjusted to the knee. The back is in habit style.

Brown, in shades varying from *café au lait* to wood and sombre tints of walnut, is restored to favor for street gowns, and lighter shades are permissible for more ceremonious occasions.

FIGURE 194 G (PAGE 701).—BRIDAL TOILETTE: representing Waist pattern No. 6346, price 9d. or 20 cents; 7 sizes, 30 to 42 inches, bust measure; shown also on page 717; and Skirt pattern No. 6243, price 1s. or 25 cents; 9 sizes, 20 to 36 inches, waist measure.

Conventional taste in bridal attire aims at simplicity and elegance of material rather than elaborateness. A charming type is depicted at this figure, in ivory satin Duchess decorated with Irish all-over and bandings, and sprays of orange blossoms. The tucked bodice, closing at the back, shows the fashionable drop-shoulder effect and is finished in high-necked style, although provision is made for a low outline. The elbow sleeves fall gracefully over full-length sleeves which may be omitted. The sheath-like skirts are favorites, despite the claims of

the new plaited designs. Of this order is the seven-gored mermaid skirt, so called because of its close adjustment above the knee, the flare below being increased by the addition of a circular flounce. The habit back may have a placket-and-seam closing or be buttoned, and a long sweep in this instance takes the place of the short sweep also supplied by the pattern. A round yoke may add style, and the fanciful disposition of the floral sprays and the folds in tuck effect is particularly pleasing.

Silk mull in alabaster white is a favorite for youthful brides, and old point or Honiton lace is inset for decoration, and for less pretentious effects, organdy, mull and China silk are selected.

FIGURE No. 195 G.—LADIES' COAT.

FIGURE 195 G (PAGE 702).—LADIES' COAT: representing Coat pattern 6375, price 1s. or 25 cents; 8 sizes, 32 to 46 inches, bust measure; shown also on page 711.

Fawn-colored broadcloth, individualized by a decoration of black braid in Greek-key design, was the material used for this coat, which is of loose shaping and lengthened by a circular flounce. The fronts may be worn turned back in revers all the way to the throat, or lapped in double-breasted fashion. A flare collar is employed in this instance, but it may be dispensed with, and cape collars furnish the proper breadth to the shoulders. The flare collar and one of the cape collars may be omitted. Novel strap cuffs are exhibited at the wrists of the bishop sleeves, or flowing sleeves may be adopted. The coat is shown in full length, but may be in automobile length without the flounce. Machine-stitching gives a tailor stamp to the garment.

For carriage wear black velvet would be handsome lined with white satin, or one of the gaily flowered Pompadour silks. Facings of Irish lace might be added, and bands of panne for strappings.



6340 6340

LADIES' COAT, IN THREE-QUARTER OR HIP LENGTH, WITH OUTSIDE OR INVERTED BOX-PLAITS, DROP-SHOULDER YOKE AND FLOWING OR FANCY BISHOP SLEEVES, AND WITH OR WITHOUT THE ASCOT STOCK. (KNOWN AS THE MONTE CARLO COAT.)

(Described on Page 719.)

No. 6332.—LADIES' COSTUME.

Filmy fabrics are much liked for dressy gowns, and a charming mode is represented on page 703 in silk muslin and lace, another illustration appearing at figure 182 G. A yoke, which drops well over the shoulders, is reminiscent of the styles of our grandmothers' day and may be completed with a standing collar or cut in low, rounding outline. A bolero supporting narrow ruffles or appliqué falls in a graceful manner from the yoke, partially concealing the bodice, which pouches in the front. Either flowing sleeves in three-quarter length, or caps covered with ruffles may be adjusted over under-sleeves, or the latter may be omitted. A lining gives support, and the closing is arranged at the back, a crush ribbon belt being added.



6341 6341

LADIES' DOUBLE-BREASTED COAT OR JACKET, WITH OR WITHOUT CUFFS OR SLEEVE-VENTS.

(Described on Page 719.)

The popular five-gored skirt flares smartly at the lower edge, where a measurement of about three yards and three-fourths is afforded in the medium sizes. A graduated, circular flounce with narrow ruffles adds to the frou-frou effect and measures about five yards and one-fourth. The skirt should be cut away beneath the flounce, and the fulness at the back, where a long or medium sweep is provided, may be gathered or laid in an inverted box-plait. Mignonette-green silk crêpe with yoke and appliqués of ficelle embroidery would be *chic*. Silk canvas, mousseline, crêpe de Chine, Liberty satin and silk voile are popular.

We have pattern No. 6332 in 8 sizes for ladies from 30 to 44 inches, bust measure. To make the costume, except ruffles, for a lady of medium size, will require 6¼ yards of material 44 inches wide; the ruffles call for 3⅜ yards of goods in the same width. Price of pattern, 1s. or 25 cents.

No. 6338.—LADIES' TWO-PIECE COSTUME.

A two-piece costume is a necessary garment to every woman, and the one depicted at figure 189 G, and again on page 704, constructed in hemp-colored cloth and in black velvet, associated with dark and light silk, shows several modifications. The jacket is of the blouse Eton shaping and may be made with or without a centre-back seam. Cape collars give breadth to the shoulders, but may be dispensed with, and the use of the flare collar is optional. A skirt section in Louis XV. style or a peplum may lengthen

the jacket, or the strap-belt may be used for completion. An ornamental strap extends down the fronts and outlines the neck, and the fronts may be turned back in stylish revers or





6387
LADIES' NORFOLK COAT, WITH STRAP-PLAITS.
(Described on Page 719.)

lapped and closed. Two styles of sleeves are provided, one of the bishop shaping with flaring cuffs, and the other of the bell order with or without turned-back cuffs.

The seven-gored skirt fits in sheath-like manner to the knee, flaring gracefully below into a long or medium sweep. A habit back may be employed, although provision is made for an inverted box-plait, and in the medium sizes the skirt measures about four yards and one-fourth.

Blue velvet would be elegant with heavy cream moiré and appliqué. Cheviot, serge, lady's-cloth, velutina and corduroy are also recommended.

We have pattern No. 6338 in 8 sizes from 30 to 44 inches, bust measure. For a lady of medium size, the costume needs 12¾ yards of goods 27 inches wide, or 6½ yards 50 inches wide, with 1½ yard of dark silk, and 1⅛ yard of light silk, each 20 inches wide. Price, 1s. or 25 cents.

No. 6337.—LADIES' EMPIRE HOUSE DRESS.

China silk, silk muslin and all-over lace were combined in the house dress of Empire shaping illustrated on page 705. Another development is displayed at figure 185 G. The







LADIES' BLOUSE ETON COAT OR JACKET, WITH DOUBLE-BREASTED SPADE FRONTS AND SLOT OR REGULAR SEAMS.
(Described on Page 720.)

front and backs are semi-adjusted over a fitted lining, and a closing is arranged at the left side-front seam. A long or medium sweep may be given the mode, which introduces a deep yoke that may be topped by a standing collar or cut in Dutch round outline. A scarf bolero is a salient feature, and is gathered up closely at the centre of the back under loops of the muslin and in front, where long ends, prettily knotted, may be used. Caps top the over-sleeves terminating at the elbow above full puffs supported by linings that may extend to the wrist or be shortened to three-quarter length.

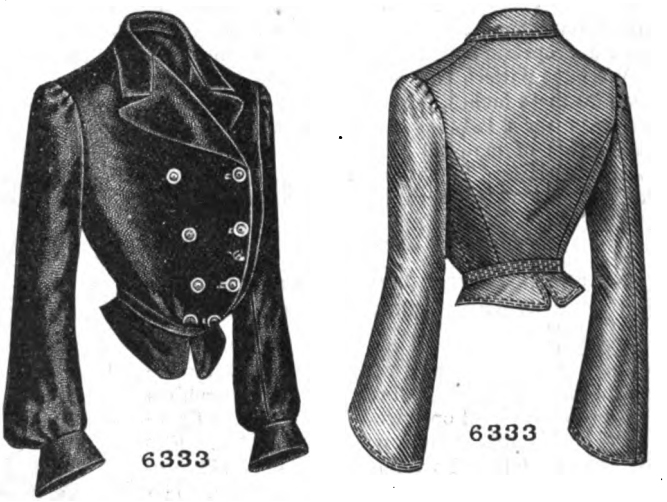
We have pattern No. 6337 in 8 sizes for ladies from 30 to 44 inches, bust measure. For a lady of medium size, the dress needs 8⅝ yards of China silk 27 inches wide, with 1⅞ yard of silk muslin 45 inches wide, and 1⅜ yard of all-over lace. Price of pattern, 1s. or 25 cents.



No. 6336.—LADIES' EMPIRE TEA-GOWN OR NÉGLIGÉE HOUSE DRESS.

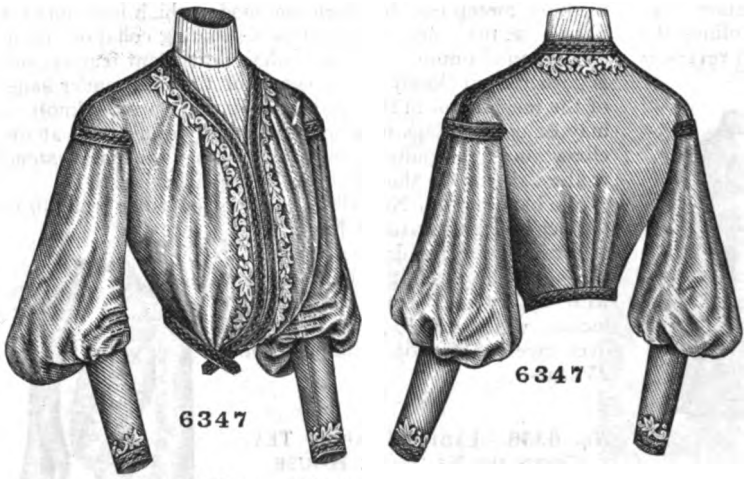
The graceful lines of the charming tea-gown depicted at figure 190 G and on page 706 will appeal to the feminine mind, and its long folds will prove becoming to almost every figure. In the latter instance China silk was the material chosen, with ruffles of lace and bands of lace insertion. The negligée, of circular shaping with a seam at the back, may be made with or without the fitted lining, which supports a smooth short body and full fronts that are cut away to accommodate side-fronts in novel style, bands of insertion heightening the Empire effect. Gathered ruffles of lace and a circular ruffle of silk elaborate the lower edge, where it spreads into a becoming sweep. The sleeves are close-fitting to the elbow and are lengthened by wide, circular portions that may be banded at the wrist or left to fall free in flowing style. A double frill of lace decorates the fancy collar, and a bow of ribbon with long ends is arranged at the closing. A high or open-necked development may be employed, and the application of the insertion gives an artistic touch, outlining the plait at each side of the front.

This mode would develop well in any soft, clinging mate-



LADIES' BLOUSE ETON JACKET, WITH FLOWING OR BISHOP SLEEVES, AND WITH OR WITHOUT THE PEPLUM OR CENTRE-BACK SEAM.
(Described on Page 720.)

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LADIES' WAIST OR BODICE, IN DROP-SHOULDER STYLE.
(Described on Page 720.)

rial. China silk, challis, cashmere, albatross and veiling are among the materials which are usually considered the most appropriate and lace and ribbon supply the garniture.

We have pattern No. 6336 in 8 sizes for ladies from 30 to 44 inches, bust measure. To make the tea-gown for a lady of medium size, will require 12¾ yards of material 27 inches wide, with 9¾ yards of edging 10 inches wide for gathered skirt ruffles. Price of pattern, 1s. or 25 cents.

No. 6335.—LADIES' JAPANESE WRAPPER, OR KIMONO LOUNGING-ROBE.

Every woman enjoys the luxury that a kimono affords, and the touch of novelty obtained by the "Gibson" plaits giving breadth to the shoulders in the one depicted on page 707 and at the figure 191 G makes this mode especially desirable. Figured challis, finished with bands of white silk provided the material in the former instance. The wrapper, in Japanese style, is suggestive of the popular kimono, and "Gibson" plaits are stitched to yoke depth both at the back and front. A trimming band reversed to form the collar finishes the neck and the edges of the fronts, and similar bands lengthen the wide flowing sleeves. A sash is passed about the body well up under the arms and is arranged to form loops with long ends at the left side of the front.

Japanese crêpe, albatross, French flannel or any material suitable for wrappers may be utilized for making the robe.

We have pattern No. 6335 in 5 sizes for ladies from 30 to 46 inches, bust measure. For a lady of medium size, the wrapper will require 8¼ yards of material 27 inches wide. Price, 9d. or 20 cents.



LADIES' WAIST OR BODICE, CLOSED AT THE BACK, AND WITH HIGH OR LOW NECK AND FULL-LENGTH SOUFFLÉ BISHOP SLEEVES OR SHORT PUFF OR STRAP SLEEVES.
(Described on Page 720.)

No. 6343.—LADIES' CAPE.

Capes are gradually reasserting themselves among fashionable top garments. A stylish example is depicted on page 709 in tan broadcloth and darker velvet decorated with machine-stitching and appliqué lace, and is also displayed at figure 180 G. The cape, in deep three-quarter length, is of circular shaping with a seam at the centre of the back, and the corners may be square or prettily rounded to accord with the flare collar. Cape collars are introduced, three or fewer of which may be used to give the required breadth to the shoulders. A chancellor collar that encircles the neck

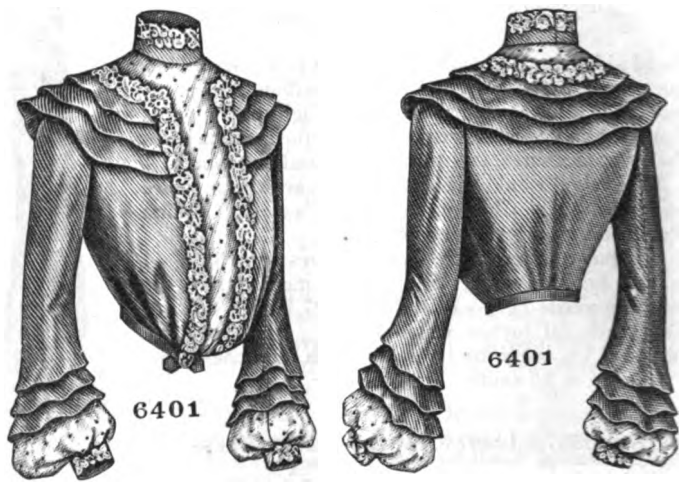
to 46 inches, bust. To make the wrapper, except bands and sash, for a lady of medium size, will require 7⅝ yards of material 27 inches wide; for bands 2⅝ yards of material 20 inches wide, and for the sash 2⅝ yards of material 20 inches wide, will be needed. Price, 1s. or 25 cents.

No. 6400.—LADIES' WRAPPER, LOUNGING-ROBE OR NIGHT-GOWN.

A negligée that may be worn as a wrapper, night-gown or lounging-robe is a convenient garment and is especially commended for travelling. The illustrations on page 708 present an excellent design developed in embroidered French flannel. Fancy-stitched tucks to yoke depth supply fulness at the back, and in front at each side of the button closing. A rolling collar affords neck completion, and the sleeves may be of the bishop type gathered into close bands buttoned on the inside or left unconfined in flowing style.

Scotch or outing flannel, cashmere, Henrietta, albatross and challis are suitable fabrics for the design.

We have pattern No. 6400 in 9 sizes for ladies from



LADIES' WAIST OR BODICE, WITH CIRCULAR BERTHA AND SLEEVE BANDS.
(Described on Page 721.)

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and extends in long tabs may be added, and a standing collar may replace the one in flare style, or both of these collars may be omitted. A sweep of about four yards is afforded at the lower edge in the medium sizes. Swiss taffeta was used for lining.



Pastel-gray cloth would be effective for evening wear, with a lining of pale-blue and white brocaded satin. Light-weight melton, Oxford cloth, double-faced cloth, velvet and moiré velours yield pleasing results.

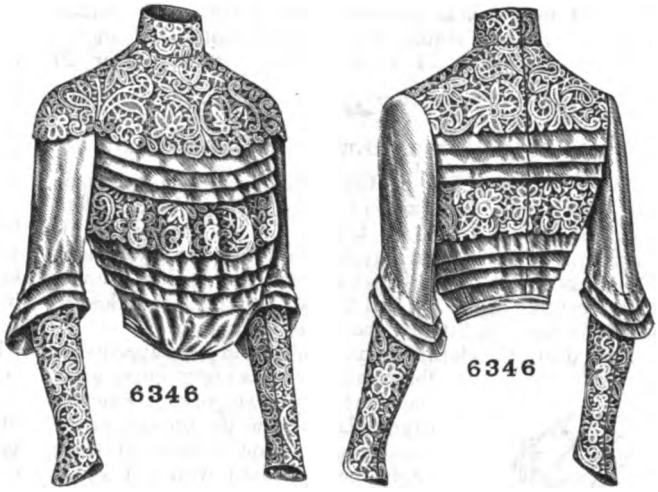
We have pattern No. 6343 in 4 sizes for ladies from 32 to 44 inches, bust measure. For a lady of 36 inches bust, the cape requires 4 yards of material 54 inches wide, with 1½ yard of velvet 20 inches wide. Price, 9d. or 20 cents.

No. 6386.—Ladies' Cape.

The comfort that a cape affords is well attested, especially for driving and evening purposes. The cape illustrated on page 710 is of black broadcloth, trimmed with fibre braid, and is again portrayed at figure 179 G. It is shaped in circular fashion and fitted about the shoulders by darts. An inverted box-plait is arranged at the back, and the front corners may be square or rounding. The gored cape-collar that may show a scolloped or plain outline is mounted on the standing band finishing the neck. Regulation or short three-quarter length is provided for the mode, which attains a sweep of about four yards and one-fourth in the medium sizes.

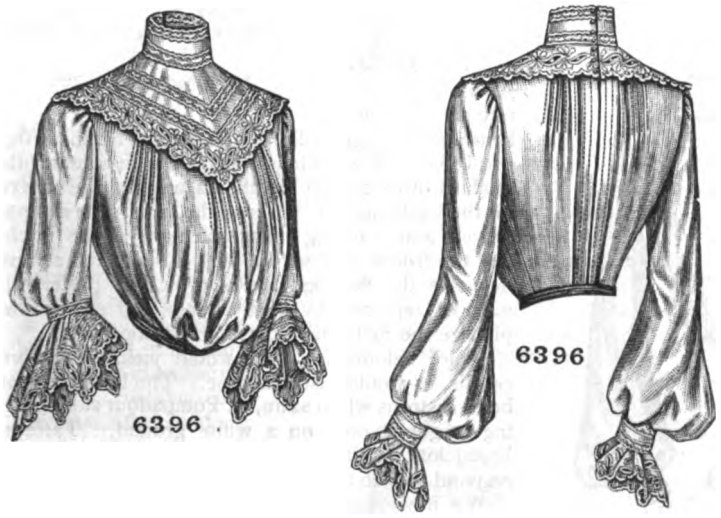
Myrtle-green velvet would make up handsomely with sable trimming about the flare collar and a lining of Pompadour silk with a sea-green ground. Black velvet would be rich, and other suitable materials include damassé, frieze, Angora cloth, tartan plaids and golf cloths. A lining of plaid might be added with good effect.

We have pattern No. 6386 in 5 sizes for ladies from 30 to 46 inches, bust measure. To make the cape in short three-quarter length for a lady of medium size, will require 2⅝ yards of material 54 inches wide; the cape in regulation three-quarter length needs 3⅞ yards of material in the same width. Price of pattern, 9d. or 20 cents.



Ladies' Tucked-Waist or Bodice, Closed at the Back, and with High or Round Neck and Full-Length or Elbow Sleeves with or without Caps in Drop-Shoulder Effect.

(Described on Page 721.)



Ladies' Shirt-Waist or Shirt-Blouse, Closed at the Back, and with Yoke in Handkerchief Style, and with Bishop or Two-Seam Sleeves in Full or Elbow Length, with or without Handkerchief Frills.

(Described on Page 721.)

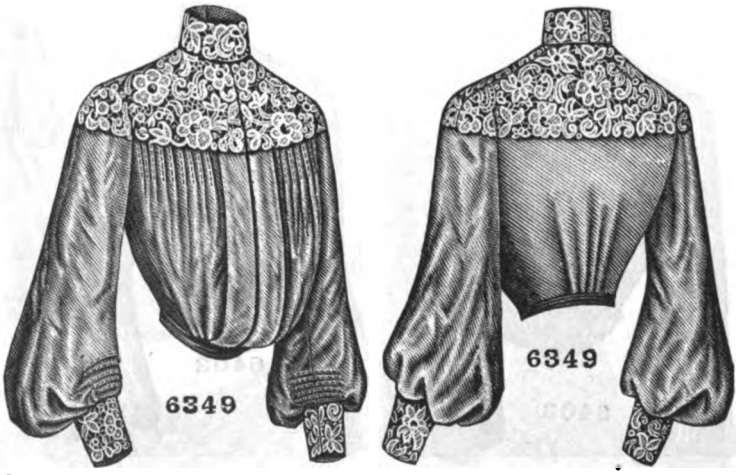
No. 6378.—Ladies' Cape.

The jaunty cape on page 710 is shown in three developments, black velvet, gray broad cloth and Persian lamb, respectively. A chancellor collar having pointed tab ends, or a scolloped gored cape-collar mounted on a standing band, may be made a feature of the cape, which also provides a flare collar softly rolled in front and a standing band. The cape is circular, falling in graceful ripples, and in the medium sizes has a sweep of about two yards and three-fourths.



An evening cape would be charming made of white moleskin cloth with the collar embroidered in gold. Cloaking materials are also appropriate, and kersey, melton, covert, frieze, golf cloths and plaids are suggested.

We have pattern No. 6378 in 4 sizes for ladies from



Ladies' Shirt-Waist or Shirt-Blouse, with Drop-Shoulder Yoke, Duchess Closing and Full or Three-Quarter Length Bishop Sleeves, and with or without the Lining.

(Described on Page 722.)

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32 to 44 inches, bust measure. For a lady of 36 inches bust, the cape will require 2⅝ yards of material 27 inches wide, or 1⅜ yard 54 inches wide. Price, 9d. or 20 cents.

No. 6375.—Ladies' Double-Breasted Coat.

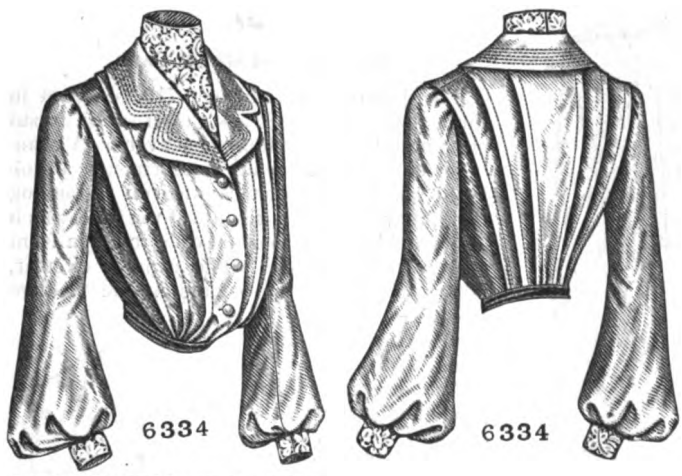
There is a certain air of distinction given by a well-made coat which no other garment can supply, and faced-cloth provided the material for the one shown on page 711. Variations of this design may be seen by referring to figures 175 G and 195 G. This coat suggests the circular shaping with a centre-back seam, and a smart feature is the closing, which is made a little at the left of the centre.

Lace over silk adorns the flare collar and also appears on the fronts, giving a pretty effect when the coat is thrown open. Fanciful cape collars add to the breadth of the shoulders, but one or both of these might be dispensed with. A gored cape-collar mounted on a band is also supplied, or the cape collars may form the neck completion. The sleeves may be of the bishop order with bands concealed by pointed cuffs ornamented with buttons, or hang loosely in flowing fashion. A circular flounce may be a feature of the full-length garment, which also provides automobile length without the flounce.

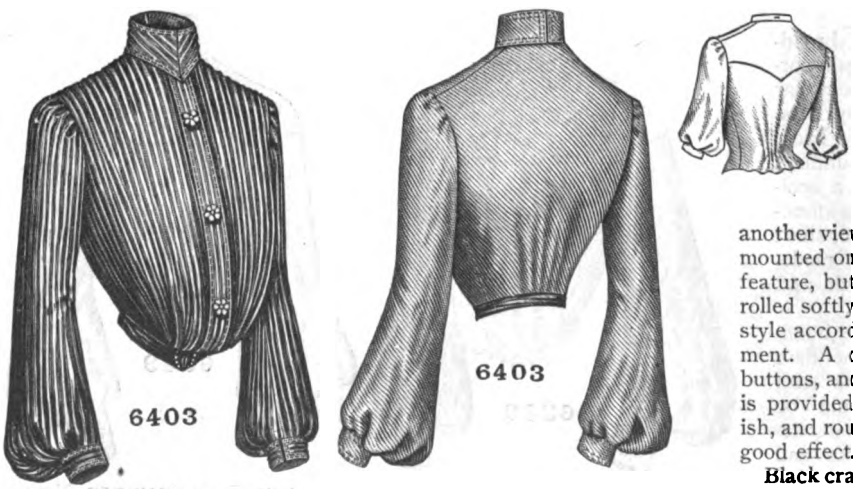
Gray kersey, with facings of gray Astrakhan, would be rich, and an elaborate reproduction might be in black velvet and guipure appliqué. Tweed, homespun and cloths in various weights are suitable for coats of this type.

We have pattern No. 6375 in 8 sizes for ladies from 32 to 46 inches, bust. For a lady of medium size, the coat in automobile length, will require 4¼ yards of material 54 inches wide; the coat in full length, 5⅝ yards in the same width, with 1⅜ yard of all-over lace 18 inches wide to cover revers and inside of collar. Price of pattern, 1s. or 25 cents.

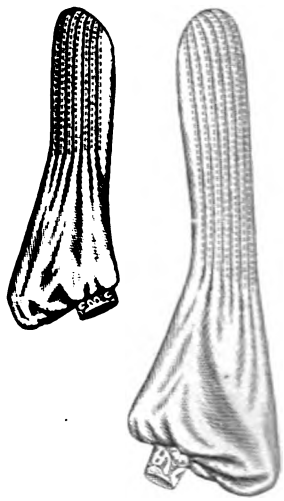




Ladies' Shirt-Waist or Shirt-Blouse, with Removable Chemisette and with or without the Lining.
(Described on Page 722.)



Ladies' Shirt-Waist or Shirt-Blouse, with Round or Roman Stock Collar, and Full-Length or Elbow Bishop Sleeves, and with or without the Lining or Back Yoke-Facing.
(Described on Page 722.)



6342
Ladies' Tucked Bishop Sleeve, in Full or Elbow Length.
(Described on Page 722.)

No. 6350.—Ladies' Coat.

A long coat has become a necessity, since it combines both durability and style. An example of current fashions is illustrated on page 712 in tan cloth, and again at figure 188 G. The mode, which may be in automobile or short three-quarter length, is seamed at the centre of the back, and has vents at the under-arm seams. Revers and a rolling collar give style to the neck and the fronts close with a fly. Ornamental straps decorate the flowing sleeves, which, if preferred, may be replaced by coat sleeves, and straps emphasize the fashionable breadth of shoulders.

Moiré velours in black would yield attractive results, as would also damassé. The lining might be of lustrous white satin, or Pompadour silk showing forget-me-nots on a white ground. Taffeta, broadcloth, satin de Lyons and cloaking fabrics respond well to the requirements of the mode.

We have pattern No. 6350 in 9 sizes for ladies from 30 to 46 inches, bust measure. To make the coat in short three-quarter length, for a lady of medium size, requires 3 yards of material 54 inches wide; in automobile length, 3⅞ yards in the same width. Price, 9d. or 20 cents.

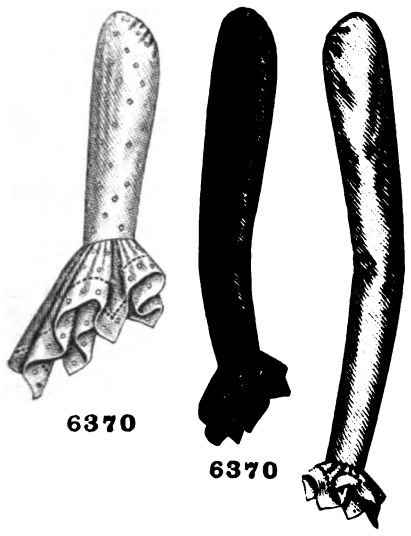
No. 6382.—Ladies' Double-Breasted Coat.

Good style characterizes the tan covert cloth coat shown on page 713, and by referring to figure 178 G another view may be obtained. A gored cape-collar mounted on a standing band is a distinguishing feature, but may be supplemented by a flare collar rolled softly in a becoming way. Sleeves in flowing style accord well with the easy shaping of the garment. A double-breasted closing is effected with buttons, and regulation or short three-quarter length is provided. Astrakhan bands are used for a finish, and round corners may be given the mode with good effect.

Black cravenette, being waterproof, would be very useful for every-day wear, and the mode would also develop well in pansy broadcloth and panne velvet. All cloaking materials and bouclé, bourette, matelassé, Angora cloth and heavy silks are suitable.

We have pattern No. 6382 in 7 sizes for ladies from 32 to 44 inches, bust measure. To make the coat in short three-quarter length, for a lady of medium size, will

require 2⅝ yards of material 54 inches wide; the coat in regulation three-quarter length, 3⅜ yards of material in the same width. Price of pattern, 9d. or 20 cents.



LADIES' TWO-SEAM SLEEVE, IN FULL, THREE-QUARTER OR ELBOW LENGTH, WITH HANDKERCHIEF FRILL.
(Described on Page 723.)

No. 6399.—LADIES' FROCK COAT.

An attractive coat, suggestive of the Louis XVI. period, is shown on page 713 in black kersey and will be found equally desirable for either cross or side saddle riding and also for general wear. It is smartly shaped, fitting snugly, and finished with machine-stitching. The side-skirts are circular, meeting at the front and forming a backward-turning plait at each side of the back, where coat-laps are allowed. Coat sleeves and a notched rolling collar are provided. The mode, which closes in double-breasted effect with buttons and button-holes, is designed for wear over a shirt or shirt-blouse or with a vest or chemisette.

In a costume for riding or other outdoor sports this coat could be worn with a divided skirt or one in plaited style. For general wear melton, broadcloth, vicuna, century cloth, flecked cheviot and faced-cloth are in good taste.

We have pattern No. 6399 in 9 sizes for ladies from 30 to 46 inches, bust measure. For a lady of medium size, the coat requires 2½ yards of material 54 inches wide. Price of pattern, 9d. or 20 cents.

No. 6340.—LADIES' COAT.

A drop-shoulder yoke is one of the attractive features of the coat depicted on page 714 in black taffeta and light cloth embroidered in white French knots, the yoke in each case being of Irish point. The coat, which is also introduced at the figure on the cover page, is laid in box-plaits that may be inverted well over the shoulders and is banded smartly at the edge. The sleeves may be of the graceful flowing order, completed with plain bands or novel straps or unique cuffs may confine them in bishop style, buttons being employed for garniture. A strap with blunt ends secured under ornaments gives style to the neck, and the use of the Ascot tie is optional, as is also that of the drop-yoke. Three-quarter or hip length may be given the mode, which is known as the Monte Carlo coat, and shows vents at the under-arm seams.

Moiré velours, with Irish lace and gold filigree buttons, would be elegant. Satin is also in favor, and durable fabrics are taffeta, broadcloth, damassé, velvet and satin-faced cloth.

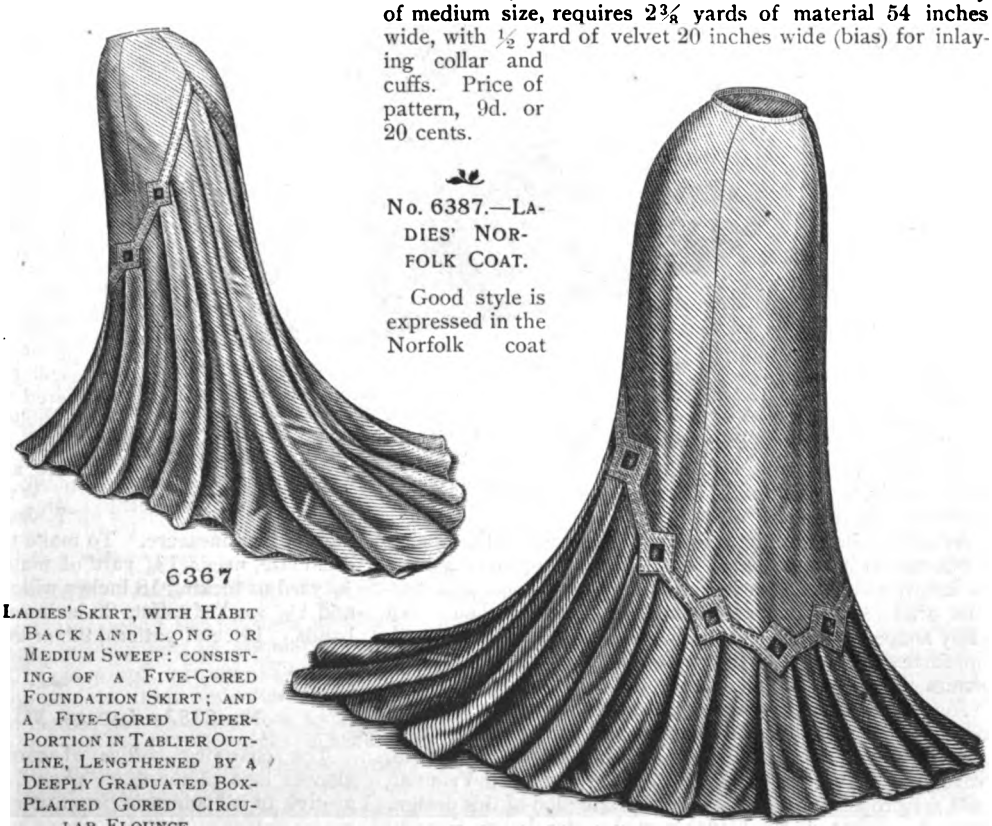
We have pattern No. 6340 in 8 sizes for ladies from 30 to 44 inches, bust measure. For a lady of medium size, the coat in hip length will require 6¾ yards of material 27 inches wide, or 3¾ yards 54 inches wide; the coat in three-quarter length, 8⅜ yards of material 27 inches wide, or 4⅝ yards 54 inches wide, with ⅞ yard of all-over lace 18 inches wide to cover the yoke. Price of pattern, 9d. or 20 cents.

No. 6341.—LADIES' DOUBLE-BREASTED COAT OR JACKET.

Velvet inlays add style to the coat illustrated on page 714 in tan cloth, and a finish of machine-stitching is used. The mode, introduced also at figure 174 G, is snugly adjusted at the back with the regulation seams, coat laps and plaits being important items, and darts shape the double-breasted fronts that close with buttons and buttonholes. Sharply pointed revers and a rolling collar complete the neck, and turn-back cuffs or vents may be introduced in the coat sleeves. Pockets concealed by laps are inserted at the sides.

A reproduction of the mode in black satin-faced cloth would be stylish. Other appropriate materials are melton, covert cloth, Venetian twill and tailor goods.

We have pattern No. 6341 in 9 sizes for ladies from 30 to 46 inches, bust measure. To make the coat for a lady of medium size, requires 2¾ yards of material 54 inches wide, with ½ yard of velvet 20 inches wide (bias) for inlaying collar and cuffs. Price of pattern, 9d. or 20 cents.



LADIES' SKIRT, WITH HABIT BACK AND LONG OR MEDIUM SWEEP: CONSISTING OF A FIVE-GORED FOUNDATION SKIRT; AND A FIVE-GORED UPPER-PORTION IN TABLIER OUTLINE, LENGTHENED BY A DEEPLY GRADUATED BOX-PLAITED GORED CIRCULAR FLOUNCE.
(Described on Page 723.)

No. 6387.—LADIES' NORFOLK COAT.

Good style is expressed in the Norfolk coat shown at figure 173 G, and again on page 715 in cheviot,

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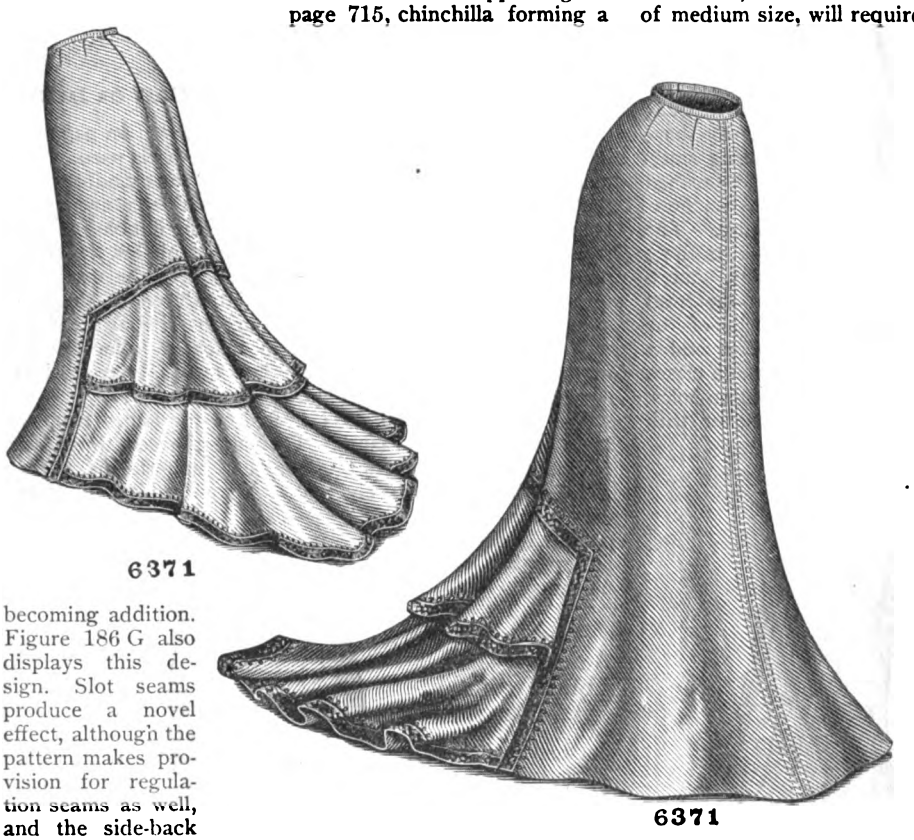
ing with a fly, are turned back in revers that form notches with the ends of the rolling collar, and the straight coat sleeves are simply finished with a strap cuff. The side-plaits are applied, a belt passing beneath them at the waist-line, and vents at the under-arm seams and machine-stitching give a tailor finish.

A two-piece suit of Sutherland tweed with a plaited skirt would be smart with the coat made in this style, and century-cloth, Venetian, cravenette and corduroy are also advised.

We have pattern No. 6387 in 6 sizes for ladies from 32 to 42 inches, bust measure. To make the coat for a lady of medium size, will require 2½ yards of material 54 inches inches wide. Price of pattern, 9d. or 20 cents.

No. 6404.—Ladies' Blouse Eton Coat or Jacket.

The favored spade front is a characterizing feature of the black velvet coat appearing on page 715, chinchilla forming a becoming addition. Figure 186 G also displays this design. Slot seams produce a novel effect, although the pattern makes provision for regulation seams as well, and the side-back seams extend to the shoulders. A gored flare collar gives style to the neck, and the fronts are turned back in revers to the belt or only to the bust, below which the closing is effected with buttons and loops. The bishop sleeves show an innovation in the flaring cuffs that turn back, and buttons ornament the stitched bands supporting them. An oddly shaped peplum, over which the back falls in a postilion, fastens in front, where it forms tabs, and a strap-belt defines the waist-line.



Ladies' Skirt, with Habit Back and Long or Medium Sweep: consisting of a Five-Gored Foundation Skirt; and a Circular Portion with a Centre-Front Seam and in Tunic Depth at the Back, where it is Lengthened by Two Circular Flounces.

(Described on Page 723.)

A smart coat may be developed in tan kersey with velvet in a deeper shade, and black melton will please conservative tastes. Velours, uncut velvet, cheviot, serge, broadcloth, cravenette, Oxford cloth, diagonal faced cloth and Venetian twill are proper materials for the reproduction of this design.

We have pattern No. 6404 in 8 sizes for ladies from 30 to 44 inches, bust measure. For a lady of medium size, the coat requires 4⅞ yards of material 27 inches wide, or 2½ yards of material 54 inches wide. Price of pattern, 9d. or

No. 6333.—Ladies' Blouse Eton Jacket.

A pleasing example of the ever-popular blouse Eton is given on page 715 in castor tailor-cloth finished with machine-stitching, and also in black velvet. Different developments are shown at figures 171 G and 187 G. The back may be made with or without a centre seam, and the peplum may be added or not as suits the fancy. The fronts close with buttons in double-breasted fashion, although they may be worn open, and lapels and a rolling collar are stylish features. Bell-shaped cuffs adorn the bishop sleeves, which may be replaced by sleeves in flowing style. A strap-belt confines the blouse at the waist-line.

The mode would make up well in blue velvet trimmed with chinchilla. Another plan would show the Eton of blue-gray melton, with white appliqué over white satin and an edging of blue fox. Covert, and basket cloth are also used.

We have pattern No. 6333 in 8 sizes for ladies from 30 to 44 inches, bust measure. To make the jacket for a lady of medium size, will require 3¾ yards of material 27 inches wide, or 1⅞ yard 54 inches wide. Price of pattern, 9d. or 20 cents.

No. 6347.—Ladies' Waist or Bodice.

The drop-shoulder effect is emphasized by straps in the waist depicted at figure 193 G, and also on page 716, for which in the latter instance apple-green Henrietta associated with tucked mousseline de soie, appliqué lace and taffeta was selected. Shallow plaits at the top of the fronts allow generous fulness over the bust, and the back is smooth save for slight gathers at the lower edge. The closing is invisibly effected at the front, and the bishop sleeves, suggesting the du Barry shaping, are lengthened by deep cuff-facings applied to the close linings and display tucks at the inside of the arm. A strap-belt and a chemisette with standing collar are introduced.

This mode would develop effectively in pink Pompadour silk with bands of stitched pink panne velvet and chemisette and collar of bolting cloth embroidered with pink roses. Taffeta, Louisine, peau de cygne, moiré, veiling, and fancy waistings are advised for this mode.

We have pattern No. 6347 in 7 sizes for ladies from 30 to 42 inches, bust measure. To make the waist for a lady of medium size, needs 1¾ yard of material 44 inches wide, with ½ yard of tucking 18 inches wide for collar and chemisette, and 1¼ yard of taffeta 20 inches wide for belt and trimming bands. Price of pattern, 9d. or 20 cents.

No. 6383.—Ladies' Waist or Bodice.

The charming bodice of canary-colored Louisine and all-over lace pictured on page 716 shows a drapery suggestive of a bolero in front, where it is caught up at the centre under a jewelled ornament. The waist, also illustrated at figure 181 G, consists of a blousing front and a back with slight gathers at the lower edge and is of the silk overlaid with lace. A standing collar is pro-

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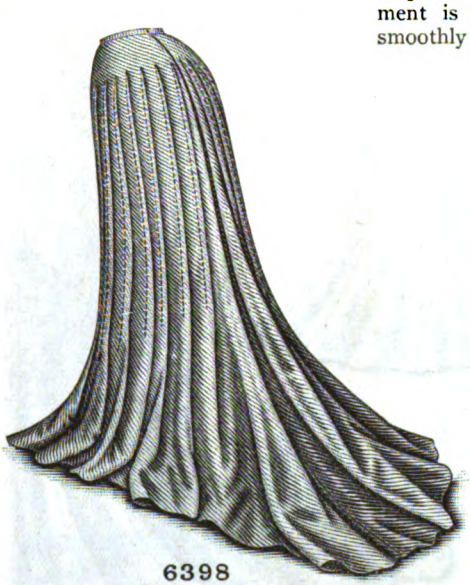
the caps, bagging over shallow bands. For evening wear a low neck slightly pointed in front may be used, and short puffs may replace the strap sleeves decorated with butterfly bows. The waist, closing invisibly at the back, is mounted on a fitted lining, and a crush belt of the silk is added.

White bengaline would make up effectively with pink velvet and white chiffon embroidered in pink. Liberty satin, armure, moiré, etc., are recommended for this design, although soft woollens may be chosen.

We have pattern 6383 in 7 sizes for ladies from 30 to 42 inches, bust. For a lady of medium size, the waist needs 5¾ yards of goods 20 inches wide, with 2⅜ yards of all-over lace 18 inches wide for covering full front, full backs, collar and caps. Price, 9d. or 20 cents.

No. 6401.—Ladies' Waist or Bodice.

A circular bertha and sleeve bands distinguish the waist of gray barège depicted on page 716, contrast being afforded in polka-dotted peau de cygne and appliqué band. This design is also shown at figure 183 G. Smooth adjustment is given, save for slight gathers at the waist-line of the back and in front, where it sags over the belt and separates to reveal the vest, that is extended to form a yoke. A fastening is made under the left front. The shallow back-yoke is outlined by the bertha consisting of three overlapping sections, and the bands on the sleeves are similarly arranged, falling gracefully over full puffs of silk, which are gathered to the lining and confined by bands at the wrists. A fitted lining serves as foundation for the bodice, and a strap-belt and standing collar are added.



6398

This mode would lend itself attractively to development in silk as well as woollen goods, and taffeta, Louisine, peau de soie, crêpe de Chine, voile, cloth, cashmere, Henrietta, albatross, and velvet are suitable.

We have pattern No. 6401 in 9 sizes for ladies from 30 to 46 inches, bust measure. To make the waist for a lady of medium size, requires 2⅜ yards of material 44 inches wide, with 1½ yard of silk 20 inches wide for yoke-vest, back-yoke and puffs. Price of pattern, 9d. or 20 cents.

No. 6396.—Ladies' Shirt-Waist or Shirt-Blouse.

Handkerchief effects are among the season's novelties, and a charming example introducing this popular fancy is illustrated on page 717 in white organdy. The seamless handkerchief yoke, pointed in front and over the tops of the sleeves, is straight across the back and has a standing collar concealing the narrow band at the neck. Clustered tucks, stitched to slight depth, are introduced below a yoke seamed on the shoulders. Similar tucks are arranged at each side of the Duchess closing at the back, and the slight fulness at the waist-line is disposed in a plait, a crush belt forming a finish. The sleeves may be of two-seam shaping or in bishop style made over close linings, and either elbow or full length may be employed. The use of the handkerchief frills is optional, and, if preferred, gathers may replace the tucks. A fitted lining supports the mode.

A desirable reproduction might be in chalk-white como satin with bullion embroidery. Taffeta natté, Eolienne, silk voile, Liberty satin, Pompadour silk, veiling, canvas, Indian cashmere, brilliantine and albatross may be utilized.

We have pattern No. 6396 in 7 sizes for ladies from 30 to 42 inches, bust measure. For a lady of medium size, the shirt-waist will require 4⅛ yards of material 27 inches wide or 3¼ yards 36 inches wide. Price of pattern, 9d. or 20 cents.

No. 6346.—Ladies' Tucked Waist or Bodice.

Tucks continue to play an important part in the decoration of gowns. This popular embellishment adorns the waist shown on page 717 in a handsome construction of pastel-gray crêpe de Chine, relieved with ivory lace. Another development is shown at figure 194 G. The mode, which is smoothly adjusted at the top and blouses prettily in front, is tucked *en bayadère* at the front and at the back, where an invisible closing is used. Lace simulates a yoke and forms the caps that may give a quaint "1830" suggestion, and a high collar completes the neck; if preferred, however, the neck may be shaped in low, rounding outline. Over-sleeves tucked to correspond with the waist fall gracefully over full-length linings, which may be omitted when an elbow sleeve is desired. A regularly fitted lining supports the waist, to which a crush ribbon belt supplies the finishing touch.



6398

Ladies' Skirt, in Frou-Frou Effect at the Lower Edge, with an Inverted Box-Plait at the Back, and with Long or Medium Sweep: consisting of a Five-Gored Foundation Skirt; and a Circular Skirt Tucked from Yoke to Flounce Depth.
(Described on Page 723.)

Silk voile in one of the putty shades would unite effectively with Luxeuil lace. Grenadine, étamine, veiling, Henrietta, taffeta and pliable dress fabrics are suggested.

We have pattern No. 6346 in 7 sizes for ladies from 30 to 42 inches, bust measure. For a lady of medium size, the waist will require 4⅛ yards of material 20 inches wide, with 2¼ yards of appliqué lace 18 inches wide. Price of pattern, 9d. or 20 cents.

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No. 6349.—Ladies' Shirt-Waist or Shirt-Blouse.

The shirt-blouse shown on page 717, and again at figure 177 G, is characterized by the new drop-shoulder yoke, suggesting the "1830" style. It is made of white taffeta and appliqué lace in the former instance and may be fashioned with or without the lining. The back is slightly gathered at the waist-line, while gathers or tiny tucks below the yoke at the front produce fulness across the bust. The sleeves are of bishop shaping made with or without the lining, narrow tucks being introduced on the inside above the deep cuffs. A standing collar conceals the neck-band, and simulated box-plaits are arranged at the closing, which is effected in Duchess style. A belt of ribbon is crushed about the waist.

A blouse of white peau de soie would be striking if combined with lace appliqué showing a glint of gold. All soft-finished silks and light-weight woollen goods, such as veiling, cashmere and Henrietta are suitable.

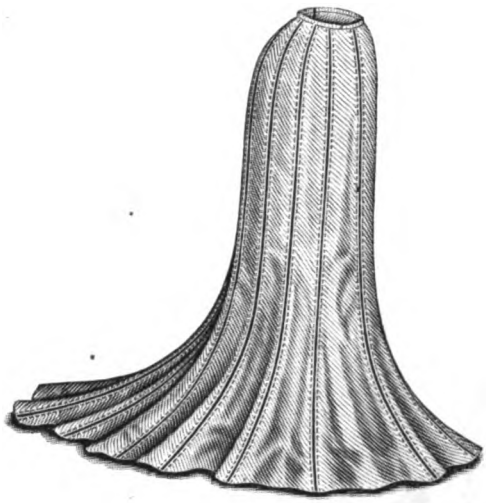
We have pattern No. 6349 in 8 sizes for ladies from 30 to 44 inches, bust measure. To make the shirt-waist for a lady of medium size, requires 3⅝ yards of material 27 inches wide, with 1⅛ yard all-over lace 18 inches wide for collar, yoke and cuffs. Price of pattern, 9d. or 20 cents.

No. 6334.—Ladies' Shirt-Waist or Shirt-Blouse.

The shirt-waist of white silk elaborated with all-over lace as portrayed on page 718, presents some unusually attractive features and may be seen again by referring to figure 176 G. Tucks are employed in the making of the blouse, the fulness at the back and front being drawn in at the waist-line, while a rolling collar notched to simulate revers forms a pleasing finish. The sleeves are of bishop shaping, completed by bands, and a removable chemisette topped by a standing collar is provided. The waist-line is defined by a crush belt, and the use of a body lining consisting of fronts and backs as well as the sleeve linings, is optional.

This design is especially appropriate for general wear, and charming effects may be obtained with peau de soie, Liberty satin, French flannel, Henrietta and albatross.

We have pattern No. 6334 in 8 sizes for ladies from 30 to 44 inches, bust measure. To make the shirt-waist for a lady of medium size, will require 5 yards of material 20 inches wide or 4¼ yards 27 inches wide, with ¾ yard of all-over-lace 18 inches wide to cover the chemisette and bands. Price of pattern, 9d. or 20 cents.



6391



6391

Ladies' Eleven-Gored Flare Skirt, Closely Fitted to the Knee, in Frou-Frou Effect at the Lower Edge, and with Habit Back, Regular or Slot-Seams, and a Long or Medium Sweep. (Known as the Eel-Skin or Mermaid Skirt.)

(Described on Page 724.)

No. 6403.—Ladies' Shirt-Waist or Shirt-Blouse.

There is something very smart in a plain shirt-waist if it is well tailored, and two developments showing this feature are pictured on page 718, one of corduroy, and the other of French flannel. A yoke-facing for the back is given although it may be omitted, and a box-plait with ornamental buttons conceals the closing. Two styles of stock collars are supplied, one in the familiar round shaping, and the other in Roman style which forms a point at the front, a narrow band giving support. Full-length sleeves of regulation bishop shaping are generally used, but may be cut off in elbow length. A lining, consisting of fronts and a back seamed at the centre, as well as sleeve linings, are provided for use when desired. A smooth adjustment is given at the top, and slight gathers take up the back fulness at the belt, while in front it is drawn in to allow a becoming pouching effect.

Waists of velutina, Bedford cord, broadcloth, and cheviot may frequently be worn without a jacket or outer wrap.

We have pattern No. 6403 in 9 sizes from 30 to 46 inches, bust. For a lady of medium size, the shirt-waist needs 3¾ yards of material 27 inches wide. Price of pattern, 9d. or 20 cents.

No. 6342.—Ladies' Tucked Bishop Sleeve.

Soft textiles are appropriate for the sleeve shown on page 718. The mode, which is mounted on a two-seam lining, is tucked for some distance, the relieved fulness falling in a pretty puff over straight bands at the elbow or wrists. Appliqué bands form the decoration. A gown in dove-gray veiling will be stylish with sleeves of this order. Crêpe de

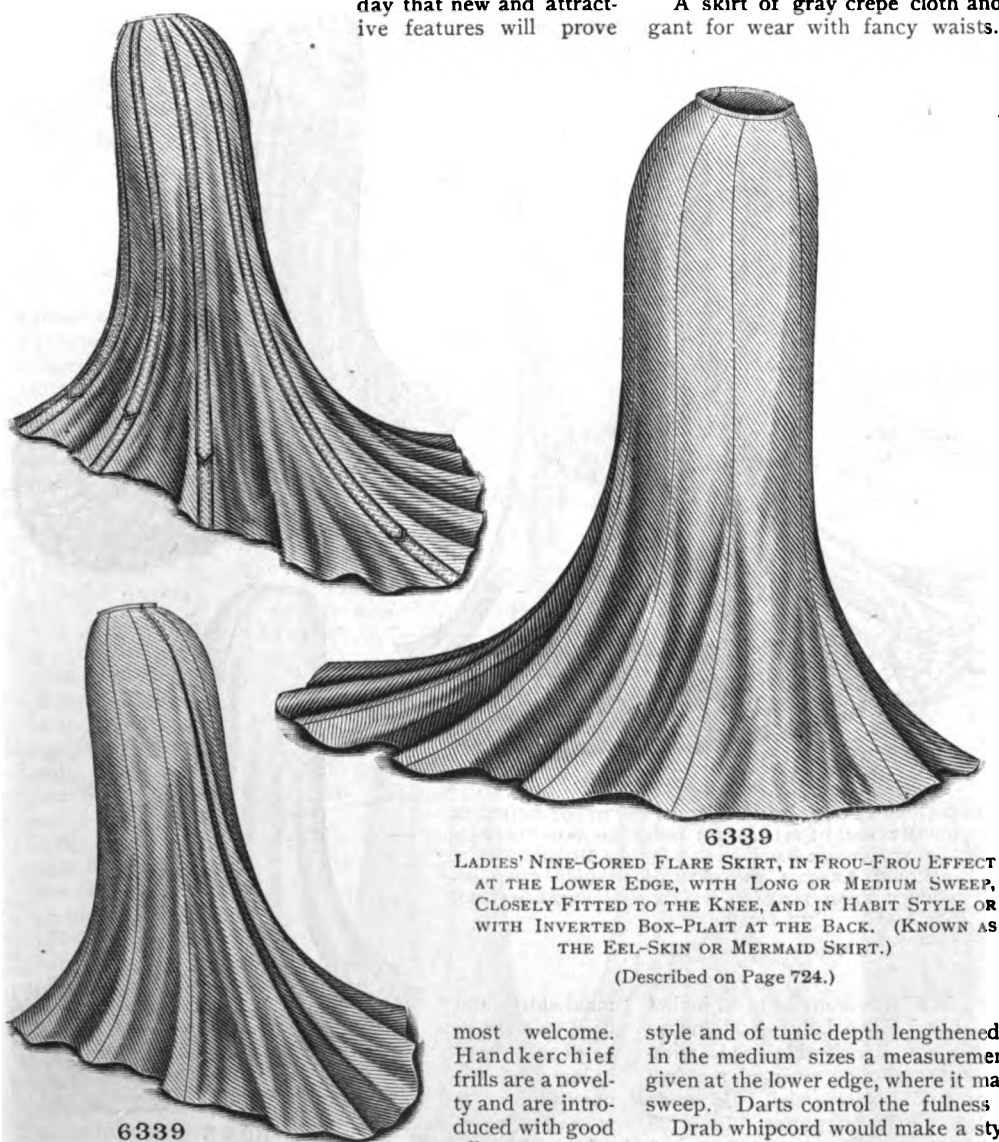
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Chine, grenadine, wool batiste, etc., give pleasing results.

We have pattern No. 6342 in 6 sizes for ladies from 10 to 15 inches, arm measure, measuring the arm about an inch below the arm-pit. To make a pair of elbow sleeves for a lady whose arm measures 11 inches as described, needs 1¼ yard of material 27 inches wide; a pair of full-length sleeves, 2⅜ yards of material in the same width. Price of pattern, 6d. or 10 cents.

No. 6370.—Ladies' Two-Seam Sleeve.

Sleeves form such an important consideration in the planning of the gowns of today that new and attractive features will prove most welcome. Handkerchief frills are a novelty and are introduced with good effect on the sleeves of two-seam shaping depicted on page 719. Point d'esprit was the material used in one instance and dress goods in the other, three lengths being provided. The elbow sleeve, which still retains its popularity, is finished with a deep frill, and the three-quarter and full length sleeves with narrower ones.



6339

Ladies' Nine-Gored Flare Skirt, in Frou-Frou Effect at the Lower Edge, with Long or Medium Sweep, Closely Fitted to the Knee, and in Habit Style or with Inverted Box-Plait at the Back. (Known as the Eel-Skin or Mermaid Skirt.)

(Described on Page 724.)

Spangled or jetted net is always charming, or Chantilly, mousseline, Austrian crochet lace, silk veiling, cashmere or other light-weight fabrics may be adopted.

We have pattern No. 6370 in 6 sizes from 10 to 15 inches. arm measure, measuring the arm about an inch below the arm-pit. To make a pair of sleeves with frills, for a lady whose arm measures 11 inches as described, will require 1 yard of material 44 inches wide. Price of pattern, 6d. or 10 cents.

No. 6367.—Ladies' Skirt.

A tablier effect is given the skirt introduced on page 719 in royal-blue French voile with strappings of the same bearing squares of velvet. Another illustration is given at figure 173 G. A deeply graduated, gored, circular flounce box-plaited all around lengthens the five-gored upper portion, which is adjusted closely about the hips, and in habit style at the back. The mode, closing at the left side-front seam, adheres to the accepted shaping, and the flounce provides fulness sufficient for the necessary flare at the lower edge, where it may terminate in a medium or long sweep. A five-gored foundation skirt is furnished with the pattern.

A skirt of gray crêpe cloth and Irish lace would be elegant for wear with fancy waists. Cloth, zibeline, tweed, canvas, taffeta, brilliantine and crêpe de Chine are popular.

We have pattern No. 6367 in 7 sizes for from 20 to 32 inches waist, or 37 to 52½ inches hip measure. For a lady of 24 inches waist or 41 inches hip, the outside skirt requires 6⅝ yards of material 44 inches wide; the foundation skirt, 4⅞ yards 36 inches wide. Price, 1s. or 25 cents.

No. 6371.—Ladies' Skirt.

Welcome, indeed, are any new suggestions in ladies' skirts, especially when an air of distinction such as characterizes the mode portrayed on page 720 and at figure 181 G is given. Corn-flower blue vicuna was the material chosen in the former instance, and braid in two widths provides the edge-finish. The mode is of circular shaping with a seam at the centre of the front where it is extended in panel effect to the foot. The back is in habit style and of tunic depth lengthened by two circular flounces. In the medium sizes a measurement of about five yards is given at the lower edge, where it may fall in a long or medium sweep. Darts control the fulness at the top.

Drab whipcord would make a stylish and serviceable skirt for wear with shirt-waists. Frieze, matelassé, covert, bouclé and damassé are also appropriate.

We have pattern No. 6371 in 8 sizes for ladies from 20 to 34 inches waist or 37 to 55½ inches hip measure. For a lady of 24 inches waist, or 41 inches hip, the outside skirt requires 5⅛ yards of material 50 inches wide; for foundation skirt, 4½ yards 36 inches wide. Price of pattern, 1s. or 25 cents.

No. 6398.—Ladies' Skirt.

A pleasing result was achieved by tucks in the skirt shown on page 721 in light and dark gray satin-faced cloth. A five-gored foundation skirt serves as a support for the outer one of circular shaping. Graduated tucks, extending from yoke to flounce depth, afford snug adjustment and a frou-frou

effect is obtained at the lower edge, where a measurement of about five yards and one-half is allowed in the medium sizes. A long or medium sweep is provided by the pattern, and an inverted box-plait is arranged at the back.

Dark-blue brilliantine would make a serviceable skirt for general wear, and the style would also be appropriate for black taffeta. Silk voile, Lansdowne, Indian cashmere, canvas, cheviot, serge and broadcloth will give pleasing results.

We have pattern No. 6398 in 8 sizes for ladies from 20 to 34 inches waist, or 37 to 55½ inches hip measure. For a lady of 24 inches waist or 41 inches hip, the circular skirt requires 4½ yards of material 50 inches wide; the foundation skirt, 5⅛ yards 36 inches wide. Price of pattern, 1s. or 25 cents.

No. 6391.—Ladies' Eleven-Gored Flare Skirt.

Fashion still favors the closely fitted skirts which are designated as the eel-skin or mermaid styles, and the frou-frou effect at the lower edge makes them becoming to most figures. Many gores joined by regular or slot seams distinguish the new skirts, and one that is promised popularity is introduced on page 722 in taffeta. Eleven gores, snugly adjusted to the knee, were used in the shaping and the habit back is an item of interest. An extreme flare marks the lower edge, where it extends freely on the floor across the front, affording a measurement of about five yards and one-fourth in the medium sizes. A long or medium sweep is provided by the pattern, either length being equally suitable.

The new black-and-white cheviot would make an extremely stylish skirt. Velvet, century-cloth, hair-line worsteds, velveteen, lustrous cloths, whipcords and silk are appropriate.

We have pattern No. 6391 in 9 sizes from 20 to 36 inches waist, or 37 to 58½ inches hip. For a lady of 24 inches waist or 41 inches hip, the skirt of 27-inch-wide goods, without a distinct up or down or that may be reversed, requires 9¾ yards; or, of goods that cannot be reversed, 10½ yards in the same width is needed. Price of pattern, 1s. or 25 cents.

No. 6339.—Ladies' Nine-Gored Flare Skirt.

Many favorite features of the prevailing fashions are united in the skirt shown on page 723, made of prune-colored broadcloth. The skirt, displayed in a different development at figure 174 G, is shaped with nine gores closely fitted to the knee, below which it flares in frou-frou effect, spreading generously on the floor across the front. Provision is made for a long or medium sweep, and an inverted box-plait may be used if the habit back is not liked. Strappings of the material piped with silk give a tailor finish to the mode, which is known as the eel-skin or mermaid skirt and affords a measurement of about four yards and one-fourth in the medium sizes.

Wool poplin, tweed, twine suitings, etc., may be used.

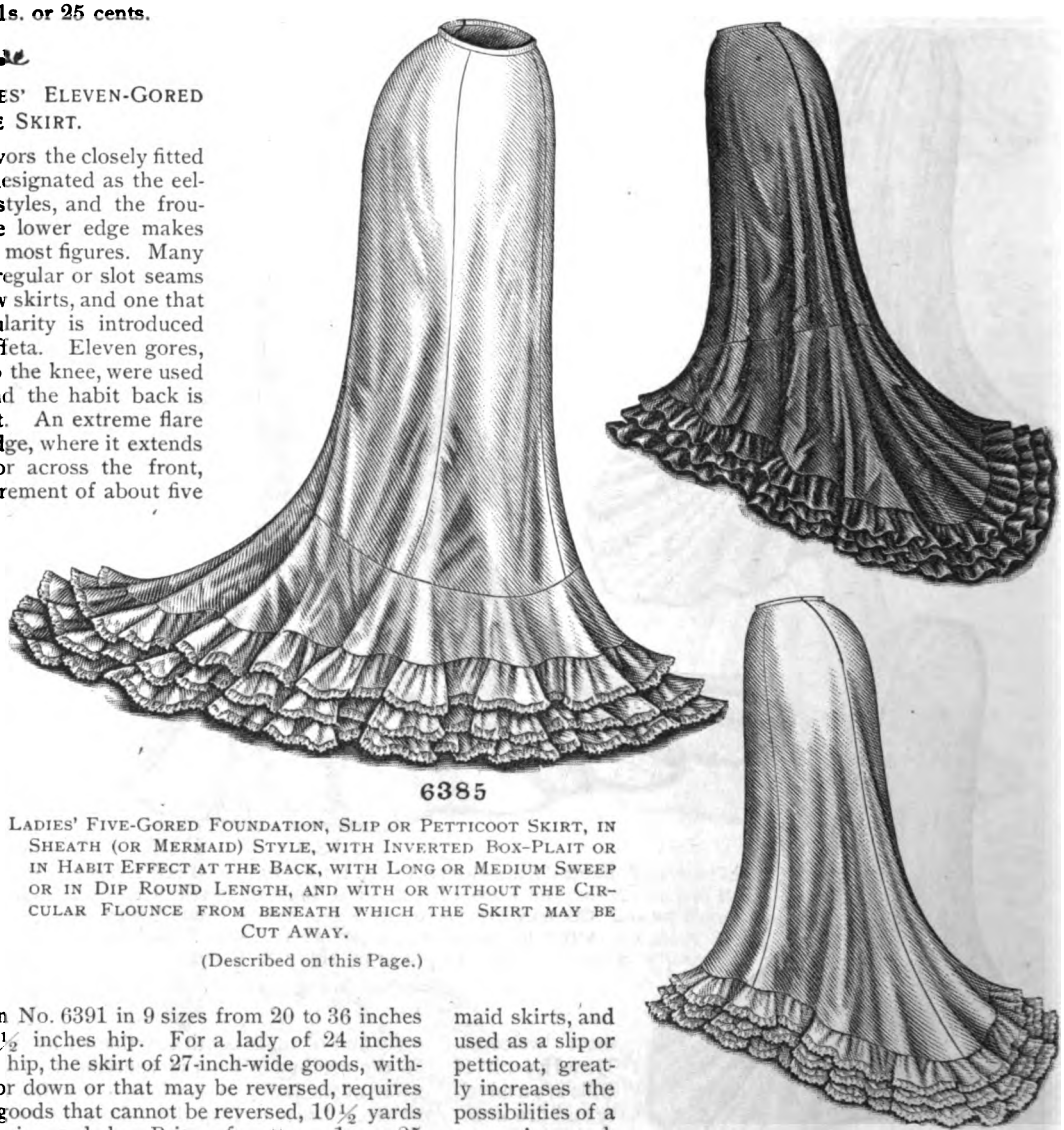
We have pattern No. 6339 in 9 sizes for ladies from 20 to 36 inches waist, or 37 to 58½ inches hip measure. For a lady of 24 inches waist or 41 inches hip, the skirt will require 4¾ yards of material 50 inches wide, with ½ yard of material in the same width for strappings, and 1¼ yard of silk 20 inches wide for pipings. Price of pattern, 1s. or 25 cents.

No. 6385.—Ladies' Five-Gored Foundation, Slip or Petticoat Skirt.

A skirt designed especially for wear under sheath or mermaid skirts, and used as a slip or petticoat, greatly increases the possibilities of a woman's wardrobe, and a pretty design in silk, with lace edging, is shown above. Five gores shape the mode, which is adjusted closely above the knee, and a circular flounce measuring about four yards and three-fourths at the lower edge may exaggerate the flare at the foot, where three gathered ruffles may be applied. A choice of effects is provided for the back, which may be in habit style or with the fulness taken up in an inverted box-plait, the lower edge forming a long or medium sweep, or shortened to dip round length. Three yards and one-half is the measurement given the skirt, which may be cut away beneath the flounce.

Taffeta is always a favorite choice, and moiré, satin and mohair, as well as nearsilk and percaline, are advised.

We have pattern No. 6385 in 9 sizes for ladies from 20 to 36 inches waist, or 37 to 58½ inches hip measure. For



6385

Ladies' Five-Gored Foundation, Slip or Petticoat Skirt, in Sheath (or Mermaid) Style, with Inverted Box-Plait or in Habit Effect at the Back, with Long or Medium Sweep or in Dip Round Length, and with or without the Circular Flounce from beneath which the Skirt may be Cut Away.

(Described on this Page.)

6385



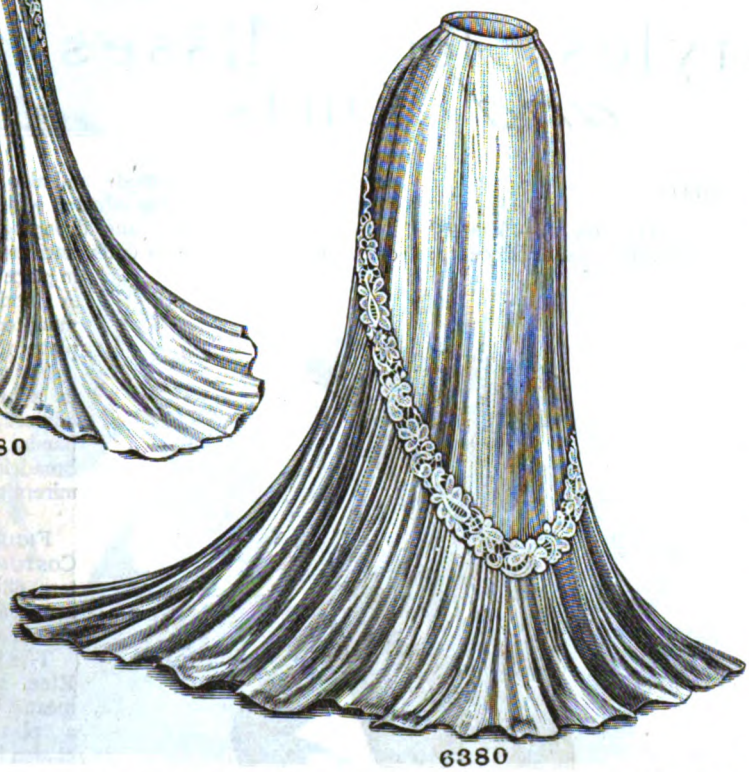
ruffles needs 11½ yards of material 20 inches wide; the skirt with flounce and ruffles, 16¾ yards in the same width. Price of pattern, 9d. or 20 cents.

No. 6380.—Ladies' Skirt.

A graceful skirt in gray crêpe de Chine with appliqué lace is shown in the accompanying engravings and may form part of a costume with a bodice of the same or be worn with odd waists. Another view is given at figure 177 G. The upper part is of three-piece shaping, in tablier outline, displaying a habit back and a closing at the left side-front seam. Clustered tucks ornament the graduated, circular flounce that lengthens the mode, which may fall in a long or medium sweep. A measurement of about six yards is allowed at the lower edge in the medium sizes, and a five-gored foundation gives support.

Peau de crêpe in the new champagne color, combined with Luxeuil lace, would be elegant with a tucked bodice of the same material. Foulard, taffeta natté, mousseline, peau de cygne, étamine, open-mesh canvas, shot veiling, drap d'été and albatross are adaptable.

We have pattern No. 6380 in 8 sizes for ladies from 20 a lady of 24 inches waist or 41 inches hip, the skirt without flounce and including make the skirt for a lady of 24 inches waist or 41 inches hip, will require 10¼ yards of material 20 inches wide; for foundation skirt, 7¾ yards in the same width. Price of pattern, 1s. or 25 cents.



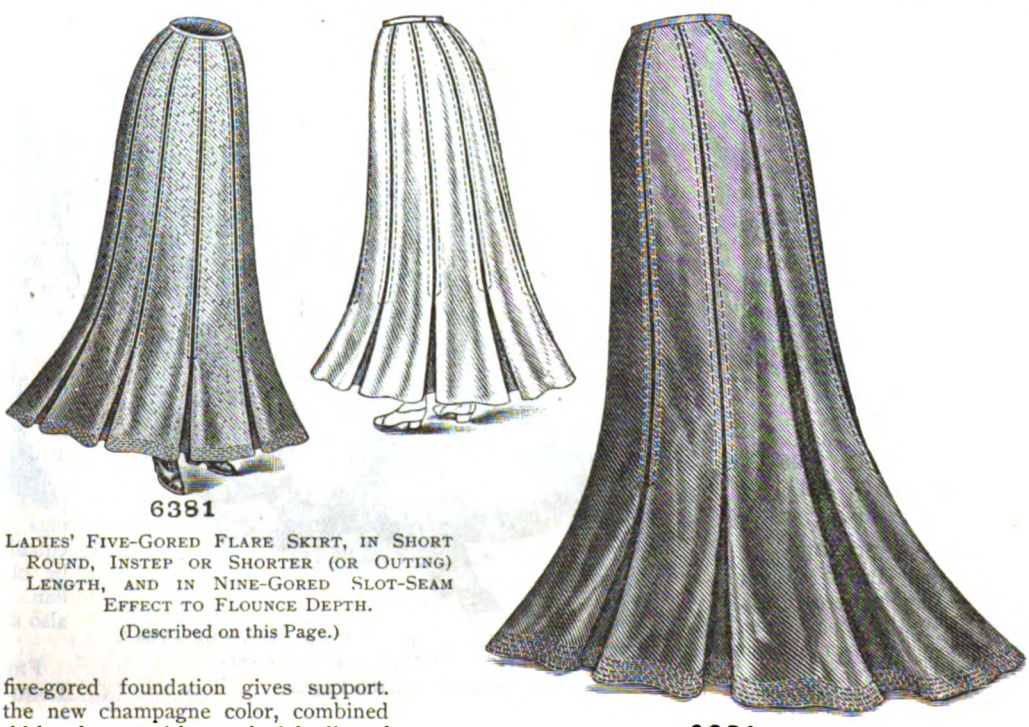
Ladies' Skirt, with Habit Back, and Long or Medium Sweep: consisting of a Five-Gored Foundation Skirt; and a Three-Piece Upper Part in Tablier Outline, Lengthened by a Deeply Graduated Tucked Circular Flounce.—(Described on this Page.)

No. 6381.—Ladies' Five-Gored Flare Skirt, in Nine-Gored Slot-Seam Effect.

Slot seams form a finish for many of the new skirts and are introduced to give a nine-gored effect in the five-gored mode pictured below. Slate-colored serge was the material selected, and a different make-up is displayed at figure 186 G. Inverted box-plaits appear below the slot seams, which extend to flounce depth at the front and sides and either of two depths at the back, allowing a fashionable flare at the foot, where a measurement of about five yards and one-fourth is given in the medium sizes. Short round, instep or shorter (or outing) length may be adopted for the mode.

Tweed, melton, cravenette and cheviot would give excellent service.

We have pattern No. 6381 in 9 sizes for ladies from 20 to 36 inches waist, or 37 to 58½ inches hip measure. To make the skirt for a lady of 24 inches waist or 41 inches hip, will require 5⅜ yards of



Ladies' Five-Gored Flare Skirt, in Short Round, Instep or Shorter (or Outing) Length, and in Nine-Gored Slot-Seam Effect to Flounce Depth.
(Described on this Page.)

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Styles for Misses and Girls

FIGURE 196 G.

FIGURE 196 G (ILLUSTRATED ON THIS PAGE).—MISSES' COSTUME: representing pattern 6361, price 1s. or 25 cents; 5 sizes, 13 to 17 years; shown also on page 732.

Bolero effects continue in style, and a particularly pleasing exponent of this fashion is pictured here in a combination of blue-and-green mixed suiting and dark-blue velvet followed by green fibre braid in open-work pattern, a blouse of soft white silk blending harmoniously. The waist or bodice included in the costume is gathered at the neck and blouses prettily, closing invisibly at the centre. The bolero is rounding in front, where a rosette gives a finishing touch. The sleeves disclose puffs, arranged on the lining, that droop over cuffs supporting turn-overs, and the standing collar exhibits a similar adornment.

The skirt, in three-piece style, flares fashionably at the foot, and the fulness at the back is removed in an inverted box-plait. A strap-belt completes this jaunty costume.

Red-and-black checked goods in association with black velvet and braid would be *chic* with a blouse of old-ivory Louisine. Snowflake effects in blue and white are also stylish. Serge, cheviot, novelty suitings and tailor goods are adapted to the mode.



FIGURE 196 G.—This illustrates a MISSES' COSTUME.—The pattern is No. 6361, price, 1s. or 25 cents.
(Described on this Page.)

FIGURES 197 G, 198 G, 199 G, 200 G, 201 G.

(Illustrated on Page 727.)

FIGURE 197 G.—LITTLE GIRLS' OR BOYS' COAT: representing pattern 6345, price 6d. or 15 cents; 8 sizes, 2 to 9 years; shown also on page 740.

Velvet has been conceded to be the most popular fabric for top garments, as is well attested by current styles. The coat exhibited here is fashioned of black velvet, with bands of stitched taffeta affording the decoration, the buttons being of dull black enamel, and is equally appropriate for little people of both sexes. Underfolded box-plaits held in ture of the back of the mode, and also of the front, where a double-breasted closing is effected with buttons and button-holes. Linings support the drooping sleeves, which are decorated with turn-back cuffs, and the use of the belt, held in place by straps, is optional. A standing band on which is mounted a rolling collar completes the neck.

For general utility melton in a brilliant claret tint is advised, with black taffeta bands. Moiré is stylish, and broadcloth has too many admirers to lose favor.

FIGURE 198 G.—MISSES' COSTUME: representing pattern 6359, price 1s. or 25 cents; 5 sizes, 13 to 17 years; shown also on page 730.

The jackets of the blouse Eton shaping have by no means been discarded, and a pleasing design is included in this costume developed in olive-green cloth with facings of white peau de soie, embellished with fur and Russian embroidery in scarlet and black, arrow-heads of braid being disposed on the skirt. The jacket blouses characteristically, and a peplum is used in the present instance. Slot seams are substituted for the regulation seams also provided for, and pointed cuffs finish the bishop sleeves. The fronts are rolled with the shawl collar, but they may be worn closed. A strap-belt is added.

Slot seams that terminate at graduated flounce depth above inverted box-plaits are introduced on the skirt, which is adjusted with seven gores and flares attractively at the lower edge.

Black velvet would be a pleasing selection, with facings of Limerick lace. An equally smart choice would be black or dark-blue Sicilian. Snowflake goods are also satisfactory.

FIGURE 199 G.—GIRLS' LONG BOX COAT: representing pattern 6353, price 9d. or 20 cents; 11 sizes, 4 to 14 years; shown also on page 738.

Blue cloth and taffeta are combined in this figure, which shows an effective strap facing that suggests a stole, and appliqué and machine-stitching add to the effect. The

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FIGURE 197 G
(Coat 6345)

FIGURE 198 G
(Costume 6359)

FIGURE 199 G
(Coat 6353)

FIGURE 200 G
(Coat 6199)

FIGURE 201 G
(Coat 6308)

DESCRIBED ON PAGE 726

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FIGURE 202 G (Dress 6354) FIGURE 203 G (Coat 6377) FIGURE 204 G (Jacket 6374) (Skirt 6290) FIGURE 205 G (Dress 6270) FIGURE 206 G (Dress 6372)

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FIGURE 197 G
(Coat 6345)

FIGURE 198 G
(Costume 6359)

FIGURE 199 G
(Coat 6353)

FIGURE 200 G
(Coat 6199)

FIGURE 201 G
(Coat 6308)

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FIGURE 202 G
(Dress 6354)

FIGURE 203 G
(Coat 6377)

FIGURE 204 G
(Jacket 6374)
(Skirt 6290)

FIGURE 205 G
(Dress 6270)

FIGURE 206 G
(Dress 6372)

DESCRIBED ON PAGES 730 AND 731

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FIGURE 207 G (Frock 6368) FIGURE 208 G (Frock 6330) FIGURE 209 G (Dress 6204) FIGURE 210 G (Dress 6369) FIGURE 211 G (Dress 6344)

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(*Descriptions Continued from Page 726.*)

coat is of the long box style, closing at the front with large buttons, and the fashionable breadth is imparted to the shoulders by cape collars. Novel cuffs complete the bishop sleeves, and a turn-down collar supplies neck completion. The strap facing may be omitted without affecting the style of the garment.

Black velvet piped with white satin would be *chic*, and the lining might be of rose-pink bengaline or taffeta. Moiré is also stylish.

FIGURE 200 G.—LITTLE GIRLS' OR BOYS' COAT: representing pattern 6199, price 6d. or 15 cents; 9 sizes, 1 to 9 years.

The box shaping is given this coat, which is appropriate for juveniles of both sexes and is shown in a development of Indian-red broadcloth, contrasted with bands of black fur. The double-breasted fronts close with buttons and buttonholes, and vents are allowed at the under-arm seams. The coat sleeves display turn-back cuffs, which may be dispensed with, and a rolling collar is used at the neck, extending over a wide cape collar in plain outline. The corners of the collar may be rounded and a scolloped lower edge be adopted for the cape collar, as preferred. Pockets concealed by laps are pleasing adjuncts, and black buttons give an ornamental touch.

Black velvet would be *chic* in association with Limerick lace for the cape collar edged with taffeta bands. A rose-pink taffeta lining would be appropriate. Other adaptable fabrics are kersey, melton, moiré, corduroy, beaver and taffeta.

FIGURE 201 G.—GIRLS' OR MISSES' COAT: representing pattern 6308, price 9d. or 20 cents; 11 sizes, 4 to 14 years.

A rolling collar and revers of plucked otter, and cuffs of the same fur give the necessary tone to the coat exhibited here in a development of putty-colored beaver. The coat is in three-quarter length, the pattern providing for full length as well, and vents are introduced below the under-arm seams, the closing being effected in double-breasted fashion with buttons and buttonholes. Laps conceal the openings to pockets inserted at the sides, and the use of the turn-back cuffs is discretionary. Pearl buttons are used.

Facings of ermine would be smart for a coat of black velvet, and the only allowable color would be in a pale pink or blue silk lining. Broadcloth, kersey, melton, cheviot, covert cloth and moiré also make very stylish coats.

FIGURE 203 G.—MISSES' COAT: representing pattern 6377, price 9d. or 20 cents; 5 sizes, 13 to 17 years; shown again on page 737.

Cape collars give the essential broad-shouldered effect to this coat, which is in three-quarter length and developed in black satin-faced cloth faced with white satin ornamented with velvet disks in graduated sizes, cuffs corresponding. An inverted box-plait is arranged at the back of the coat, and the fronts open all the way down with the revers or may be lapped, as preferred. A flare collar rises becomingly around the neck, and a strap collar heads the capes. Bishop sleeves are used in place of those of the flowing order, and, if desired, the coat may be made in full length.

Delft-blue broadcloth with scarlet facings overlaid with Russian embroidery would be smart. Moiré, taffeta and black velvet are also popular and the heavier fabrics such as kersey, melton and Venetian twill. The edges may be finished with pipings or machine-stitching.





MISSES' TWO-PIECE COSTUME, WITH SLOT OR REGULAR SEAMS: CONSISTING OF A BLOUSE ETON JACKET, WITH OR WITHOUT THE PEPLUM; AND A SEVEN-GORED FLARE SKIRT, WITH THE SLOT SEAMS TERMINATING AT GRADUATED FLOUNCE DEPTH ABOVE INVERTED BOX-PLAIT.

(Described on Page 733.)

FIGURES 202 G, 203 G, 204 G, 205 G AND 206 G.

(Illustrated on page 728.)

FIGURE 202 G.—GIRLS' YOKE DRESS: representing pattern 6354, price 9d. or 20 cents; 10 sizes, 5 to 14 years; shown also on page 735.

Drop-shoulder effects are features of juveniles' frocks, and a pretty example is given here in hyacinth-blue cashmere relieved with a yoke of white silk outlined with appliqué. The blousing waist closes at the back, and caps extend over the tops of the bishop sleeves, the cuffs of which are finished with turn-overs of appliqué to match the collar. A sash of blue Louisine conceals the joining of the waist to the slightly gathered circular skirt.

Réséda-green homespun with a yoke of Russian embroidery would be pretty; and wool bunting develops nicely.

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FIGURE 204 G.—MISSES' TOILETTE: representing jacket pattern 6374, price 9d. or 20 cents; 5 sizes, 13 to 17 years; shown also on page 737; and Skirt pattern 6290, price 9d. or 20 cents; 5 sizes, 13 to 17 years.

Suits of uniform material have never been so popular as now. A stylish design is introduced here, in mixed-brown novelty goods decorated with strappings of the same and velvet. The costume includes a jacket of the blouse Eton variety that may be made with or without a centre-back seam, and, above the double-breasted fronts that close with buttons, lapels and a rolling collar inlaid with velvet are arranged. The peplum is omitted in this instance, and flowing sleeves utilized instead of bishop sleeves, a strap-belt following the waist-line.



Unique strappings ornamented with velvet squares simulate cuffs and decorate the skirt, which is shaped with seven gores and flares in the fashionable way. A habit back is used, and the circular flounce and hip yoke provided by the pattern are here omitted. Machine-stitching gives a neat finish.

Blue flecked with scarlet in the snowflake novelties would combine attractively with dark-blue velvet and velvet buttons. Pleasing effects are obtained as well with English checks, stripes, hair-line goods, cheviot, serge, broadcloth and velvet.

FIGURE 205 G.—LITTLE GIRLS' DRESS: representing pattern 6270, price 9d. or 20 cents; 8 sizes, 3 to 10 years.

The quaint short-waisted frocks in Empire effect are especially appropriate for children, and this charming dress shown made of old-rose challis, with Irish lace and black velvet furnishing the desired contrast in decoration, displays this feature. The short body is tucked below the yoke, which is outlined by a strap that forms a finish for the low neck when used. The standing collar is of velvet as are also the bands finishing the bishop sleeves. A belt to correspond defines the Empire effect and conceals the joining of the straight skirt, in Greenaway length. Elbow bishop sleeves may be adopted and the skirt given the regulation length.

Cherry-red albatross makes up prettily in combination with Arabe lace over white satin. Black velvet should be used in the accessories. Bunting, cashmere, wool batiste, barège and soft silks are suggested.

FIGURE 206 G (PAGE 728).—GIRLS' DRESS representing: pattern 6372, price 9d. or 20 cents; 10 sizes, 5 to 14 years; shown again on page 734.

Tucks or gathers may be introduced on the waist of this *chic* little dress in blue flannel relieved with scarlet, and bands of the flannel afford the trimming. The waist, closing at the back, supports a square yoke, framed by wide bretelles, and a standing collar encircles the neck. The drooping bishop sleeves are tucked to correspond with the waist, and the bands match the belt that follows the joining of the waist and skirt, here in tucked effect and circularly shaped. The skirt may be gathered if preferred, and sleeves in elbow length may be substituted.

Crimson bunting with berthas of white taffeta embroidered in French knots would be pretty, the yoke being of lace. Challis, cashmere, veiling, barège and novelty goods are fashionable, and gay plaided effects as well.



MISSES' COSTUME, IN DROP-SHOULDER EFFECT: CONSISTING OF A YOKE WAIST OR BODICE, WITH HIGH OR FANCY DUTCH NECK, AND FULL-LENGTH OR ELBOW SLEEVES, AND WITH OR WITHOUT THE BERTHA; AND A FIVE-GORED SKIRT, WITH INVERTED BOX-PLAIT OR GATHERS AT THE BACK, AND THREE OR FEWER SLIGHTLY GATHERED CIRCULAR FLOUNCES.

(Described on Page 733.)

FIGURES 207 G, 208 G, 209 G, 210 G AND 211 G.

(Illustrated on Page 729).

FIGURE 207 G.—MISSES' COSTUME: representing pattern 6368, price 1s. or 25 cents; 5 sizes, 13 to 17 years; shown also on this page.

Effects in drop-shoulders have been universally adopted because of the increased breadth obtained. A yoke, pointed in front, is the salient feature of the costume here developed in vieux-pink cashmere, relieved with appliqué all-over, and in banding run with black velvet ribbon. Ruches form the decoration of the flounces and the gathered bertha, accentuating the "1830" suggestion. The waist, blousing in front, supports a yoke, and caps extend over the tops of the elbow bishop sleeves, here adopted in place of those in full-length style, and a high neck replaces the fancy open neck. A back closing is used, and a soft sash is tied artistically at the left side in long ends and loops.

Five gores adjust the skirt, which is ornamented with three slightly gathered circular flounces, although fewer may be used if preferred. Either gathers or an inverted box-plait may be used to remove the fulness at the back; rosettes add the finishing touch.

Cashmere is always pretty for frocks of this order, and in

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6388 6388

MISSES' SHIRRED COSTUME: CONSISTING OF A WAIST OR BODICE, WITH HIGH OR DUTCH NECK. FULL-LENGTH *Souffle* BISHOP OR SHORT ELBOW SLEEVES, AND A ONE-PIECE FULL SKIRT, WITH FIVE-GORED FOUNDATION SKIRT.

(Described on Page 734.)

white with a black-and-white decorative effect would be very *chic*. All shades of red are popular, and a particularly stylish reproduction of the mode would be in coronation-red veiling in association with appliqué. Soft woollens, such as challis, étamine, wool batiste and bunting are in favor.

FIGURE 208 G.—MISSES' COSTUME: representing pattern 6330, price 1s. or 25 cents; 5 sizes, 13 to 17 years.

Braid that suggests fancy stitches decorates the costume depicted here in a charming union of réséda-green wool poplin and white Venise bands, a drop-shoulder yoke individualizing the drooping waist, which exhibits folds applied to simulate tucks. The use of the sleeve cap is optional, and deep cuff facings add style to the bishop sleeves. An invisible closing is effected at the back. Elbow sleeves may be substituted and the applied folds omitted.

Of the flare order is the five-gored skirt, which likewise shows the applied folds in tuck effect. Either a box-plait or gathers may dispose of the fulness at the back. A crush belt encircles the waist.

Dahlia-red bunting with batiste bandings and faggoting would be pretty, and serge, cheviot and dress goods give excellent results.

FIGURE 209 G.—LITTLE GIRLS' DRESS: representing pattern 6204, price 6d. or 15 cents; 8 sizes, 3 to 10 years.

For little tots there is nothing prettier than white India linon, which, with the aid of any of the wash laces, is capable of such attractive results. This fabric was selected for making the frock pictured here, Swiss embroidery forming the garniture. The waist pouches attractively, and the neck is shaped to disclose a yoke, the use of which is discretionary. An irregularly shaped bertha is used and full-length bishop sleeves, cap sleeves being provided as well. A deep hem finishes the lower edge of the straight, gathered skirt that is joined to the waist, a sash concealing the joining.

Dimity is also pleasing, fashioned accordingly, and China silk, challis and dainty muslins are appropriate as well.

FIGURE 210 G.—GIRLS' DRESS: representing pattern 6369, price 9d. or 20 cents; 10 sizes, 5 to 14 years; shown also on page 734.

Tucks stitched to yoke depth modify this frock, shown in a development of China-blue challis, with white polka dots outlined with black, the trimming being of white silk overlaid with black velvet ribbon. A high neck is used in place of the Dutch round neck, and the waist, puffing out in front, is closed at the back. Tucks appear on the full-length bishop sleeves. A sash conceals the joining of the waist to the five-gored skirt, which may have the fulness at the back removed in gathers or in an inverted box-plait.



6361 6361

MISSES' COSTUME: CONSISTING OF A WAIST OR BODICE, WITH BOLERO; AND A THREE-PIECE SKIRT, WITH INVERTED BOX-PLAIT AT THE BACK.

(Described on Page 734.)

The use of the graduated, circular flounce is optional. Crimson cashmere would be striking, combined with

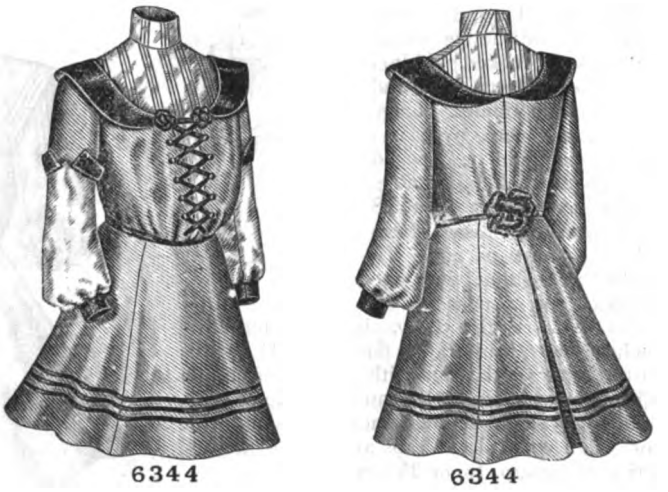
black and white. Veiling, crêpe cloth, albatross, wool batiste and other pliable fabrics are suggested.



FIGURE 211 G.—GIRLS' OR MISSES' DRESS: representing pattern 6344, price 9d. or 20 cents; 9 sizes, 6 to 14 years; shown also on this page.

Lacings of black velvet ribbon supply a unique touch to this frock, which is made of cerulean-blue albatross in combination with velvet and white silk. Tucked silk was employed for the yoke of the simulated guimpe, which is outlined by a circular bertha that follows the low rounding neck of the waist, and brass buttons adorn the front where lacing is introduced. The use of the sleeve caps over the full bishop sleeves of plain silk depends entirely on fancy. Velvet ribbon decorates the five-gored skirt, the back of which may show an inverted box-plait in place of gathers. A crush belt conceals its joining to the waist.

Black is essentially correct for garniture and would be smart on a frock of cornflower-blue veiling united with white silk. Very appropriate would be a dress of black-and-white shepherd check with the yoke and bishop sleeves of red silk and the bertha and facings of black velvet. Other adaptable fabrics are challis, crêpe cloth, wool batiste, bunting and novelty goods.

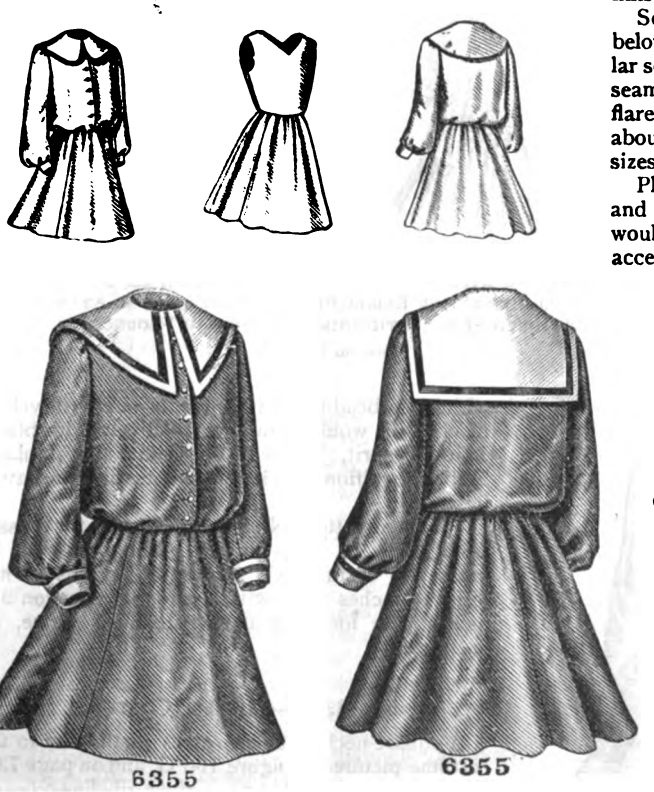


GIRLS' OR MISSES' DRESS, WITH OR WITHOUT SLEEVE CAPS, AND WITH AN ATTACHED FIVE-GORED SKIRT HAVING AN INVERTED BOX-PLAIT OR GATHERS AT THE BACK.

(Described on Page 735.)

No. 6359.—MISSES' TWO-PIECE COSTUME.

There is nothing more serviceable for young girls' wear than a two-piece costume, and the blouse Eton style retains its popularity. Two developments are shown on page 730; the plainer one is of cedar-brown Scotch cheviot while the other is a more elaborate conception in royal-blue velvet with Irish lace. Another illustration appears at figure 198 G. The blouse may be formed with regular seams or the newer slot-seams, and the jaunty peplum may be dispensed with. The fronts may close with buttons and buttonholes, or be turned back in revers, and a rolling collar completes the neck. Full bishop sleeves of graceful shaping are gathered into fanciful turned-back cuffs. A narrow stitched belt finishes the blouse.



GIRLS' OR MISSES' SAILOR COSTUME: CONSISTING OF A BLOUSE BUTTONED TO THE NECK AND WITH A SAILOR OR ROUND COLLAR; AND A THREE-PIECE SKIRT SLIGHTLY GATHERED TO AN UNDER-BODY.

(Described on Page 735.)

Seven gores shape the skirt, which falls in box-plaits below the slot seams, or the gores may be joined with regular seams, according to fancy. An inverted box-plait in slot-seam effect takes up the fulness at the back, and a modish flare is given at the lower edge, where a measurement of about three yards and one-fourth is allowed in the middle sizes.

Plum-colored Amazone cloth, with self-colored stitching and cuffs, belt and inlay for collar and revers of velvet, would make a pleasing combination, or ruby velvet with accessories of black would be striking. Broadcloth, whipcord, Venetian, cheviot, serge, hop-sacking and homespun are adaptable.

We have pattern No. 6359 in 5 sizes for misses from 13 to 17 years of age. For a miss of 15 years, the costume will require 9½ yards of material 27 inches wide or 5¼ yards 50 inches wide. Price, 1s. or 25 cents.

No. 6368.—MISSES' COSTUME.

Dainty girlishness distinguishes the costume illustrated on page 731 in white faille silk and all-over lace run with ribbon; figure 207 G also displays this design. The deep yoke of lace, slightly pointed in front, may be complemented by a ruche-bordered bertha of white chiffon which accentuates the drop-shoulder effect, and the neck may be high with a band collar or in fancy Dutch style. A fitted lining supports the waist, which has full blousing fronts and backs gathered at each side of the invisible closing. Voluminous puff sleeves with lace caps at the top are mounted on linings that may be in full or elbow length.

The five-gored skirt shows three slightly gathered circular flounces, though fewer may be used. The lower edge affords a measurement of about three yards in the middle sizes, and the fulness at the back may be disposed in gathers or in an inverted box-plait. Insertion run with ribbon heads the highest flounce, and a ribbon sash knotted carelessly at the left side of the front gives a finishing touch.

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Old rose Henrietta would make an attractive dress, with yoke of tucked bobbinet over rose Liberty satin and frill of bobbinet. Lansdowne, cashmere, poplin, surah and plaid or checked wool goods would be suitable.

We have pattern No. 6368 in 5 sizes for misses from 13 to 17 years of age. To make the costume with one flounce, for a miss of 15 years, will require 10 yards of material 20 inches wide; with three flounces, 13½ yards in the same width, each with ⅝ yard of chiffon 45 inches wide for bertha and ruching to trim, and 1½ yard of all-over lace 18 inches wide for collar, yoke, sleeve caps and sleeve facings. Price of pattern, 1s. or 25 cents.



6372



6372

GIRL'S DRESS, WITH TUCKED OR GATHERED WAIST, FULL-LENGTH OR ELBOW SLEEVES, AND A TUCKED OR GATHERED CIRCULAR SKIRT.

(Described on Page 736.)

No. 6388.—MISSES' SHIRRED COSTUME.

Soft, shimmering materials are particularly well-suited to girlish gowns, and white silk mull adapts itself with charming effect to the mode shown on page 732. Insertion, ribbon-run beading and wide ribbon were used for trimming and a centre-back closing is an important item. The full bodice is shirred all around, sagging modishly over the ribbon sash, and the neck may be made high with a standing collar or cut out in Dutch fashion, the beading forming the finish. Shirrings ornament the sleeves, which may fall in *soufflé* bishop style over wristbands, or terminate in short elbow length with or without frills. A lining acts as a foundation for both the waist and sleeves.



The full skirt, in one piece, is shirred to graduated flounce depth and is arranged over a five-gored foundation. A pronounced flare is given the skirt, which measures about four yards at the lower edge in the middle sizes.

Periwinkle-blue crêpe de Chine over a white silk lining would be charming with white lace beading and ribbon, or sunburnt yellow mousseline would combine effectively with black. Point d'esprit, Japanese or China silk, foulard, Habutai, chiffon and light wool textiles are favorites.

We have pattern No. 6388 in 5 sizes for misses from 13 to 17 years of age. For a miss of 15 years, the costume will require 5¾ yards of material 44 inches wide, with 1 yard of insertion 2¼ inches wide for collar and wristbands. Price, 1s. or 25 cents.



6358



6358

GIRLS' BLOUSE DRESS, WITH DROP-SHOULDER YOKE, HIGH OR DUTCH ROUND NECK AND FULL-LENGTH OR ELBOW BISHOP SLEEVES, AND AN ATTACHED FIVE-GORED SKIRT WITH SHIRRED CIRCULAR FLOUNCE.

(Described on Page 736.)



6369

6369

GIRLS' DRESS, WITH HIGH OR DUTCH ROUND NECK, FULL-LENGTH OR ELBOW SLEEVES, AND AN ATTACHED FIVE-GORED SKIRT WITH AN INVERTED BOX-PLAIT OR GATHERS AT THE BACK, AND WITH OR WITHOUT A GRADUATED CIRCULAR FLOUNCE.—(Described on Page 736.)

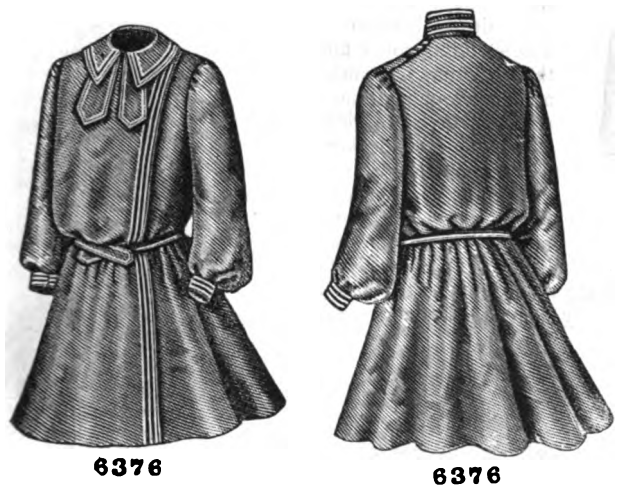
No. 6361.—MISSES' COSTUME.

A square-necked bolero gives distinction to the costume pictured at figure 196 G, and on page 732, where it is developed in moss-green zibeline relieved with silk, appliqué, lace, panne velvet and bias folds of the material. The bolero shows rounding edges at the front and is curved slightly at the centre of the back to reveal the blousing waist which is made over a fitted lining and topped by a standing collar. The sleeves follow the bell shaping and fall gracefully over full puffs mounted on close linings and are confined by narrow bands.



GIRLS' EMPIRE DRESS, WITH HIGH NECK AND "1830" DROP-SHOULDER YOKE OR WITH LOW NECK, AND WITH FULL-LENGTH OR ELBOW TUCKED SLEEVES, AND A TUCKED SKIRT IN REGULATION OR GREENAWAY LENGTH.

(Described on Page 737.)



GIRLS' RUSSIAN BLOUSE DRESS, WITH BODY AND SKIRT IN ONE, AND A PING-PONG COLLAR OR A PLAIN STANDING BAND.

(Described on Page 737.)

The three-piece skirt, measuring about three yards around the lower edge in the middle sizes, is shaped about the hips by darts, and an inverted box-plait appears at the back. Bias folds of the materials are arranged about the lower edge, and a strap belt completes this attractive costume.

Old-blue lady's-cloth, with a blouse of plaid silk showing old blue and tan shades, would make up stylishly with decorations of old-blue panne velvet, gimp and folds of the cloth. Very girlish would be a costume of navy-blue hop-sacking combined with white or red silk. Braid or appliqué could furnish decoration. Home-spun, hop-sacking, Venetian, cheviot and serge will give excellent service,

We have pattern No. 6361 in 5 sizes for misses from 13 to 17 years of age. To make the costume for a miss of 15 years will require for skirt, bolero, belt and over-sleeves 3⅝ yards of material 50 inches wide; for blouse portions, puffs and collar 2⅜ yards of material 27 inches wide, with ¼ yard of velvet 20 inches wide (bias) for a piping to trim. Price, 1s. or 25 cents.



No. 6355.—GIRLS' OR MISSES SAILOR COSTUME.

Blue and white flannel were effectively combined in the costume illustrated on page 733. The blouse included in the mode droops characteristically all around and buttons to the neck, where a sailor collar describing sharp points in front may be employed; or it may be replaced by a collar in rounding outline. The bishop sleeves are gathered under bands that support turn-back cuffs, and a shirring-string secures the blouse around the waist.

The skirt, of the three-piece shaping, is slightly gathered to a sleeveless underbody that has a low neck in pointed outline. The body closes at the back with buttons and buttonholes. Bias bands contribute to the decoration of the mode.

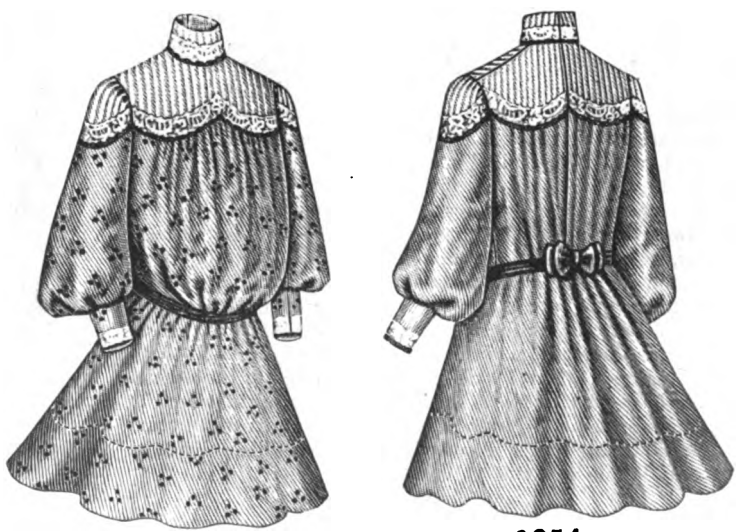
Dahlia-red canvas cloth stitched in white would be stylish. Etamine, cheviot, and novelty suitings are suggested.

We have pattern No. 6355 in 13 sizes for girls from 4 to 16 years of age. To make the dress, for a girl of 9 years, will require 4⅜ yards of blue flannel 27 inches wide, with ⅝ yard of white flannel in the same width for collar and cuffs. Price of pattern, 9d. or 20 cents.



No. 6344.—GIRLS' OR MISSES' DRESS.

White silk—tucked and plain—and Holland-blue Henrietta are combined in the frock illustrated on page 733, and velvet in a harmonizing shade is introduced for contrast, a different development appearing at figure 211 G. A yoke mounted on the lining is a feature of the dress, the waist of which closes at the back, where fulness appears at the lower edge. The slightly bloused fronts separate to disclose the vest which the yoke is entended to form, and are connected with ribbon in "shoe-lace" style, rosettes adding a finishing touch. Berthas broaden the shoulders and the neck is completed with a standing collar. The bishop sleeves, supported by linings, are finished with narrow bands and support caps slashed and turned back in revers that are faced with velvet. The skirt is shaped with five



GIRLS' YOKE DRESS, IN DROP-SHOULDER EFFECT, AND WITH ATTACHED, SLIGHTLY GATHERED, CIRCULAR SKIRT.—(Described on Page 737.)

gores and is joined to the waist. A crush belt ending in a rosette at the back conceals the attachment. An inverted box-plait or gathers dispose of the fulness at the back, and ribbon decorates the lower edge.

All-over lace and old pink cashmere would unite prettily. Challis, veiling, étamine, wool batiste and similar weaves give attractive results.



6373

MISSES' OR GIRLS' JAPANESE WRAPPER OR KIMONO.

(Described on Page 738.)

We have pattern No. 6344 in 9 sizes for girls from 6 to 14 years of age. To make the dress for a girl of 9 years, will need 1⅞ yards of dress goods 44 inches wide, with ⅝ yard of silk tucking 18 inches wide for yoke-vest, back-yoke and collar, 1¼ yard of plain silk 20 inches wide for bishop sleeves, and ⅝ yard of velvet 20 inches wide for bertha, wristbands and to face sleeve caps. Price of pattern, 9d. or 20 cents.

No. 6369.—GIRLS' DRESS.

A becoming little frock of blue cashmere, relieved with a garniture of fancy braid, is illustrated on page 734, and at figure 210 G another representation is given. Tucks arranged in yoke depth produce fulness in the waist in front, and tucks also appear at each side of the centre-back closing, which is effected with buttons and buttonholes. Braid trims the collar in high-necked effect or serves as a finish for the Dutch round neck. Tucks take up the fulness at the tops of the sleeves, which may terminate at the elbow and be confined by a narrow band, or extend to the wrist in bishop style. A fitted lining supports the sleeves and also the waist from which depends a five-gored skirt that may have the flare accentuated by a graduated, circular flounce. The fulness at the back may be gathered or laid in an inverted box-plait, and a ribbon sash is added.

Old-rose Henrietta with écru lace appliqué, and such goods as beige, canvas and poplin are suited to the design.

We have pattern No. 6369 in 10 sizes for girls from 5 to 14 years of age. To make the dress for a girl of 9 years will require 2¾ yards of material 44 inches wide. Price of pattern, 9d. or 20 cents.

No. 6372.—GIRLS' DRESS.

Tucks and narrow braid ornament the little frock of brown barège pictured on page 734; by referring to figure 206 G it may be seen again. A narrow yoke framed by bretelles that broaden the shoulders gives style to the waist, which displays tucks extending to the waist-line at the back and to slight distance in front, where it provides the necessary fulness; or gathers may be used instead. The upper part of the sleeves is arranged in tucks below which the fulness is allowed to sag over narrow bands at the elbow or wrist. The body blouses all around and, like the sleeves, has a fitted lining. Tucks also appear at the top of the circular skirt, which is attached to the waist and has an inverted box-plait at the back; or the fulness may be disposed in gathers all around. A belt of the material ornamented with rows of braid, and a standing collar, similarly treated, are added.

A dress of navy-blue bunting would be pretty decorated with white braid.

We have pattern No. 6372 in 10 sizes for girls from 5 to 14 years. For a girl of 9 years, the dress will require 2⅞ yards of material 44 inches wide. Price, 9d. or 20 cents.

No. 6358.—GIRLS' BLOUSE DRESS.

Blush-pink mull and cream lace are combined in the dress illustrated on page 734, which displays a drop-shoulder yoke. The full, drooping waist mounted on a lining, is shirred at the top in frill fashion, and tucks elaborate it above the waist-line. Shirrings also appear at the tops of the sleeves, which, with the waist, follow the outlining of the yoke, exaggerating the drop-shoulder effect. The standing collar finishing the neck may be omitted and a Dutch round outline adopted. An invisible closing is effected at the back. The full bishop sleeves, mounted on linings, may be gathered under deep cuffs, or bands may complete them in elbow length. A shirred circular flounce accentuates the flare at the lower edge of the attached skirt, which is of the five-gored order, with an inverted box-plait at the back. A ribbon sash supplies the necessary completion.





6392 6392

MISSES' DOUBLE-BREASTED COAT, IN REGULATION OR SHORT THREE-QUARTER LENGTH, AND WITH FLARE COLLAR OR GORED CAPE-COLLAR, AND FLOWING SLEEVES OR PLAIN COAT SLEEVES WITH OR WITHOUT CUFFS.

(Described on Page 738.)

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Silk voile in one of the primrose shades would be pretty united with Escurial all-over. Wool batiste, challis, veiling, cashmere, Swiss, and muslins give attractive results.

We have pattern No. 6358 in 10 sizes for girls from 5 to 14 years of age. To make the dress for a girl of 9 years, requires 4⅜ yards of material 44 inches wide, with ⅝ yard of all-over lace. Price, 9d. or 20 cents.



No. 6405.—Girls' Empire Dress.

A quaint little gown in which white Lansdowne, cream appliqué lace, green velvet and ribbon were happily combined is depicted on page 735. The velvet yoke drops over the shoulders, as Fashion decrees, and may be completed by a standing collar or cut out in low, rounding outline. The short body is revealed below the yoke, giving an Empire effect, and the sleeves, made over linings, are tucked at the top, the fulness below being confined at elbow or wrist length and shirred to form a frill. Tucks take up the fulness at the top of the skirt, which may be in regulation or Greenaway length, a ribbon with bow concealing its joining to the body.

Biscuit-colored cashmere commingled with golden-brown velvet and ribbon, would give pleasing results. Surah, taffeta, Louisine, Pompadour silk, veiling, albatross, Henrietta and crêpe cloth will make up satisfactorily.

We have pattern No. 6405 in 9 sizes for girls from 4 to 12 years of age. To make the dress for a girl of 9 years, will require 4¼ yards of material 36 inches wide, with ½ yard of velvet 20 inches wide, and 3⅛ yards of all-over lace 18 inches wide. Price of pattern, 9d. or 20 cents.

No. 6376.—Girls' Russian Blouse Dress.

Of all the modes for little girls none is more generally becoming than the Russian styles. The one illustrated on page 735 in dahlia-red serge and white braid has the body and skirt in one and closes at the left side of the front. Gatherings at the waist-line permit the blouse to droop modishly over a strap-belt or a ribbon sash carelessly knotted at the left side. The bishop sleeves are gathered into wristbands, and the standing band at the neck may be replaced by a ping pong collar having tabs or a jaunty four-in-hand tie of ribbon. A lining serves as a foundation for the blouse.



Misses' Blouse Eton Jacket, with Flowing or Bishop Sleeves, and with or without the Peplum or Centre-Back Seam.

(Described on Page 738.)

Blue cheviot with bias bands of blue taffeta would make a serviceable dress for school or every-day wear. Cotton materials are also appropriate, and delaine, cashmere, flannel, crêpe cloth, pongee, and challis are advised. Gimp or bands of contrasting material will furnish suitable trimming.

We have pattern No. 6376 in 8 sizes for girls from 5 to 12 years of age. To make the dress for a girl of 9 years, will require 2⅝ yards of material 44 inches wide. Price, 9d. or 20 cents.



Misses' Coat, in Full or Three-Quarter Length, with Bishop or Flowing Sleeves, and with or without the Flare Collar.

(Described on Page 738.)

No. 6354.—Girls' Yoke Dress.

Pipings of a contrasting color are fashionable as a decoration of frocks. This form of garniture is used on the dress illustrated on page 735 in claret-colored dress goods, white tucked silk and appliqué lace. A different portrayal appears at figure 202 G. The mode, which blouses in front joins a fanciful yoke of the tucking, caps of the same extending over the sleeves in drop shoulder style, and gathers control the fulness at the back, where the closing is invisibly effected. The bishop sleeves droop over deep cuff facings arranged on the linings, and neck completion is afforded in a standing collar. A lining supports the waist to which is attached the slightly gathered circular skirt, and a crush belt of ribbon having a loop bow at the back adds the final touch.

Leaf-green Henrietta and black-and-white fibre braid would be pretty. Veiling, cashmere, wool bunting, plain or figured goods, albatross and other seasonable fabrics may also be used.

We have pattern No. 6354 in 10 sizes for girls from 5 to 14 years of age. To make the dress for a girl of 9 years, requires 2⅜ yards of material 44 inches wide, with ¾ yard of tucked silk 18 inches wide for the yoke, collar and sleeve caps, and ¼ yard of velvet 20 inches wide (bias) for pipings to trim. Price of pattern, 9d. or 20 cents.

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No. 6373.—Misses' or Girls' Japanese Wrapper or Kimono.

The kimono has firmly established its popularity as a wrapper or lounging-robe, and the illustrations on page 736 represent it prettily fashioned in Japanese crêpe, with trimming bands and sash of silk. "Gibson" plaits are arranged on the shoulders stitched for a short distance. The wrapper is shaped with shoulder and under-arm seams, and regulation kimono sleeves lengthened by bands are provided. A double band is rolled about the neck to form the collar and is carried down the fronts. The sash, which may be used or not, is arranged in loops and long ends at the side.

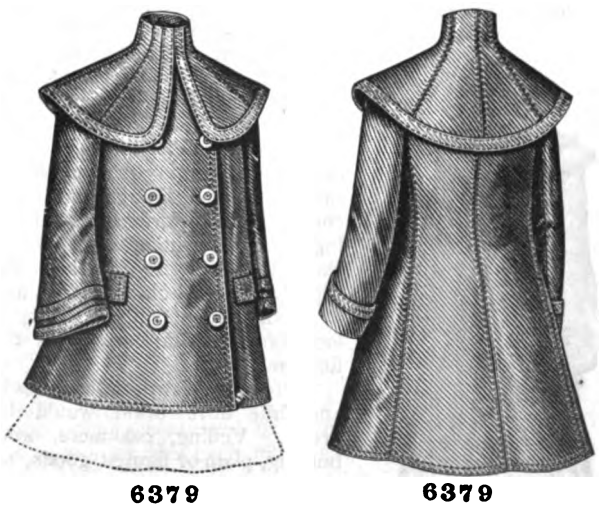


Cashmere, flannel, India or China silk, challis, albatross and many of the wash goods are generally satisfactory.

We have pattern No. 6373 in 6 sizes for misses or girls from 6 to 16 years of age. To make the wrapper for a girl of 12 years, will require 5⅞ yards of material 27 inches wide, with 1½ yard of material 20 inches for bands, and 1⅜ yard in the same width for a sash. Price, 9d. or 20 cents.

No. 6392.—Misses' Double-Breasted Coat.

Regulation or short three-quarter length coats are stylish, and one which is equally suitable for either length and for square or round corners is shown on page 736. Dark-blue kersey trimmed with Astrakhan was employed in one instance, and tan faced-cloth in the other. The coat is loosely shaped, the fronts lapping in double-breasted fashion. The pattern supplies both a standing flare-collar slightly rolled in front, and the newer gored cape-collar, which is mounted on a standing band. Two styles of sleeves are also given, and either those of the flowing order or the plain coat sleeves may be used, the latter being made with or without cuffs. Pockets inserted in the fronts are a convenient adjunct, and these are provided with laps.



6379 6379

Girls' Double-Breasted Coat, in Full or Three-Quarter Length, with Gored Cape-Collar, and Flowing Sleeves or Plain Coat Sleeves with or without Cuffs.

(Described on Page 739.)

The new flecked cheviot would be a satisfactory choice, and melton, cravenette, century cloth, zibeline and Oxford mixtures would yield good results. Fur binding or stitched bands of the material furnish a suitable trimming.

We have pattern No. 6392 in 5 sizes for misses from 13 to 17 years of age. For a miss of 15 years, the coat in short three-quarter length will require 2¼ yards of material 54 inches wide; the coat in regulation three-quarter length,



6353 6353

Girls' Long Box-Coat, with or without the Strap Facing.

(Described on Page 739.)

3 yards of material in the same width. Price of pattern, 9d. or 20 cents.

No. 6377.—Misses' Coat.

A stylish coat is shown on page 737 in old-blue kersey and silk overlaid with lace, with pipings of darker velvet and velvet ribbon for decoration. Another view is given at figure 203 G. The box shaping is modified by an inverted box-plait at the back, and cape collars with rounding corners give breadth to the shoulders. A strap with the ends crossed in front encircles the neck, and the flare collar may be used or not. The bishop sleeves, drooping over the flaring cuffs, may be used instead of the flowing sleeves that widen markedly below the elbow. The fronts may be worn open and turned back to reveal the lace facings over silk, or lapped and closed invisibly. Machine-stitching is used to finish the edges of the coat, which is suitable alike for full or three-quarter length.

We have pattern 6377 in 5 sizes for misses from 13 to 17 years of age. For a miss of 15 years, the coat in three-quarter length will require 3¼ yards of material 54 inches wide; the full-length coat 3¾ yards in the same width, with 1⅛ yard of silk 20 inches wide, 1⅜ yard of all-over lace 18 inches wide, and ⅜ yard of velvet (bias). Price, 9d. or 20 cents.

No. 6374.—Misses' Blouse Eton Jacket.

The *chic* blouse Eton is as well liked as ever, and an up-to-date jacket is shown on page 737 in a development of blue melton. Figure 204 G introduces this design also. A centre-back seam may be used or not in the shaping, and the garment is complete without the addition of the peplum. A rolling collar affords neck completion and meets the fronts, which may be turned back in revers above the double-breasted closing or to the belt when the blouse is worn open. The sleeves may be of bishop shaping with unique, flaring cuffs, or in flowing style.

Black velvet with the fronts faced with Persian embroidery or all-over lace would make a dressy jacket, and corduroy is also used. Cheviot, vicuna and cravenette are advised.

We have pattern No. 6374 in 5 sizes for misses from 13 to 17 years of age. To make the jacket for a miss of 15 years, will require 1¾ yard of material 54 inches wide. Price of pattern, 9d. or 20 cents.

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No. 6379.—Girls' Double-Breasted Coat.

A natty little coat of brown melton adorned with machine-stitching and stitched bands of the material appears on page 738. The gored cape collar, which is one of the season's novelties, is mounted on a standing band and describes a rounding lower outline. The flowing sleeves fit closely above the elbow, or they may be replaced by those of two-seam shaping, with or without cuffs. Pockets are inserted in the fronts which close with buttons in double-breasted fashion, and full or three-quarter length may be given the mode.

A coat for school wear could be made of a plaid or checked cloaking fabric, and more dressy effects may be in ruby or royal-blue velvet. Beaver, Bedford cord, broadcloth, kersey, frieze and Astrakhan are desirable materials, and the edges may be plainly finished with machine-stitching.

We have pattern No. 6379 in 8 sizes for girls from 5 to 12 years of age. To make the coat in three-quarter length for a girl of 9 years, will require 1⅞ yard of material 54 inches wide; the coat in full length, 2⅛ yards in the same width. Price of pattern, 9d. or 20 cents.



Girls' Yoke Apron, with or without Sleeves.
(Described on this Page.)

No. 6353.—Girls' Long Box Coat.

The protection afforded by a long coat is an important consideration in preparing children's Winter outfits, and a smart example of the box variety in military-blue lady's-cloth is shown on page 738, machine-stitching providing a neat finish. The coat, also displayed at figure 199 G, is fitted by shoulder and under-arm seams only, and pockets concealed by laps are a convenient adjunct. Circular cape-collars broaden the shoulders, and a unique strap-facing may encircle the neck and continue down the front with stylish effect. The neck is completed by a turn-down collar, mounted on a standing band; and the bishop sleeves bag modishly over prettily shaped cuffs, a two seam lining being included. Fancy buttons give the finishing touch.

A coat of oak-green velvet would be *chic*, and broadcloth, kersey, vicuna, cheviot and all cloaking goods are used

We have pattern No. 6353 in 11 sizes for girls from 4 to 14 years of age. To make the coat for a girl of 9 years calls for 2⅜ yards of material 54 inches wide. Price of pattern, 9d. or 20 cents.

No. 6351.—Girls' Yoke Apron.

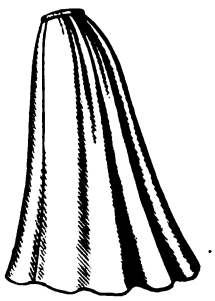
Aprons are a necessity for the schoolroom and playground. A practical example is represented on this page developed in cross-barred muslin trimmed with embroidery. The apron is characterized by a yoke slightly pointed at the front and also at the back, where the closing is made with buttons. The neck is in slightly low rounding outline, softened by edging, similar decoration being employed for the arm-holes; if preferred, however, bishop sleeves drooping over narrow bands may be adopted. As an embellishment, tucks are arranged to form a heading for the hem at the lower edge.

White pin-dotted dimity would be dainty, with Torchon lace for a durable trimming. India linon, Victoria lawn, cambric and gingham are also adaptable.

We have pattern No. 6351 in 6 sizes for little girls from 2 to 12 years of age. To make the apron for a girl of 8 years, requires 2⅝ yards of material 36 inches wide. Price, 6d or 15 cents.

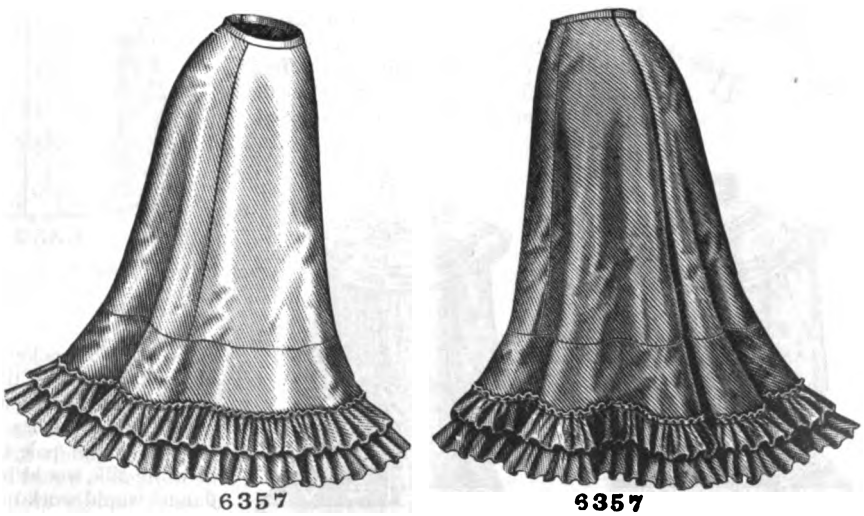
No. 6357.—Misses' Five-Gored Petticoat or Slip Skirt.

Styles in petticoats or slip skirts vary little, with the exception of the foot trimming. Two developments are given of the mode illustrated below in rose-pink and royal-blue silk respectively, ruffles affording a fluffy finish. Five gores shape the petticoat, the flare being increased by the addition of a circular flounce, the use of which is optional, and from beneath it the skirt may be cut away. An inverted box-plait or gathers may dispose of the fulness at the back.



Black-and-white plaid silk is fashionable, and red in all shades vies with apple and pea-green for gayer effects. Brocaded satin, Swiss taffeta, moiré and Liberty silk are favored for slips.

We have pattern No. 6357 in 5 sizes for misses from 13 to 17 years of age. To make the skirt without flounce and ruffles for a miss of 15 years, will require 4⅞ yards of material 20 inches wide, for skirt with flounce and ruffles, 9¾ yards in the same width. Price, 9d. or 20 cents.



Misses' Five-Gored Petticoat or Slip Skirt, with an Inverted Box-Plait or Gathers at the Back, and with or without a Circular Flounce from beneath which the Skirt may be Cut Away.
(Described on this Page.)

For Little Folks and Boys

No. 6402.—Little Girls' Dress.

The long body is still a favorite feature in frocks for little girls, and the one shown below for which poppy-red cashmere in combination with black velvet ribbon was selected, introduces a round yoke. A wide, circular bertha, accentuating the breadth of the shoulders, is an attractive feature, although it may be omitted. A fitted lining gives support to the body, which is gathered at the back and pouches modishly in front. Bishop sleeves are arranged over two-seam linings, and a standing collar gives neck completion. The circular skirt is attached to the body, under a sash of velvet ribbon knotted at the back, where slight gathers take up the fulness.

Pale-blue Henrietta, similarly treated, would be dainty, and the style would be adaptable for serge, lady's-cloth, albatross, veiling, challis, poplin, surah and Lansdowne, as well as for gingham, chambray and other wash fabrics.

We have pattern No. 6402 in 8 sizes for girls from 3 to 10 years of age. The dress, for a girl of 5 years, will require 2 yards of material 44 inches wide. Price of pattern, 6d. or 15 cents.

No. 6345.—Little Girls' or Boys' Coat.

Novel designs in coats for juveniles are exhibited in both cloth and silk. Blue velvet was utilized in one instance, and tan satin-faced cloth in the other, for developing the mode represented on this page. The coat, displayed also at figure 197 G, is individualized by inverted box-plaits at the back and front, straps being an ornamental feature holding them in place to slight distance and heading the caps that broaden the shoulders. The fronts lap and close in double-breasted fashion to the throat with buttons and buttonholes, and a turn-down collar mounted on a band completes the neck. Linings support the bishop sleeves that exhibit turn-back cuffs, and a belt passed through straps may be used if desired.



Black moiré with straps of black taffeta stitched in white would be smart. Peau de soie, velvet and covert cloth are also used.

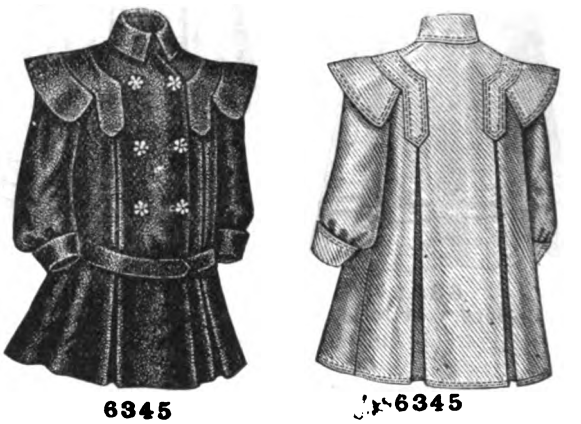


Little Girls' Dress, with Long Body and Attached Circular Skirt, and with or without the Circular Bertha.
(Described on this Page.)

We have pattern 6345 in 8 sizes for children from 2 to 9 years of age. To make the coat for a child of 5 years, will require 4¼ yards of material 27 inches wide or 2¼ yards 54 inches wide. Price of pattern, 6d. or 15 cents.

No. 6352.—Child's Sack Wrapper.

Embroidered French flannel was chosen to make the wrapper illustrated below, which is of the regulation sack shaping so desirable for little folks. It may be made with bishop sleeves, or with sleeves of two-seam shaping fashioned with turned-back



Little Girls' or Boys' Coat, with or without a Belt.
(Described on this Page.)



Child's Sack Wrapper, with Bishop or Two-Seam Sleeves.
(Described on this Page.)

cuffs. Patch pockets are a convenient adjunct, and a rolling collar finishes the neck. A front closing is effected with buttons, and feather-stitching is employed as trimming.

Soft, wool fabrics are best adapted for this mode, and plain colors in pale tints, embellished with feather-stitching of white silk, would be pretty, and outing, tennis and kimono flannel would work out effectively.

We have pattern No. 6352 in 8 sizes for children from 1 to 8 years of age. To make the wrapper for a child of 5 years, will require 3⅜ yards of material 27 inches wide. Price, 6d. or 15 cents.

No. 6393.—Child's House-Sack.

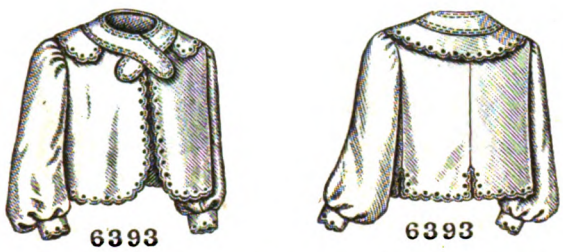
An air of daintiness pervades the little sack developed in white flannel portrayed on page 741. A novel touch is

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given in the strap collar, which extends about the shoulders in cape effect and has tab ends crossing in front; it consists of two sections, the lower one of which may be omitted. The fronts may have either square or round corners, and vents are introduced at the under-arm and centre seams. Bishop sleeves are gathered into bands that are decorated with buttonhole stitched scollops and French knots to correspond with the remainder of the sack.

Baby-blue cashmere embroidered in white would make a charming little sack, and Henrietta, albatross, outing and kimono flannels are appropriate materials.

We have pattern No. 6393 in 9 sizes for children from



CHILD'S HOUSE-SACK, WITH ROUND OR SQUARE CORNERS AND WITH OR WITHOUT ONE OR TWO STRAP COLLARS.

(Described on Page 740.)



INFANTS' DRESS, TUCKED TO YOKE DEPTH.

(Described on this Page.)

½ to 8 years of age. To make the sack for a child of 5 years, will require 1⅝ yard of material 27 inches wide. Price of pattern, 6d. or 10 cents.

No. 6348.—INFANTS' DRESS.

Tucks are included in the decoration of the dress illustrated above, for the making of which nainsook was used, with hemstitching, lace, beading and ribbon for trimming. The mode is tucked at the top to yoke depth in front, and also at the back, where a button closing is arranged. Frills form a finish for the bishop sleeves, as well as for the neck, and ribbon supplies an ornamental touch. A hem headed by fine hemstitched beading finishes the lower edge.

Dimity is also appropriate for infants' dresses, and pretty effects can be secured with Valenciennes or Torchon lace, Swiss embroidery and edging. Lawn, cambric and India linon are generally used, although a fine quality of English long-cloth may also be employed.

We have pattern No. 6348 in one size only. To make the dress will require 2⅝ yards of material 36 inches wide. Price of pattern, 6d. or 15 cents.

No. 6395.—INFANTS' CIRCULAR ONE-PIECE SACK.

A dainty little sack constructed in white French flannel and blue baby ribbon is illustrated in this column. The mode is in one piece in circular style, and shaped with the aid of ribbon ties to form sleeves in novel effect. The edges are bound with ribbon, and ribbon ties separate the sleeves from the body and provide the necessary decoration.

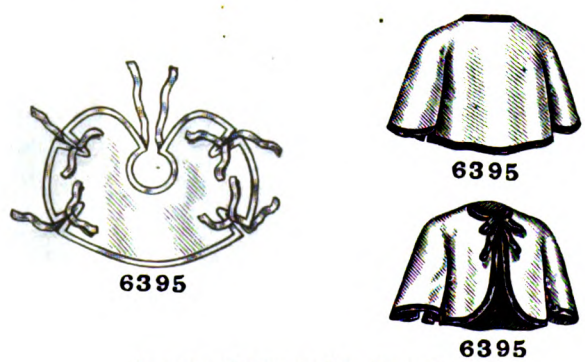


White cashmere showing embroidered dots would give pleasing results in connection with picot-edged ribbon. Bedford cord in solid delicate colors, such as sky-blue or pastel-pink, is also recommended. Fancy brier stitches, faggoting or buttonhole stitches taken at intervals may be introduced for a finish or the edges may be scolloped.

We have pattern No. 6395 in one size only. To make the sack will require ½ yard of material 27 or more inches wide. Price of pattern, 6d. or 10 cents.

No. 6390.—LITTLE BOYS' RUSSIAN KNICKERBOCKER SUIT.

A useful as well as stylish little suit in which navy-blue flannel is associated with braid is illustrated below. The blouse, which extends almost to the knees, is loosely fitted with under-arm seams and closes in true Russian style at the right side of the front, a pocket being inserted in the



INFANTS CIRCULAR ONE-PIECE SACK.

(Described on this Page.)



LITTLE BOYS' RUSSIAN KNICKERBOCKER SUIT: CONSISTING OF A BLOUSE, WITH STOLE SAILOR COLLAR; AND KNICKERBOCKERS, WITH LEG-BANDS OR ELASTICS, AND WITH OR WITHOUT A FLY.

(Described on this Page.)

upper left front. The one-seam sleeves show plaits above bands, and a sailor collar with stole ends adds to the attract-

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iveness of the blouse. A belt is passed through straps at the sides and adjusted loosely, closing in front with a button.

Knickerbockers, which may close with a fly or be buttoned at the sides, are made to bag at the knees by elastic in casings or pointed leg bands. The regulation seams and pockets are employed.

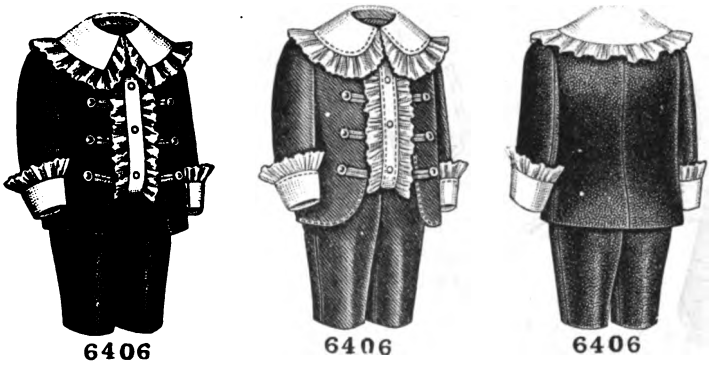
Brown serge and black braid would make a practical little suit, and Scotch suitings, lady's-cloth, velveteen, corduroy, broadcloth and mixtures will give satisfactory results, and a decoration of braid is always pleasing, the width being a matter of taste.

We have pattern No. 6390 in 6 sizes for little boys from 3 to 8 years of age. To make the suit for a boy of 7 years will require 4⅛ yards of material 27 inches wide. Price of pattern, 9d. or 20 cents.

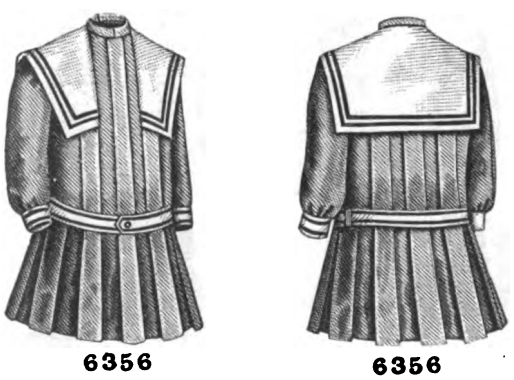
No. 6406.—Little Boys' Suit.

The small boy is an important member of the family, and the comfort and becomingness of his outfit are carefully to be considered by the one who has these matters in charge. The jaunty little suit represented below in two developments, black velvet and blue serge respectively, will please the most fastidious taste. The full blouse of white cambric is drawn in by an elastic or tape, and a box-plait is arranged at the closing. A wide turn-over collar with square or round corners is provided, and the cuffs of the full sleeves are turned back over the sleeves of the jacket, narrow frills of edging forming a neat finish. Braid gives a military air to the jacket, and the fronts may have square or rounding corners according to preference.

The closely fitting trousers are of knee length and may be made to close with a fly or be buttoned at the sides.



Little Boys' Suit: consisting of a Blouse, a Jacket with Square or Round Corners, and Short Trousers with or without a Fly.
(Described on this Page.)



Little Boys' Box-Plaited Dress, with Sailor Collar.
(Described on this Page.)



Little Boys' Double Breasted Long Box Overcoat, with or without the Hood or Belt. (Known as the Canada Top-Coat.)
(Described on this Page.)

Brown lady's-cloth and black braid would be a pleasing combination, and a linen blouse in natural color would look well. Lawn, muslin, India linen, madras, cotton cheviot and piqué are suggested for the blouse, and cheviot, broadcloth, kersey, tweed, velveteen and corduroy for the jacket and trousers.

We have pattern No. 6406 in 7 sizes for little boys from 3 to 9 years of age. For a boy of 5 years the trousers and jacket will require 2⅛ yards of material 27 inches wide, or 1⅛ yard 54 inches wide; for blouse, 1⅝ yard of material 36 inches wide. Price of pattern, 9d. or 20 cents.

No. 6356.—Little Boys' Box-Plaited Dress.

Box-plaited effects are much admired, and the dress illustrated in the adjacent column in blue and white serge relieved with black braid exhibits this embellishment. The mode is box-plaited at the back, and also in front where the closing is arranged under the plait at the centre. A sailor collar broadens the shoulders, a narrow collar finishing the neck, and the bishop sleeves droop over bands. A strap-belt defines the waist-line and conceals the joining of the skirt sections, also box-plaited, which lengthen the dress at the sides.

Seal-brown velveteen, relieved with white and trimmed with black braid, would be pretty. A stylish little dress may be developed in coronation-red Bedford cord, and the accessories may be of white or black.

We have pattern No. 6356 in 4 sizes for little boys from 2 to 5 years of age. To make the dress for a boy of 5 years, will require 2⅜ yards of blue serge 44 inches wide, with ½ yard of white serge in the same width for collar, wristbands and belt. Price of pattern, 6d. or 15 cents.

No. 6389.—Little Boys' Double-Breasted Long Box Overcoat.

The long box overcoat is a favorite style in top garments for small boys, and the hood is an attractive feature of the one portrayed on this page, although it may be dispensed with. Two developments are shown; one in blue melton and the other in rough beaver, and the collar is of velvet in each instance. The design, also known as the Canada top-coat, is adjusted by under-arm seams with vents, and the

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fronts lap broadly to the throat in double-breasted fashion. A wide rolling collar is used, and welt-finished pockets are inserted diagonally in the fronts. The sleeves are of two-seam shaping with or without the turned-back cuffs, and the leather belt may be used or not.

A smart little coat without the hood might be of chinchilla cloth and the collar and cuffs covered with fur. Serge, tweed, kersey, broadcloth, cloakings, and Oxford mixtures are also suggested as satisfactory materials. The hood may be lined with plain silk or plaided wool material, and will afford comfort in excessively cold weather.



LITTLE BOYS' DOUBLE-BREASTED BOX OVERCOAT, IN REGULATION OR COVERT LENGTH, WITH STRAIGHT OR DIAGONAL POCKETS.
(Described on this Page.)

We have pattern No. 6389 in 8 sizes for little boys from 3 to 10 years of age. To make the overcoat for a boy of 7 years, will require 2 yards of material 54 inches wide, with ¼ yard of velvet 20 inches wide for collar. Price of pattern, 9d. or 20 cents.

No. 6384.—LITTLE BOYS' DOUBLE-BREASTED BOX OVERCOAT.

Box designs are still popular for little boys, and dark-blue melton was selected for the overcoat in regulation length shown on this page, while Irish frieze was used for the one in covert length, Persian lamb being used for ornamentation in one instance and velvet in the other. A wide shawl-collar is an attractive feature, and turn-back cuffs finish the plain coat sleeves. Diagonal pockets with welts or straight pockets with laps may be inserted in the fronts. The closing is effected with buttons and buttonholes in double-breasted fashion, or a fly may be used with frogs. Vents are introduced at the under-arm seams.

Kersey, beaver, tweed, serge and chinchilla will give excellent wear.

We have pattern No. 6384 in 8 sizes for little boys from 3 to 10 years of age. For a boy of 7 years, the overcoat in covert length will require 1⅝ yards of material 54 inches wide, with ¾ yard of velvet 20 inches wide for inlaying collar, cuffs and pocket-laps; the overcoat in regulation length calls for 2⅜ yards 54 inches wide. Price, 9d. or 20 cents.

Styles for Dolls

No. 262.—DOLLS' KIMONO, JAPANESE WRAPPER OR DRESSING-SACK.

Figured challis and polka-dotted flannel contrasted with bands of plain goods furnished the materials for the kimono and dressing-sack pictured on this page. A yoke adjusted over the shoulders without seams, slants toward the centre of the front and is straight across the back. The regulation kimono sleeves are in one piece and are lengthened by straight bands. The gown is shaped by under-arm seams and is gathered to the yoke, bands outlining the edges and forming the collar.

Pale-blue cashmere may have bands of black or white silk, and plain colors are pretty combined with figured silks. Kimono, outing or Scotch flannel, albatross, Henrietta and cotton crêpe will be liked.

We have pattern No. 262 in 4 sizes for dolls from 14 to 26 inches in height. For a doll 22 inches tall, the kimono requires 1¼ yard of figured material 27 inches wide, with ⅝ yard of plain material in the same width for the bands; the dressing-sack, ¾ yard of figured material 27 inches wide, with ⅜ yard of plain material in the same width for the bands. Price, 6d. or 10 cents.

No. 263.—LADY DOLLS' COSTUME.

Blue lawn provided the material for the stylish costume shown on page 744, and white produced a pretty contrast. The ping-pong shirt-waist is distinguished by a round collar and tucks stitched to yoke depth are introduced at the front, a box-plait being arranged at the closing. The back has slight gathers at the waist-line, and a pouching effect is given in front. Full or three-quarter length bishop sleeves may be employed, and a four-in-hand tie and belt are added.

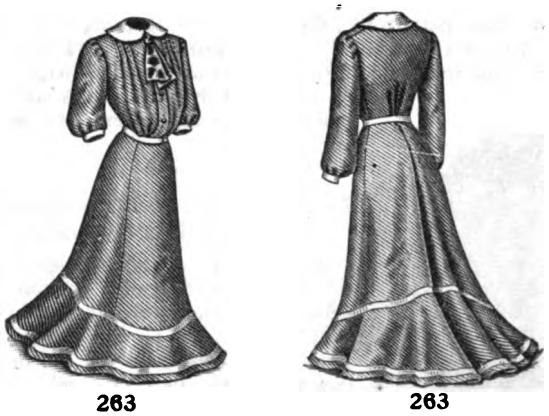
The five-gored skirt has the fashionable flare, and this effect may be increased by the addition of a graduated, circular flounce. Dip round length is allowed, and the back has an inverted box-plait.

White piqué would be effective with bands of blue polka-dotted duck. Linen, madras, chambray, silk and light-weight woollens are appropriate also.

We have pattern No. 263 in 6 sizes for lady dolls from 16 to 26 inches in height. For a doll 22 inches tall, the costume requires 1⅛ yard of material 36 inches wide, with



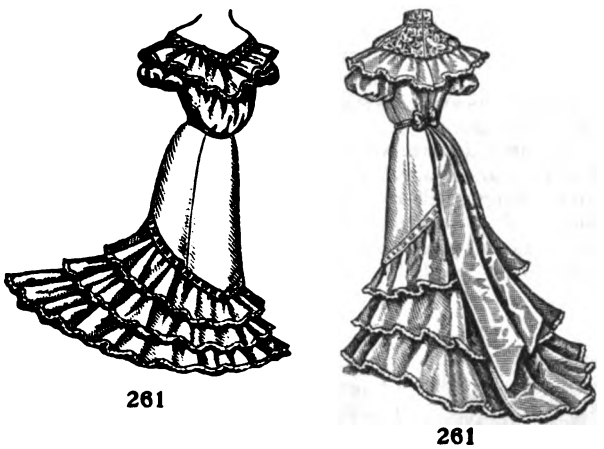
DOLLS' KIMONO, JAPANESE WRAPPER OR DRESSING-SACK.
(Described on this Page.)



263 263

LADY DOLLS' COSTUME: CONSISTING OF A PING-PONG SHIRT-WAIST, WITH FULL OR THREE-QUARTER LENGTH BISHOP SLEEVES; AND A FIVE-GORED FLARE SKIRT IN DIP ROUND LENGTH, AND WITH OR WITHOUT THE FLOUNCE.

(Described on Page 743.)



261 261

LADY DOLLS' COSTUME: CONSISTING OF A WAIST, WITH DROP-SHOULDER YOKE, HIGH OR LOW NECK, AND FULL-LENGTH OR SHORT PUFF SLEEVES; AND A FIVE-GORED SKIRT, WITH SWEEP AND THREE OR FEWER SLIGHTLY GATHERED CIRCULAR FLOUNCES.

(Described on this Page.)

⅜ yard white goods 27 inches wide for collar, strap-belt, sleeve bands and bands to trim. Price of pattern, 6d. or 10 cents.

No. 261.—LADY DOLLS' COSTUME.

It is very essential that milady shall have a gown suitable for calling or evening wear, and for such occasions the dress of pink silk muslin adorned with lace and ribbon shown just above was designed. A drop-shoulder yoke gives good style to the upper part of the costume, and a standing collar is added. The yoke, however, may be cut out if a low-necked bodice be desired. A fitted lining gives support to the waist, which pouches at the front and shows slight fulness at each side of the invisible back closing. Full-length or short puff sleeves may be adopted, linings being provided.

The graceful skirt is of five-gored shaping and allows a sweep at the lower edge, the flare being accentuated by three or fewer, slightly gathered, circular flounces. A wide sash, with ends falling almost to the floor, defines the waist-line.

Turquoise-blue Lansdowne with white ribbon would be much admired. Liberty satin, taffeta, voile, canvas, silk mull and point d'esprit will be effective.

We have pattern No. 261 in 6 sizes for lady dolls from 16 to 26 inches in height. For a doll 22 inches tall, the costume will require 1⅞ yard of material 44 inches wide, with ¼ yard of all-over lace 18 inches wide for yoke and collar. Price of pattern, 6d. or 10 cents.

No. 260.—GIRL DOLLS' DRESS.

Fashion has proclaimed that "Gibson" plaits are stylish for Dolly as well as for her little mistress, and a pleasing illustration of this style is given below. Red cashmere was the material chosen, with machine-stitching for a finish. The plaits crossing the shoulders are stitched to the lower edge, where gathers take up the remaining fulness. A flat collar with rounding corners at the front is provided, and the closing is made at the back. Sleeves of the popular bishop shaping completed with wristbands are employed. The skirt is composed of two circular sections, one overlapping the other, and slight gathers are introduced at the back under a rosette, which is arranged as a finish for the ribbon belt.

Spotted pongee would make up attractively, and dainty effects may be obtained by using étamine, veiling, albatross, Henrietta, cashmere, taffeta or checked silks.

We have pattern No. 260 in 7 sizes for girl dolls from 14 to 26 inches in height. For a doll 22 inches tall, the dress requires 1 yard of material 44 inches wide. Price of pattern, 6d. or 10 cents.

No. 259.—GIRL DOLLS' DRESS.

The drop-shoulder effect is a noticeable feature of the little frock of dotted dimity represented below, with lace and baby ribbon as trimming. The yoke extends over the tops of the sleeves and may be finished at the neck with a standing collar, or cut in Dutch round outline. The long French waist shows gathered fulness at the back and pouches stylishly in front. The sleeves are short puffs finished with a frill; and the skirt is gathered all around where it is attached to the waist under a ribbon sash.

Lawn, Swiss, challis, China silk or cashmere will serve for this style.

We have pattern No. 259 in 7 sizes for girl dolls from 14 to 26 inches in height. For a doll 22 inches tall, the



260 260

GIRL DOLLS' DRESS, IN "GIBSON" STYLE.

(Described on this Page.)



259 259

GIRL DOLLS' DRESS, WITH DROP-SHOULDER YOKE AND HIGH OR DUTCH NECK.

(Described on this Page.)

dress requires 1¼ yard of material 27 inches wide. Price of pattern, 6d. or 10 cents.

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SOME DAINTY UNDER-GARMENTS

No. 6397.—Ladies' Night-Gown.

Simplicity marks the dainty night-gown shown just below, for which cambric with a decoration of edging was employed. The upper part displays a shallow yoke seamed only at the centre of the back and topped by a rolling collar, and the pattern makes provision for full or three-quarter length bishop sleeves. The body of the gown is gathered to the yoke, and a box-plait extends all the way down the front, buttons and buttonholes being used for the closing. A hem finishes the lower edge.

A gown of long-cloth would be pretty with point de Paris lace, and one of outing flannel might have buttonholing in silk for a finish. Muslin, nainsook, mazalea, flannel and China silk are employed, and all-over embroidery or fancy tucking makes an agreeable variation.



6397

Ladies' Night-Gown, with Yoke and Full or Three-Quarter Length Bishop Sleeves.



6397

We have pattern No. 6397 in 9 sizes for ladies from 30 to 46 inches, bust measure. To make the garment for a lady of medium size, will require 5⅝ yards of material 36 inches wide. Price of pattern, 9d. or 20 cents.



6360



6360

Ladies' Chemise or Corset-Cover and Underskirt in One.

No. 6360.—Ladies' Chemise or Corset-Cover and Under-skirt in One.

Utility is expressed where one garment performs the office of two, and the chemise portrayed above, developed in French nainsook, Valenciennes lace, beading and baby ribbon does duty as corset-cover and short petticoat. The sack shaping is employed, and the low neck allows the garment to be slipped on over the head. The fulness over the bust is disposed in groups of narrow tucks, separated by bands of insertion, and an inverted box-plait is arranged below the waist-line of the back. A flounce decorated with tucks and lace lengthens the mode, and edging outlines the neck and arm-holes.

China silk, India linon, cambric, lawn, muslin or long-cloth are suitable materials for such a garment, and fine embroidery may be used in place of lace. Black silk is liked for travelling.

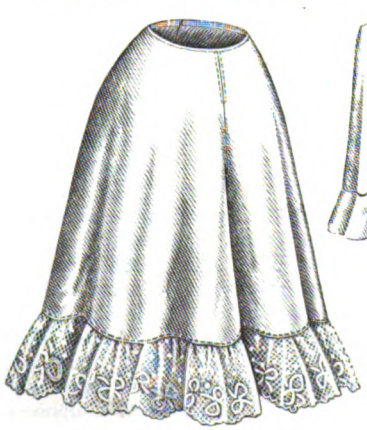
We have pattern No. 6360 in 5 sizes for ladies from 30 to 46 inches, bust measure. To make the garment for a lady of medium size, will require 4 yards of material 36 inches wide. Price of pattern, 9d. or 20 cents.

No. 6394.—Ladies' French Circular Open Drawers.

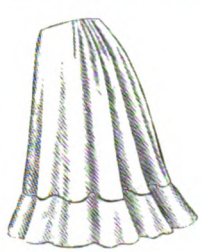
The adjective French applied to lingerie is always suggestive of daintiness, and the circular drawers shown on this page in cambric are no exception to the rule. The circular shaping allows smooth adjustment at the top, and at the back, where they are secured, they may be plain or have fulness taken up in slight gathers, an underfacing forming the finish. Generous width is given, and circular ruffles of insertion and edging or gathered ones of embroidery are employed for lengthening.

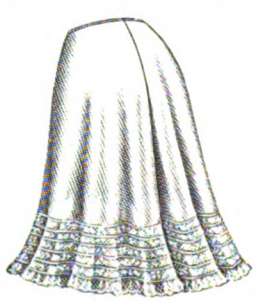
China silk in white and pale colors is much used for fine underwear, and mazalea, long-cloth, lawn and India linon are popular.

We have pattern No. 6394 in 9 sizes for ladies from 20 to 36 inches, waist measure. For a lady of 24 inches waist, the garment with circular ruffle will require 3 yards of material 36 inches wide; with gathered ruffle, 1⅜ yard of cambric 36 inches wide, with 5¾ yards of edging 5½ inches wide. Price of pattern, 6d. or 15 cents.



6394





6394

Ladies' French Circular Open Drawers, with Plain or Gathered Back and Circular or Gathered Ruffle. (Known as the Pantalon Guignolet.)

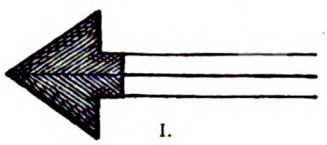
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The DRESSMAKER

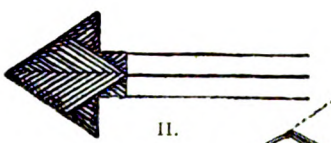
THE RENAISSANCE OF THE ARROW-HEAD

THE REVIVAL of hand embroidery on gowns has transformed the styles and fashions this season, although moderately and unobtrusively. The idea of elaborately designed skirts being embroidered is quite new, plain designs having been generally considered, heretofore, to display the work most advantageously. A dash of embroidery is seen here and there, placed in a position that is favorable to the model. The box-plaited and side-plaited skirts, which are now so fashionable and which may readily dispense with all embroidery, are really not exempt, for the plaits are tacked together at one point or another with the embroidered arrow-heads.

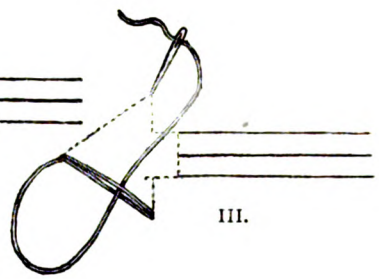
Although these in reality come under the title of tackings, the arrow-heads are of such an elaborate order of tackings that they also take their place under embroideries, and they require quite as much care and attention in the detail of their making as do some of the most artistic flower embroideries.



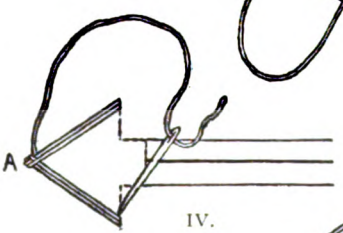
I.



II.

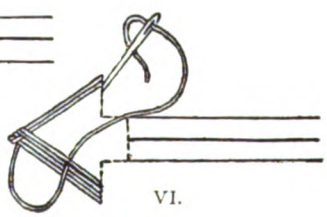


III.

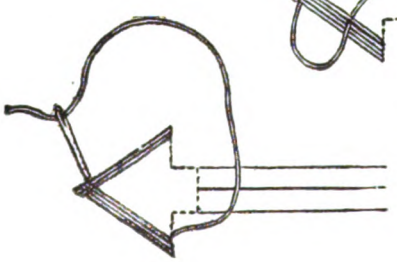


A

IV.



VI.



V.

Several designs of arrow-heads are here illustrated and explained. The application of any individual one to a particular position not being limited, I would suggest that, for the handsomer gowns, those shown at illustration VIII. and IX. be chosen. Even though these require greater time and patience in their formation they are more elaborate, and, consequently, more appropriate for what might be considered one's best or most beautiful gown.

Perhaps the simplest arrow-head is that pictured at illustration I.; it is worked in a manner resembling the satin stitch employed for most embroideries. On plaited skirts this is very effective where the plaits are stitched down rather low at the centre of the front, each succeeding plait, toward the back, being tacked a little higher up. Below these arrow-heads the plaits are unconstrained, giving the striking appearance of undulating folds which is the acme of style at the moment.

In making this arrow-head it is most advisable to mark the outline with chalk or pencil. Crease or mark directly through the centre. Beginning at the point or apex of the arrow-head, carry the thread to the lower point and insert the needle. The second stitch is taken by inserting the needle as close to this last stitch as possible, carrying the thread back and inserting the needle on the centre line close to the first stitch made. Bring the needle up on the apex, exactly over the first stitch and carry the thread along to the upper point. Insert the needle as close to this stitch, as possible for the second stitch, then thrust it through on the centre line exactly at the second stitch made. Fill in the entire outline in this way, always making two stitches on one side and then two on the other, keeping all the stitches even on the centre line.



VII.

A similar arrow-head that is more artistic and perhaps a trifle more durable is shown at illustration II. The outline is chalked off and the work begun at the point; the work is shown in detail at illustrations III., IV., V. and VI.

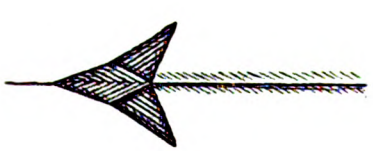
The arrow-head pictured at illustration VIII. is worked exactly like the one just explained. The shape, however, is a trifle different, being chalked exactly in the triangle before being worked. Follow this outline instead of working down the bar as in illustration II.

Illustration IX. shows another specimen, a trifle different in shape but worked strictly on the principles just set forth, it is also pictured on the slot seams of blouse pattern 6183, shown at illustration VII.

Although the diamond ornament represented at illustration X. is quite dissimilar in appearance to the others the method of working is, nevertheless, precisely the same; the formation being simply two arrow-heads, like VIII. worked close together so that the stitches interlock at the junction. This makes a decidedly pleasing ornament.



VIII.



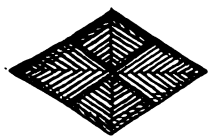
IX.

At no time was the embroidered star more in evidence upon wearing apparel than at present. This may be composed of any preferred number of points, although the five-pointed star shown at illustration XI. is, perhaps, the most popular. Stars are worked in

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almost any shade of embroidery silk on the sleeve, shield and corners of the sailor collar of a child's dress. Ladies' gowns may be ornamented with stars by substituting them for the arrow-heads on plaited skirts; and the most recent idea is to embellish four-in-hand or Ascot ties as well as other neckwear with a star, anchor or other embroidered emblem.

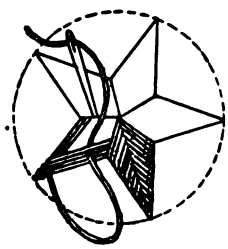
Every point of the star ornament portrayed at illustration XI. is filled in the manner indicated for working the arrow-head at illustration II. One point should be completely filled in at a time. The correct outline for a five-pointed star is given at illustration XII., and the size displayed at this figure will prove effective for decorative purposes. The star may be copied on tracing-paper and the tracing used as a pattern; or, if a larger or smaller star be desired, a circle may be drawn, as indicated by the dotted line, and divided into five equal parts, and the points may then be carefully formed. One point in the outline is shown completely filled in, while another shows the detail of the work as indicated at illustration VI.



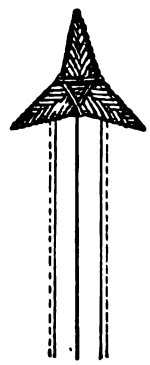
X.



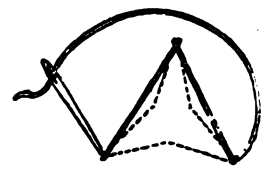
XI.



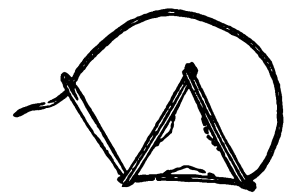
XII.



XIV.



XV.



XVI.

Illustration XIII. shows the application of the most popular arrow-head on one of the newest and most up-to-date modes. This is a five-gored skirt, the principal feature being the slot seams, which, like those of the jacket, are underlaid with strips of velvet. The skirt was made by pattern 6107, and at the end of each slot seam an arrow-head is worked, that portrayed at illustration XIV. being the example chosen in this instance.



XIII.

Probably the most ornamental and generally favored of the fancy tacks and arrow-heads ordinarily used at the ends of plaits, plain and slot seams and pocket openings is the arrow-head depicted fully embroidered at illustration XIV. and in detail at illustrations XV. and XVI. Before beginning, this tack must also be marked off with chalk or pencil.

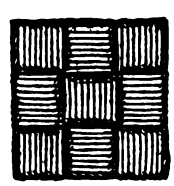
The dotted outline seen at illustration XV. shows the correct outline for the tack. It will be noticed in making this tack that all the stitches are taken on the dotted lines and always outside the made stitches, compressing the stitches so as to curve the sides of the tack.

Another pleasing variety of this embroidery is shown in completed form at illustration XVII.; this is a square in basket pattern, and requires to be drawn in outline before the stitching is begun. On the outer edge of the square mark off the spaces requisite for the number of small squares contained in the large one; the greater the number of spaces the smaller the basket pattern will be when worked. In illustration XVII. nine squares are shown, necessitating two marks on each side of the square.

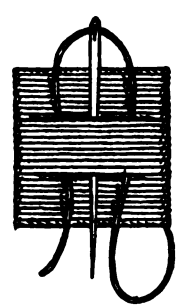
At illustration XVIII. is shown the detail of this design; it is begun at the corner A, the thread carried across and the needle inserted at B. Pass the needle up close to B on the line BC, and down close to A on the line AD. Fill in the square in this way, being careful to make the same number of stitches in each marked-off space, and the stitches close enough together thoroughly to cover the goods. In this instance twenty-seven stitches were used to fill in the square—nine in each space.

To make the basket pattern: Bring the needle up at corner C; pass it (eye first so as not to split the thread) under the nine stitches in the middle space as illustrated at figure XVIII.; and then pass it down at corner B. Continue in this way until nine stitches are made in this space. Now make nine stitches in the next space, passing the needle *under* the remaining group of nine. The last group of nine stitches is made exactly as directed for the first group.

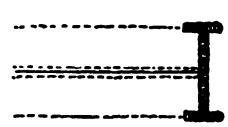
The simple bar-tack used ordinarily at the ends of pocket openings, particularly those with flaps, is shown at illustration XIX. This forms a stay which strengthens the sides of the pockets and resists the great strain generally placed upon them. Where pockets are finished without a flap a more elaborate tacking or arrow-head is usually employed.



XVII.



XVIII.



XIX.

In garments that are finished with machine-stitching, bar-tacks at the ends of pocket openings usually extend from a second row of stitching above the opening to a second row below the opening. Occasionally the upper and lower ends of this tack are finished with a short bar-tack. This effect is also shown at illustration XIX.

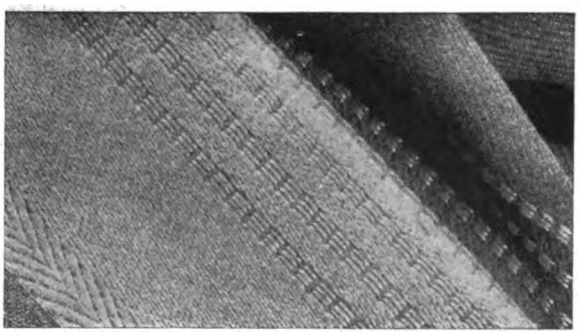
Lack of space precludes a fuller explanation of the ornamental devices illustrated in this article. Those who desire to pursue the subject will find complete information and instruction in our recently published book entitled, *Fancy Stitches*, price 15 cents.

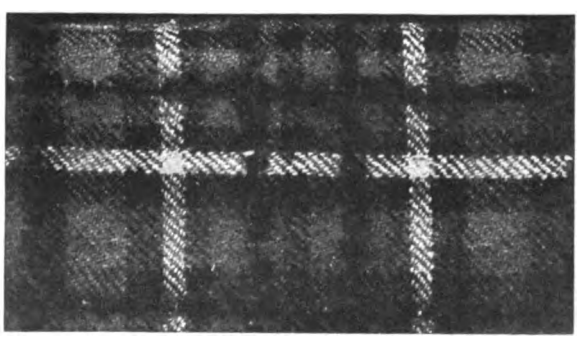
A. L. GORMAN.

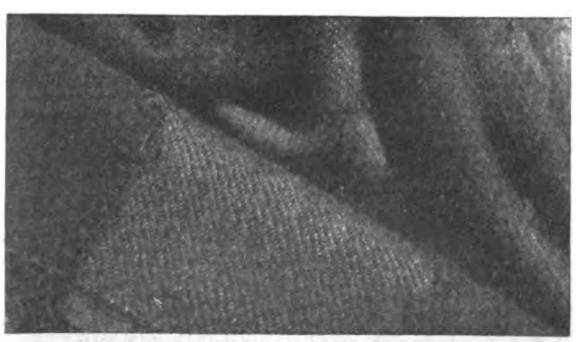
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THE WINTER

WITH ILLUSTRATIONS SHOWING OTHER HEAVY

THE distinguishing features of dress at the present moment may be summed up in the extensive use of long-haired, plain and mixed goods for the smart walking suit made with skirt just escaping the ground and with the loose Norfolk coat, and also for the modified tailor costume, without which no outfit is complete; the popularity of rich velvets in both plain and fancy metallic weaves for dressy afternoon gowns; and the continued use of sheer and silky materials for toilettes for ceremonious wear.

Among the heavy-textured goods there is, perhaps, nothing more popular than the zibelines. A silky lustre in addition to the hairy surface of this material makes it resemble beaver cloth, though its soft, pliable qualities adapt it to the present graceful modes. In the plain samples, black illuminated with long white or gray hairs over the surface is one of the season's favorites, while brown—the exquisite shade of golden-brown which is so charming on blonde and brunette—is a revival that bids fair to become even more popular than was at first predicted. The predominance of the darker shades of blue in these woollens as in other fabrics promises a season of becoming street dress, for no color is more generally pleasing than clear, dark blue in which there is no tinge of lavender or purple.

Some of the most effective of the blue woollen gowns are distinguished by a relief note of white, red or parrot-green in the decorative scheme, while others will be made attractive by self-colored or black trimmings.

Rich maroon was the color selected in a camel's-hair zibeline, for a street dress, by a certain young woman whose clothes are always in excellent taste. The surface of the fabric is marked by pale-gray hairs which when it is adorned with one of the novelty braids in black and white accentuate the effect. Dark blue, rich dark green, brown and black grounds are similarly covered with the pale-gray hairs, while other pleasing samples are characterized by black hairs on colored grounds.

Snow-flake effects in heavy serges, cheviots and "mannish" materials have attained the popularity predicted for them earlier in the season, and the smartest walking suits and separate skirts will be fashioned from them, though the wide-wale corduroy and velvet cords will also be in high favor for general utility costumes. While black is perhaps in highest vogue for the grounds of these flecked goods, blue, green and brown are shown in many attractive samples. In some instances the white flecks are closely distributed over the dark ground, while others have them scattered here and there.

Rows of small white dots placed at regular intervals, and so wrought in the weave as to suggest that they are embroidered, distinguish a novelty goods of especially attractive appearance. The quality of the fabric is similar to camel's-hair serge. Brown, blue, green and black are the shades obtainable in this material, which is admirably suited to fashioning tailor costumes.

Scotch effects, of which there is an unusually varied assortment, are extremely stylish for the dress for general wear. Broken plaids, invisible stripes and mixed effects are the distinguishing features of these materials, the wearing qualities of which have won for them a position not easily usurped by the novelties introduced each season. Attractive results are achieved in these mixed rough-surfaced fabrics when blue and green are the colors associated. Red and blue, and red and brown with here and there a bit of green, are other harmonious and stylish color combinations. The box or side plaited skirt fitted perfectly over the hips, with or without the hip yoke and with the flare at

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MATERIALS

NEW PLAIDS, ZIBELINES AND WOOLLEN MIXTURES

the bottom, and just clearing the ground is the accepted model for these heavy materials, and the jacket may be of the same or of a contrasting fabric.

Bouclé effects are popular this season, and there is a wide choice both as to color and design. In some of the most attractive patterns the ground resembles a lustrous Venetian weave, and the silky knots are woven upon invisible stripes, in groups of three, alternating with a wide stripe of the plain goods. The shades procurable are cadet blue, dark green, gray, golden and tobacco brown.

Other stylish bouclé fabrics show harmonizing colors blended in all-over mixed effects while the ever pleasing black-and-white mixtures are particularly smart and in some of the heavier weaves are used for coats of both the short and long varieties.

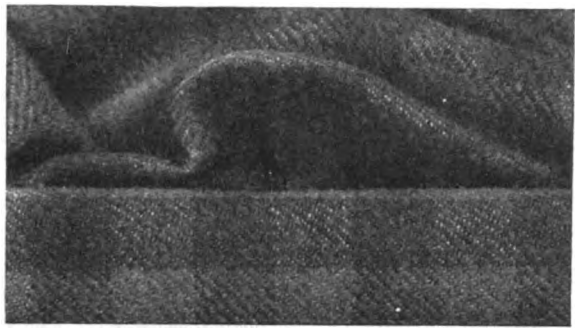
That the exquisitely soft and beautiful miroir velvets are attaining the place once occupied by panne is unmistakably true, and never before were they made in such quality and colorings. Wraps and street and visiting gowns will be fashioned from the rich fabric and when adorned with the rare laces and embroideries that only the ingenious modiste knows how to apply, they represent the acme of good taste. It is perhaps in the evening shades that this velvet is most beautiful. The silvery shot effects in peach pink, in ciel blue, in Nile green, etc., are lovely and will prove a dangerous rival to the diaphanous materials that have so long been popular for dresses to be worn upon formal occasions, though some of the imported gowns show a blending of the two. For instance, a silvery green miroir velvet was combined with sheerest mousseline and trimmed with rare lace. A quaint fichu of the mousseline edged with lace distinguishes the waist, which was cut with low round neck and elbow sleeves that were finished with frills of the sheer fabric and lace, while the skirt opened over a panel effect of the mousseline, accordion-plaited and with the lace let in in three rows. An even more fascinating combination would be a peach-blow pink miroir velvet with old-ivory lace. Peach color is especially charming in Liberty satin, another material for dainty evening dresses.

Black evening gowns have lost none of their popularity and the woman who cannot count at least a black tulle or net or gauze in her wardrobe is indeed unlucky, for these are excellent general utility gowns. They may be made for a nominal sum if one possesses a silk dress that is no longer presentable and may be used as a foundation for the thin goods, and they may likewise be rendered costly with extravagant trimmings of lace and embroidered appliqués.

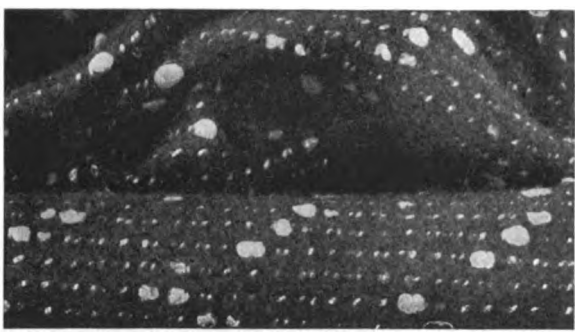
The novelty silks were never more beautiful. Flowers that seem just to have been plucked distinguish many of the rarest samples of soft, rich silk and satin, while in others there are impossible but none the less beautiful tints brought out in the floral patterns which characterize these fabrics.

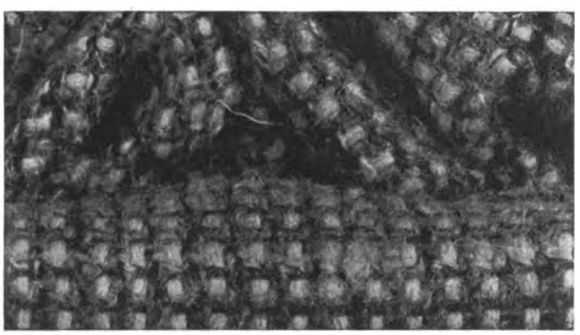
Ribbon effects are so cleverly wrought in the weave of a novelty silk of almost indescribable beauty as to seem that it was applied by hand. For instance, a white moiré silk had wide satin bands in ciel blue on each edge, and flag-lilies in their natural coloring were strewn over the white ground. This effect with the ribbon edge in delicate pink, heliotrope and pale yellow, is equally attractive.

The newest samples of moiré silk show a finely corded surface and are termed "snake-skin moiré." This silk is particularly effective in green, blue and brown and appropriate for dressy afternoon wear. In many instances velvet in the same color and deep-cream or white lace are used to trim. Embroidery in the dull Persian colors will add a distinctive touch to a gown made of this novelty silk, which is especially adapted to the Louis XV. modes.





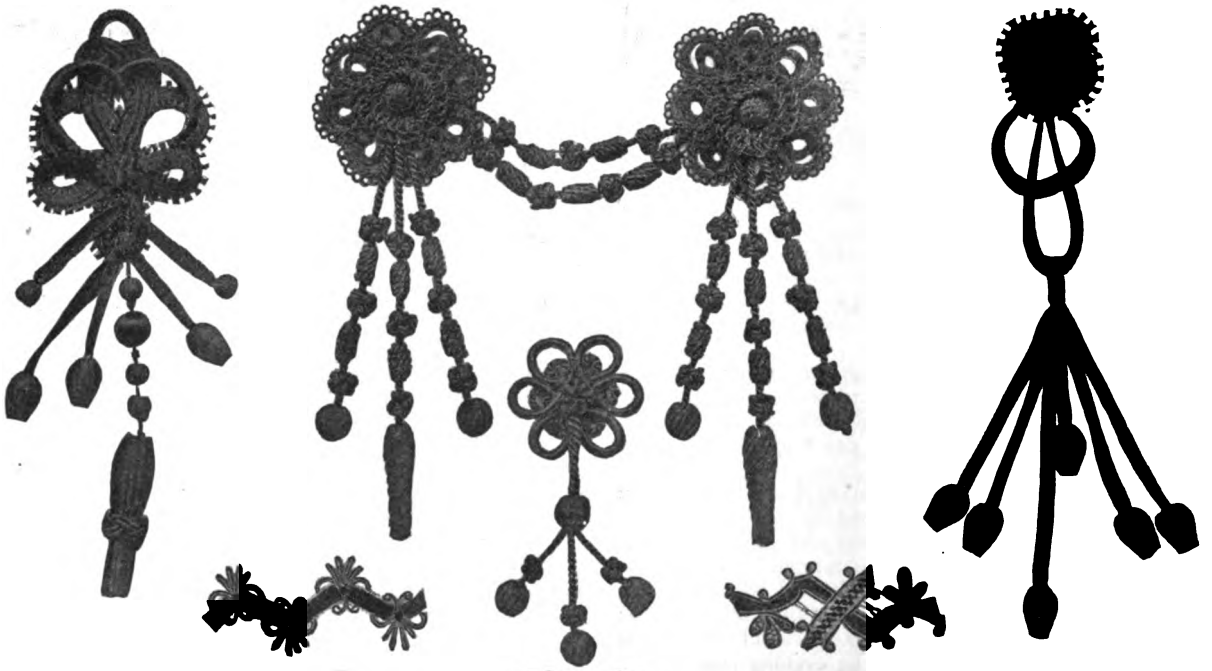






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DRESS TRIMMINGS AND ACCESSORIES



IN SPITE of the fact that trimmings are more elegant than ever before and that there is a greater variety from which to choose, the tendency is toward simple effects in disposition, and the most attractive gowns are distinguished by trimmings that harmonize perfectly with the materials upon which they are used.

There is much line braiding on the newest street costumes and when it is interwoven with embroidery, as is frequently the case, the severity is pleasingly broken. A pretty example was seen in a gown of réséda-green cloth with the braiding in fine black-and-silver cord, and running through the braidings were tiny embroidered forget-me-nots with their leaves in a lighter shade of green than the gown. Panne in a forget-me-not tint gave a finish to the neck and sleeves.

An effective trimming results from cloth cut all over in eyelet holes, the edges being embroidered in contrasting color, and a foundation of still another color showing beneath. A dark-blue cloth had the eyelet holes worked in black and over dull-orange taffeta. Orange gleaming through eyelet holes worked in brown lustrous cloth achieves distinct good style, and black and white are also attractively associated in this unique trimming, while several shades of one color may be combined with original effect.

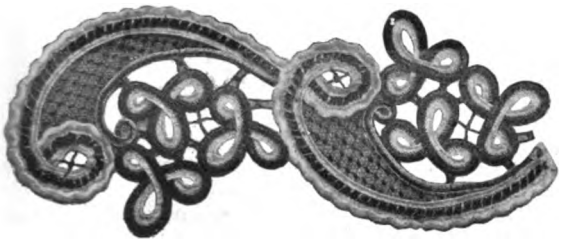
The fancy for embroidery has not abated, and even the gorgeous colorings and designs of the Japanese and Chinese are extensively used to adorn sombre-hued cloth and rough-surfaced goods. There are beautiful band trimmings characterized by the dragon design in exquisite shades of brown, green or blue, while the blue and green harmonies in Oriental embroidery fulfil the season's demands for this combination. A vivid orange found in union with dull wood shades is particularly effective upon dark and golden-brown goods. The woman who is expert with her needle can accomplish charming results in the lattice effects wrought out of narrow inset lace or fine silver or white cord, with a trailing irregular vine and flowers embroidered over it. This is an ideal trimming for the dainty and inexpensive evening gowns of sheer or soft wool material.

Among the most elaborate and costly embroideries are those of silver in raised effect, and no more beautiful trimming for a black gauze or tulle evening toilette can be imagined than a lily design of this order. Silk as well as silver embroidery will be characterized by the raised effects, and, following a Summer idea, fruits will be realistically reproduced on gowns of both cloth and sheer goods.

Wool laces, which resemble the old-fashioned yak, are in great demand for dressy gowns of light-weight cloth, and they are usually dyed to match the material, though the white and écru tints are also fashionable, especially when interwoven with some brilliant color.

There is no diminution in the use of lace, and the indications are that it will be a conspicuous trimming even on gowns of heavy materials. Irish crochet, filet and guipure are best suited to adorn handsome materials of silk or wool, while point d'Alençon and Chantilly are admirably

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adapted to sheer fabrics. The association of two laces, preferably black and white, becomes more popular, and the shops show all-over or piece lace in which the two are deftly combined, thereby lessening the work of the modiste.

Among the novelties in dress and coat trimmings are pendant berries and nuts wrought out of the passementerie in silk braid.

There was never such a demand for braid decorations as this season. The artificial silk or fibre braids will predominate, and they are procurable in Titan, diamond and Hercules patterns in wide and narrow varieties. Their thin, pliable quality adapts them to the present style of disposition, and they are appropriate for both woollens and velvets.

A series of rings, which can be separated to ornament the gown according to individual taste, is one of the most attractive braid trimmings.

points are arranged about the upper part of the skirt. These decorative conceits are obtainable in silk and velvet passementeries as well as in the spangled effects.

There are garnitures of most exquisite design and workmanship which match the band trimmings and appliqués, while others of distinctive patterns are offered. Lace with embroidered silk and velvet medallions form many of the most attractive specimens of this kind of ornamentation, while taffeta having a cut-out design edged with fine silk braid is used to make others. Fichus, berthas, sailor and shawl collars and stole-like pieces for both bodices and skirts are some of the most popular designs. Plaits will be even more popular than they have been during the past few seasons, nearly every garment, whether it be dress, coat or skirt, being distinguished by this ornamentation.





Another is shaped into half diamonds on one edge; this is particularly suited to edge the outside of a fancy vest. Black and white are the favorites in these decorative braids, although light beige and blue are procurable.

Where dressy results are desired guimpes will be employed, and black, white and Arabian are the most popular colors. The guimpes are in both the effects procured by the silk cord and mingled with gold tinsel. With this gleam of gold they are beautiful in the delicate evening tints.

Pendants of spangles or jet will be effectively used to trim net or tulle bodices, while jet and spangled Vandyke points are exhibited to be used in several ways. These Vandykes will provide a pleasing finish to the low-necked gown, and the bottom of the skirt may be similarly ornamented, a smaller size being selected for this purpose; additional character will be achieved if single

One of the most important trimmings is found in buttons, and these are shown in beautiful designs and colorings. The large jewelled or brilliant buttons are the correct accompaniment of the Louis modes, which are never so lovely as when fashioned in the rich velvets and satins, forming the loveliest of backgrounds. Large jet and pearl buttons are extremely popular, and the old silver, gold and enamelled effects are beyond description.

Twisted strands of pearls ending in large brilliant bosses form the fastening on an imported velvet coat of Louis XV. shaping. These pearl strands are used in many different ways and are looped into tassels and employed for both dress and hat trimmings.

The fancy for "dangling" decorations is artistically carried out in the strands of Venetian beads which are worn about the neck or waist.

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MILLINERY FOR EARLY WINTER

THE late Autumn and early Winter hat must harmonize with the costume with which it is to be worn; so important is this feature this season that in many instances the material used in the gown is also utilized for the foundation of the hat. Camel's-hair and other rough-finished fabrics are especially well liked associated with fur or velvet and trimmed with lace, tulle, ribbon or plumage.

Exquisite color combinations are seen in some of the latest picture hats, and the designer may indulge her tastes to any extent in these creations, the beauty of which lies in the drooping brim. Long, sweeping plumes form the chief trimming, and never before has there been such variety in color effects as is exhibited this season. The pure-white plumes shading toward the tip to black or some delicate color are extremely effective and novel, while two or more shades of one color produce a result that will especially appeal to those seeking novelty. Another innovation is the use of two or more plumes of contrasting but harmonizing tints on the same hat. This idea is particularly pleasing when the fashionable green and blue shades are used. For instance, a rich shade of blue velvet or felt may be employed to make the hat, with shaded-green plumes for the trimming; or the hat may be of pale-gray or white beaver, with a green and a blue plume and a knot of blue and green velvet for ornamentation. The right shades of these colors must be used together, or the effect will be inharmonious. Parrot or emerald green and marine or sapphire-blue are the correct shades to combine.

Kola, tobacco brown and burnt orange are among the fashionable tints for millinery, while Herculaneum—a clear rose-pink—and violet in the grayish tints known as hortensia and cobea swell the list. Nickel and silver gray are also prominent, and black will, of course, hold its own both for serviceable and dressy models.

With the important exception of the toques there are only slight changes in this season's shapes. The latest models include shapes that are almost flat and those turned up at the front or side. The new toques assume different forms, though in almost every instance the brim turns up all around. Some have the brim cut away at the back, with lace, velvet ribbon or short ostrich tips falling over on the hair. The crowns are flat and wide on top and vary in height.

Low, flat trimmings continue the order of the day, and while there is a slight increase in the height of some of the hats this is not effected by the disposition of the trimming. Plumes, breasts and wings falling over the hair at the back and left side are still a favorite arrangement, and especially pleasing with the present style of low coiffure.

Fur and lace are delightfully associated in some of the new importations, and with the plumes, aigrettes and exquisitely wrought jewelled buckles, cabochons, etc., they will satisfy the most exacting tastes. A striking model has the brim of sable that rolls up in front, concealing the low, flat crown of red velvet which shows only at the back between the ends of fur that fall over on the hair at each side of the back. A huge velvet poppy with tiny buds, in the same hue as the velvet crown and with the edges of the petals shading to a darker tone, is disposed at the left side.

An even richer effect is achieved in an oddly shaped hat made of sable and miroir velvet in a dull, almost olive-green shade. The entire top of the hat, the crown of which is so low that it is scarcely discernible, is made of the green velvet shirred over the wire frame, while the brim facing is of the fur and is brought over the edge about two inches. The brim is indented at intervals and is bent down flat over the hair at the back. Five ostrich tips in shaded green are arranged in sunburst effect on top of the crown, the ends spreading out on the brim; a dull-gold and cut-steel ornament secures them in position. This novel creation would be appropriate only for wear with a handsome carriage toilette, though the same idea carried out in brown velvet and plumes to match or blend with the color of the fur would be suitable for less dressy occasions.

An artistic arrangement of the graceful ostrich plume was seen on a white felt toque. The upturned brim was faced with black velvet, and the long black plume, which was touched here and there with white, circled the left side and curled down over the brim at the back and was the only trimming employed.

The new wings and breast effects are mounted in such a way as to be pliable and easily manipulated, and never before has it been possible to secure such graceful results with them. Among the novelties shown this season is an arrangement of wings hinged together in the form of a "W" which may be spread out or drawn together as required.

DESCRIPTIONS OF MILLINERY PLATES.

[FOR THE BENEFIT OF OUR AGENTS AND OUR READERS GENERALLY, WE WILL GLADLY INDICATE THE SOURCES FROM WHICH THE HATS PICTURED IN THE DELINEATOR PAGES ARE OBTAINED.]

1.—Ecru lace was used to make this dressy hat, and white tulle is softly twisted around the crown and under the brim at the left side. Shaded yellow flowers and green leaves are arranged in garland effect on the brim, and loops of pale-yellow ribbon are disposed against the brim-facing at the left side.

2.—This charming all-black hat is made of narrow plaitings of black tulle, with a fan-shaped bow of the tulle, two Paradise aigrettes and a jet cabochon for ornamentation. The aigrettes are arranged over each side and give breadth to the hat.

3.—Shaded-red flowers and Autumn leaves form this modish turban. The brim is rolled and covered with the flowers and foliage and is faced with red tulle. Ribbon in a pale-yellow tint is used to make the loops that are placed against the brim at the left side.

4.—The picture type is suggested in this hat of pale-pink miroir velvet. Ostrich plumes in the same delicate shade encircle the crown and fall over on the hair at the back.

5.—Black and white are combined in this large hat of black velvet. A soft drapery of white Liberty silk is arranged on the wide brim, and the black-and-white wings are at each side of the front.

6.—This dressy little toque is made of pale-blue net studded with pearls. A bow of ribbon in a lighter shade of blue is placed at the back with the ends falling over the brim. Shaded-blue wings and pearl cabochons add to the decoration.

7 AND 8.—A round sailor of white rough felt is here shown. The rolling edge of the brim is finished with a bias band of black velvet. White Liberty gauze and white breasts trim the top of the hat, while a broad bow of satin ribbon secured to a bandeau is placed at the back where the brim is rolled.

9 AND 10.—This beautiful hat is made of white beaver and is trimmed with two long white plumes and a soft drapery of white tulle. Back and front views are given.

11.—Black miroir velvet was here used, with white tucked chiffon for the brim-facing. The velvet is softly draped over the wire frame, and there is a flare at the left side of the brim, against which is placed a long white plume caught with a jet cabochon.

12 AND 13.—This smart hat, intended for wear with tailor or walking costumes, is of gray felt, trimmed with shaded-gray breasts and two black quills. The shape suggests the round turban.

14 AND 15.—Irish lace is employed to make the rather dressy hat here illustrated and is arranged over the rolling brim, the scollops forming a finish. Mink—the entire animal—is used to trim.

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Dressy Hats for Afternoon and Evening

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SMART HATS FOR EARLY WINTER

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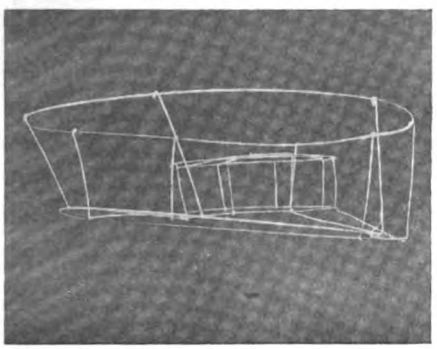
Lessons in Modern Millinery—No. 10

BY MLLE. MIRABELLA

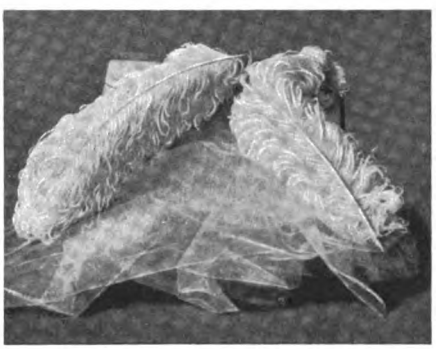
A PARIS HAT IS ILLUSTRATED THIS MONTH, WITH THE VARIOUS STAGES IN ITS CONSTRUCTION. THE SHAPE IS ONE OF THE MOST APPROVED, AND THE MATERIAL USED IS VERY NOVEL, CONSISTING OF BANDS OF WHITE TAFFETA EDGED WITH ANGORA FELT



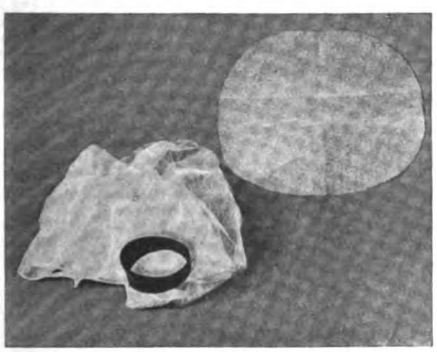
In this illustration a side-front view is given of the finished hat in the position in which it is worn.



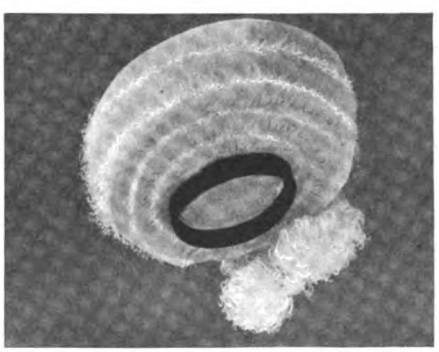
The unique turban-shaped frame, made of regulation covered wire and ready to receive the foundation covering, appears in this illustration.



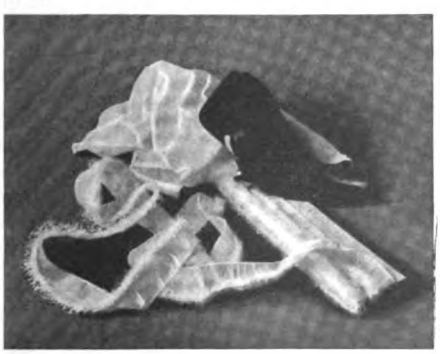
The trimming: consisting of tulle to be twisted on the inside of the brim next to the crown and two ostrich plumes to be placed at the left side.



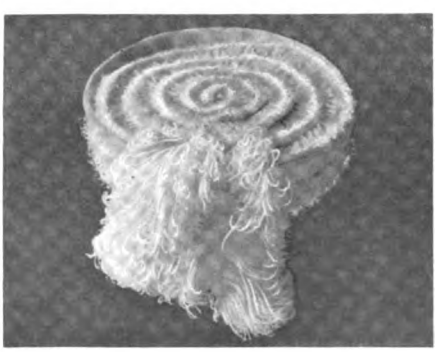
The tarlatan with which the frame is covered; the circle of cape-net to serve as the foundation of the flat crown; and the velvet-covered bandeau.



The brim-facing with the bandeau adjusted in its proper position; also the correct arrangement of the plumes, which fall over the edge.



The taffeta edged with felt which is applied in rows over the frame; moire to cover the edge of the rolled brim; and velvet for the bandeau.



The top of the hat, showing the crown and also the plumes, and indicating the precise manner in which the rows of felt-edged taffeta are arranged.

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THE FASHIONS OF LONDON

BY MRS. ARIA

THE turned-down collar increases in popularity, and most of the women who declared against its re-introduction are now its most earnest devotees. If the neck be not too short and fat, it exercises a becoming effect, but it should be selected only by the woman who knows how to tie a smart bow and has a nice taste in cravats; the most popular cravats being of Eastern-hued foulard, of plaid glacé, and of white silk spotted with black. There is a decided tendency at present to show favour toward green of the brightest emerald tone; and a cravat of this shade worn with a soft white silk shirt, simply made, and a brown cloth coat and skirt, crowned with a green felt hat bearing a gorgeous cock's head at one side, must be voted a charming example of the modes of the moment.

Many of the skirts are now cut quite short, clearing the ground by an inch. That these are comfortable there is no doubt; that they are graceful cannot justly be granted. Rough tweeds and heavy materials generally are well suited to such skirts, but the finer, softer stuffs and the smooth-face cloth seem to call for a somewhat more elegant manner of treatment.

Divers are the silken trimmings and the passementeries which decorate the coats and skirts, the spot and the ring form of trimming seeming to be the most in vogue. A most effective velvet bodice bears a yoke of passementerie striped at intervals with silk-worked rings threaded with satin ribbons. Velveteen and velvet are chosen to make many of the smart gowns, a particularly happy combination being mouse-tone with sable fur.

Last year sealskin seemed to have fallen from popularity, but this year it is again an established favourite, the shorter coats nearly always being made in the sac shape with a limited amount of fullness, yet hanging straight from the shoulders and being invariably trimmed with a collar and revers of chinchilla. Chinchilla is the frailest of all furs, submitting, indeed, to but one season's wear, and therefore suited only to the consideration of the prodigal, yet it obtains considerable favour. Many imitations of it are to be met, and the finest quality is becoming rare and proportionately expensive. Short bolero coats of mink, belted in to the waist, are to be very much worn, and these have the bishop sleeve, or the bell-shaped sleeve with a silken sleeve beneath, which shows a jewelled or embroidered band around the wrist matching the belt that encircles the waist. A remarkably pretty and by no means expensive fur coat was of caracule overhanging a waistband of Chinese embroidery of black satin traced in blue; the under-sleeves of this garment were of black satin with bands of the embroidery, and the lining to the coat was dull light-blue, the collar and revers, made of the caracule, bearing broad hems of the black satin embroidered in blue.



Tea-gowns for the Winter are being made either of velveteen or of soft thick satin-faced crêpe de Chine, plain or figured, and either material is invariably supplied with a front and elaborate under-sleeves of Alençon lace, of whose charms we do not tire.

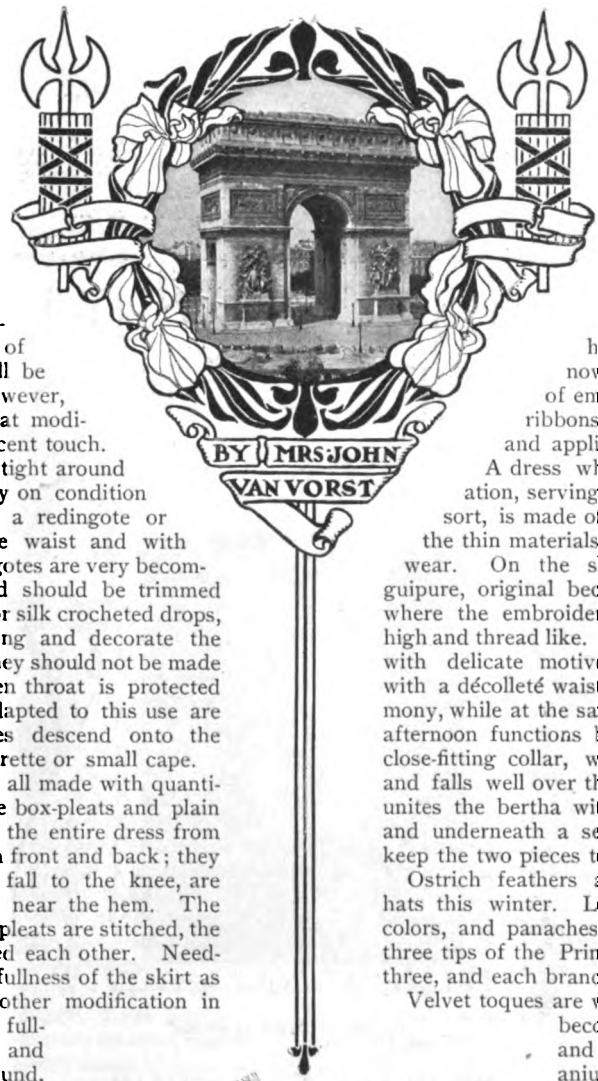
Parting the hair in the middle and fastening it into a large knot directly in the centre of the head forms an excellent background for the diamond tiara, but the head must be small and of Grecian shape. To dress the hair without side-combs is apparently impossible, and whether we pull it out over our ears, up above the forehead or out at the nape of the neck, the comb is essential to make it set as it should. The one style of hairdressing which does not prevail is that chosen by our gracious Queen. I have often wondered whether she could not be persuaded to alter this coiffure and give us that lovely smile of hers beneath a centre parting, which I am perfectly certain would suit her beautiful face to perfection. I would also like to see Nature's faint powdering permitted to assert itself on her hair, and the invariable toque replaced by a black feathered hat of more graceful outline.

There are many weddings on the tapis, and the great difficulty in finding pretty dresses for bridesmaids is constantly discussed. It seems hard to insist that the maids-of-honour who accompany their friends to the altar should be put to the necessity at this time of year of purchasing pale-coloured muslins or silks with fichus for daytime wear; but there is always the consolation that these may be turned into home evening-dresses, and of gowns of this sort no girl ever seems to have enough. However, just now the choice of materials at low prices is particularly large—I mean those upon which Fashion smiles. The white muslin flowered with roses, supplied with a lace yoke and turned-down collar around the shoulders of lace, may be recommended as a very pretty gown for wear in one's family circle, and a pongee sun-ray-pleated skirt with a bodice bearing a fichu of silk-spotted chiffon and pendant sleeves, may also be written down on the list as desirable. For a young girl there are no prettier skirts than those which are sun-pleated.

Cloth, or cashmere evening dresses may also be achieved with success, provided the quality be of the best and the tone pale-blue, pink, or mauve or white. A very pretty pale-pink cloth dress was made in the Empire style, belted high under the arms with gold galon worked with coral and jet, showing a front of ivory satin covered with écru net; the inside hem of the cloth being ruched with pale-pink silk ribbon, while around the shoulders was a very small fichu of net frilled and bordered with a *bouillonné* of black tulle, a pink rose being thrust into the knot of this fichu in the centre under the buckle which held the belt.

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DRESS AND GOSSIP OF PARIS



THERE has perhaps never been a stronger plea for *feminisme* than woman's present independence with regard to fashions. Each season new and exaggerated models are launched upon the market; by a few they are adopted, by most they are considered "less convenient" than the last year's styles, which consequently hang on, ever increasing the variety and possibilities of what a woman can wear and still be *à la mode*. Those forms, however, which are retained are somewhat modified and bear the stamp of a recent touch.

Skirts, for example, are worn tight around the hips as heretofore, but only on condition that they be accompanied by a redingote or long coat, tight fitting to the waist and with straight basques. These redingotes are very becoming to the tall, slender figure and should be trimmed with heavy braid, mohair frogs or silk crocheted drops, which follow the front fastening and decorate the revers and sailor-like collar. They should not be made with standing collars. The open throat is protected by a fur boa, and the styles adapted to this use are broad and flat, and sometimes descend onto the shoulder in the nature of a collarette or small cape.

The other skirt models are all made with quantities of pleats, box-pleats, double box-pleats and plain straight pleats. They encircle the entire dress from waist to hem; they form an apron front and back; they make a series of panels; they fall to the knee, are arrested there and begin again near the hem. The whole fantasy is in the way the pleats are stitched, the rapidity with which they succeed each other. Needless to say, one result is great fullness of the skirt as it lies upon the ground, but another modification in the Winter fashion makes this fullness consistent with health and activity: the pleated skirts are round, touching everywhere, dragging nowhere—after the manner of godet skirts that were in fashion at the same time with the enormously full sleeves, now again evolving from the *manches à ballon* of this year. Gradually the balloon is rising; it started at the wrist, has now gone above the elbow, and who can say how long it may be before it reaches the shoulder? Surely the present fashion is most graceful; let us profit. From elbow to wrist the arm is held in a close-fitting cuff that comes well over the hand. This slender termination to the fullness above is graceful and adds to the general harmony of the feminine silhouette. A new, capricious mode for evening dress sleeves suggests some Oriental inspiration. Of thin gauze, tulle or chiffon, a transparent veil, it falls from the shoulder full to the wrist; it is open on the upper seam, shapeless, unlined, and takes a hundred different folds with the play of the bare arm underneath.

To the various lace insertions used so much as trimming a Parisian touch may be added with little trouble by dispersing over the lace pattern small rosettes of chiffon, white, black or in colour, depending upon the *ensemble* of the dress. There should not be too many of these rosettes—not more than six or eight to the quarter yard—and they should be placed on the important spots in the design of the lace.

After squares and diamonds and horizontal lines in trimming we now have circles; appliqué circles of embroidery, of lace, of velvet; and ribbons or taffetas strips interlaced and applied in circles to skirt or waist.

A dress which offers an ingenious combination, serving for two occasions of a different sort, is made of crêpe de Chine or any one of the thin materials suitable for dinner and evening wear. On the skirt are adjusted garlands of guipure, original because they dip low in the back where the embroidery is heaviest, finishing in front high and thread like. Elbow sleeves of chiffon touched with delicate motives of guipure make this dress, with a décolleté waist, suitable for any evening ceremony, while at the same time it is made suitable for afternoon functions by a bertha of guipure with a close-fitting collar, which fastens tight in the back and falls well over the shoulder. A knot of chiffon unites the bertha with its décolleté corsage in front, and underneath a series of loops and small buttons keep the two pieces together safely.

Ostrich feathers are the dominant trimming for hats this winter. Long plumes are used in shaded colors, and panaches are used in solid shades. The three tips of the Prince of Wales are multiplied by three, and each branch of this *cocarde* is double.

Velvet toques are worn, and nothing could be more becoming, with a full knot in front and sloping sides softened by geranium flowers, leaves, gardenias, violets, which come against the hair, to make the back of the hat. An exact opposite to this is a large hat with an entire crown of roses and a broad brim of pleated taffeta, and an enchanting hat which is sure to be a favourite is made of long-haired felt, a three-cornered shape, stitched on its border with a contrasting colour and finished with a torsade of velvet which crosses the crown, traverses the brim and ends in a large soft bow at the left side. The original model is in white felt stitched in green and trimmed in green velvet. Bright greens, bright blues and reds and all the more old-fashioned and intense colours have supplanted to a great extent æsthetic pastel tints worn for so long.

For extremely formal evening wear, balls and official receptions, large dinners, etc., there has been since the coronation a reversion to the pompous materials: satin, velvet, peau de soie and poplin. In no way, however, do these dresses take the place of gowns in crêpe de Chine, chiffon, mull, etc., nor should they be worn upon the same occasions.

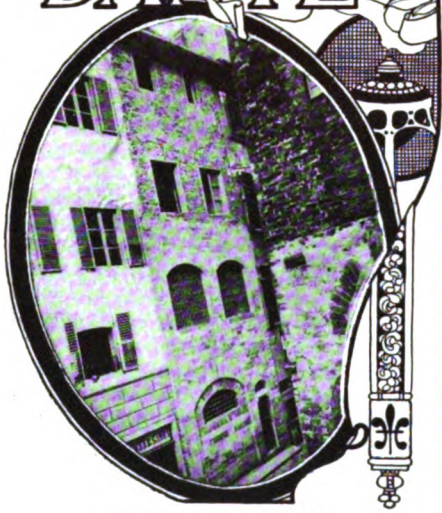


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STORIES of AUTHORS' LOVES

THE MOST FAMOUS LOVE STORY OF ALL THE AGES

DANTE AND HIS BEATRICE



Dante's House, Florence



Portrait of Dante by Giotto*



Statue of Dante, Florence

BY CLARA E. LAUGHLIN

CONCLUDING PAPER

TO SOME EXTENT all men are buffets of fortune. True, some yield themselves weakly to her buffetings and some, not able to escape the blows, yet stand up to them with stoutly clenched fists and, rendering back thrust for thrust, wax strong in the unchosen contest in which it even happens that peradventure some outwrestle fate whom fate has sought to throw. But to everyone it happeneth that fight he must, and to few doth it fall to choose their fight. "I tread the stage," saith a well-conceived character in recent fiction, "as a fine gentleman. It is the part for which I was cast, and I play it well with proper mien and gait. I was not asked if I would like the part . . . . . but seeing that I must play it, and that there is that within me which cries out against slovenliness, I play it as an artist should."

That is what, translating the somewhat cynical figure of the poor gentleman into the rather more spiritualized expressions of the poets, we are all doing, must all do, playing without slovenliness, like Marmaduke Haward, the parts for which we were cast, or rallying our faltering courage with Henley's slogan:

"Out of the night that covers me,
Black as the pit from pole to pole,
I thank whatever gods may be
For my unconquerable soul.

"In the fell clutch of circumstance
I have not winced nor cried aloud,
Under the bludgeonings of chance
My head is bloody, but unbowed.

* * * * *

"It matters not how strait the gate,
How charged with punishments the scroll
I am the master of my fate;
I am the captain of my soul."

But life, which deals out to every man not according to his choosing, left not man without some choice. We learn, by buffeting the inevitable; and if in youth the inevitable seems hard, after a little experience we come to thank God that He leaves us so little choosing. It is so much easier to endure than to stand forth alone and dare—so much that men have always clung tenaciously to the idea of fate, and shrinking even from such free will as was possible, have sought to put off on chance's shoulders the issue of their own free deeds. They have called Love the little *blind* god, and pretended, in their weakness for irresponsibility, that there is naught but chance directing his keen arrows and only fate in their results. Ah, well! Perhaps one may not choose whom he will love, but certainly he may choose how he will do it. Here fate leaves him free.

* The lost portrait of Dante—discovered, July, 1840, covered with whitewash, in the pantry of the prison, formerly the chapel of the Podesta, at Florence.

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Fate once decreed that a Florentine youth should love a lady whom he could not win, but not fate decided that he should love her as never before was lady loved and that his love should make both him and her immortal.

So spiritualized did Dante's love of Beatrice become that certain critics, groping, stumbling, toward his heights, have grown dizzy and confused, and declared Beata Beatrix a symbol only; of political ardor, say some; of religious ecstasy, say others. But not so wrote his contemporaries; not so decree his best interpreters. A flesh and blood woman was Beatrice Portinari, and a very flesh and blood man was Dante Alighieri, and not otherwise than by starting from this flesh and blood can one realize the full portent of their story.

Back, then, to a merry May-day in old Florence, in the year 1274, when Folco Portinari, a rich Florentine, gave a feast to his neighbors—the feast of the new Spring—and while their elders ate of Folco's rare viands and praised his fine vintages, the children of the feasting families played apart, happy after a fashion of their own, and little, serious-eyed, quiet-demeanoured Dante Alighieri, smitten with a new shyness, stood aloof and watched Beatrice, the lovely little daughter of Folco, as she employed her pretty winsomeness in the rôle of hostess. She was just turned eight; he was not quite nine years old. He may have seen her before, but unnoticingly; perhaps, in the superiority of his boy's estate, he had looked down on all girls, the little Beatrice among the number. But this May-day, in her dress "of a most noble color, a subdued and goodly crimson, girdled and adorned in such sort as best suited with her very tender age," and wearing, too, the bewitching consciousness of femininity which even a wee woman wears for the guests under her own roof-tree, she woke the eternal masculine in young Dante, who, writing of that day, years afterward, said: "From that time forward, Love quite governed my soul." Let him who, at nine, loved not some sunny-haired, sweet maid, deny that such a thing could be.

It seems that Dante did not even have speech with Beatrice at that time, but the bearing of the little maid was so full of sweetness and gentle dignity that she woke in him, hardly his masculinity so much as his idealism, and because it was she who woke it, came to typify to him the substance of things worshipful. "This youngest of the Angels," he called her, and said, "She seemed not to be the daughter of mortal man, but of God." Dante was afraid to write much of "the passions and doing of such early youth," for fear his "words might be counted something fabulous," so he passes all the delicious phases of child love by, with a delicate little insinuation that its details may be readily imagined by those to whom his statement of Love's thrall over him is clear; and comes "to such [things] as are writ in my memory with a better distinctness."

The first of these chronicled by him happened exactly nine years after that May-day when the life of the little Florentine lad left the ordinary channels of day-to-day living and began to flow toward the illimitable ideal. He had been a busy youth those nine years. Those were stirring times in Italy, the cradle of modern culture. Literature was waking from the long night of the dark ages; the great era of painting and sculpture was on the way, with Cimabue, Giotto and Niccolo Pisano making ready the coming of that later host whose works hold Italy forever high above the earth in the cult of beauty. Young Dante, favored by fortune with a very comfortable patrimony and able to indulge his tastes without fear of the cost, pursued his studies in Florence, Padua and Bologna, educating himself not only in philosophy and the sciences but in literature, painting and music, so that it was a youth of the most gentle culture who carried, all those years, the image of the exquisite Beatrice in his heart, cherishing the same right worshipfully, albeit he had never, even yet, exchanged so much as a word of greeting with his lady. Strangely enough—miraculously strange, Dante thought—it was another May-day in Florence when the little lassie of the scarlet gown appeared again to her adorer, "dressed all in pure white," this time, and walking between "two gentle ladies elder than she," and, passing her young neighbor in the street, saluted him "with so virtuous a bearing that I seemed then and there to behold the very limits of blessedness . . . . . and because it was the first time that any words from her reached mine ears, I came into such sweetness that I parted thence as one intoxicated." After this meeting, Dante had a wonderful, symbolic dream, which so deeply impressed him that it moved him to write his first sonnet, addressed

"To every heart which the sweet pain doth move,"

and entreating an exposition of the riddle of his dream. Many returned him answers, but none rightly, although the poem served the purpose of introducing him to many youths and older men of kindred tastes.

Up to this time Dante had succeeded in cherishing his love entirely in secret. Now, however, worked upon by the unreadable but unmistakably tragic portent of his vision or dream, he fell a prey to such uneasiness, because of his love, that he could no longer conceal from his friends that he was in desperate straits for love of some one. His countenance so betrayed him, he says, that there was no longer any use trying to conceal the fact. "But when they went on to ask, 'And by whose help hath Love done this?' I looked in their faces smiling, and spake no word in return." But not in this day is the curiosity of acquaintances to be put off so easily, with a smiling silence, and not in Dante's day was human nature of so very different a pattern. The mystery wherewith he surrounded the love that dominated, now, all his thoughts and led him into such prolonged periods of pensive brooding that his very health was impaired and his looks "fell off," only whetted the keenness of his friends to know who she might be that so inspired him to sighs and long-drawn silences. In turn, their keenness, too, only made him the more resolved that they should not find out, that none should toss the sacred name of Beatrice in jest while alluding to her worshipper's distraught estate. Then stooped Dante to what one can scarcely in anywise condone as an honorable action, and singling out a certain lady of Florence paid her such apparent deference that people began to whisper among themselves it was she whom he loved, and he, hearing them, and rejoicing that his secret was yet safe, began to think how he might "make use of this lady as a screen to the truth: and so well did I play my part that most of those who had hitherto watched and wondered at me, now imagined they had found me out. By her means I kept my secret concealed till some years were gone over."

Just why Dante should have been so strenuous to keep his secret concealed is the mystery. It does not seem that he was so much, if, indeed, he was at all, Beatrice's inferior as to make marriage out of the question. Boccaccio ventures the opinion that Dante might have had Beatrice for the asking, but was too indescribably shy to entertain the hope in his heart, even, let alone make it a plea to Beatrice. Not knowing, some have credited him with being an astute dreamer, having always the Heart, which is, he says, Desire, in subordination to the Soul, which is Reason, by his reckoning. That is to say, some have thought him philosopher enough determinedly to keep the ideal set apart from the realities of life, conscious that the two could not become one. Others have preferred to believe that his great love made him feel a great unworthiness, as, in all times past, the best of men have felt when they paused to contemplate their desire to wear a white virgin soul upon their bosoms, to lay on some sunshine-kissed head the heavy, heavy crown of wifehood and maternity.

All that Dante has written of his love goes to show that the latter and not the former of these conjectures is the probable truth. We shall see, presently, to what end this was true of him, but why, foreseeing that end no more than he did, he went forward thereuntoward so unerringly, one may explain as shrewdness or shyness, or as providential ruling, according as one pleases. And according as one believes that he was consciously indulging himself in a very shrewd bit of idealizing (what a paradox that sounds!) or playing, unconsciously, into the hands of fate, his great Fate, must one interpret what next befell him in the course

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of his true love for his lady. That lady whom first he took for his screen seems not to have resented her position, if, indeed, she ever realized it; but necessity of some sort having compelled her to reside in a distant city, Dante was fain to find another in her place. This thing, he says, Love, in a vision, commanded him to do, naming the lady who should be his first screen's successor. In this matter he obeyed Love, but whether Love could have been misguided (which Love has been known to be!) or whether Dante did not rightly interpret and wisely execute the commands of Love (which, also, has been known to be!) the lady elected to be screen number two did not take kindly to the situation, and complained, rather loudly one may infer, that Dante's attentions were obnoxious to her, so much so that Beatrice, hearing her righteous complaint, took umbrage at Dante, in the cause of her friend and of womanhood, and denied him thenceforth her salutation. This was a most piteous great blow to Dante, who explains, with his delicious naïveté, what her goodwill, as expressed in her salutation, meant to him, bringing him such happiness "that there was no man mine enemy any longer," and "such warmth of charity that most certainly in that moment I would have pardoned whosoever had done me an injury." No wonder lovers, for six centuries, have found fellowship in Dante, for when did not young lover question the Providence that deprived him, or let him stand deprived, of his lady's smile, since when he had it he was tenderly disposed to all the world and when he had it not it was so hard to be good? Dante, under a cloud with his lady, did what young lovers have ever done when so unwrought, and retired "to a lonely place to bathe the ground with most bitter tears: and when, by this heat of weeping, I was somewhat relieved, I betook myself to my chamber, where I could lament unheard. And there, having prayed to the Lady of all Mercies, and having said also, 'O Love, aid thou thy servant'; I went suddenly asleep like a beaten, sobbing child." Then, in a vision, came Love to him, and made clear unto him why the gentle Beatrice was wroth with him, and commanded him, when he should arise, to write and send unto her a poem which should explain why he had offended, for none other reason than for very love of herself, these many years agone. This Dante did, addressing his first poem to Beatrice, although all that he had ever written had been inspired by her and were full of allusions, which only he could understand, to the mighty love he bore her. He began his poem in this wise:

"Song, 'tis my will that thou do seek out Love,
And go with him where my dear lady is."

And, after charging how she shall be addressed, he entreats:

"Say to her also: 'Lady, his poor heart
Is so confirmed in faith
That all its thoughts are but of serving thee;
'Twas early thine, and could not swerve apart.'
Then, if she wavereth,
Bid her ask Love, who knows if these things be.
And in the end, beg of her modestly
To pardon so much boldness: saying too:
'If thou declare his death to be thy due,
The thing shall come to pass as doth behove.'"

Beatrice seems to have treated this touching appeal for pardon with silent contempt, and then sat Dante down, on many a day, and held most serious communion with himself, after an old, old fashion of the love-lorn, asking himself whether it could be right and wholesome for a man to let himself get into such a state for love, so that one woman's attitude of mind toward him had power to make or to undo him. Life was young in his veins, the world was full of fair women to love, of brave deeds to be done, of uses to make of one's culture, beyond much weeping over the coldness of one and the inditing of appeals to her pity. One thinks the world was not beyond its earliest infancy when men and maids began, in the hour of love's first disappointment, to console themselves with some variation of the old saw that there are as good fish in the sea as ever came out of it. Not even Dante escaped this common experience of all lovers, and he tells us how he set over, in his bitter-sweet reasoning, one argument against another, to this end: although it might be said, with almost equal truth, that Love is good, since it "diverts the mind from all mean things," and that it is evil, since the more homage its servants pay to it the more painful are their torments, in his case the good must needs outweigh the evil, for that his lady whom he worshipped was so good that love of her could only react beneficially on her adorer whether his devotion moved her to compassion or not. A very little later Dante said to a friend, concerning his love, "Of a surety I have now set my feet on that point of life, beyond the which he must not pass who would return," but it is the most tremendously significant thing in Dante's love, so far, that before he set his foot on that point of life he waged a valiant battle with his conscience, questioning whither he might expect himself to be led if he abandoned him to a power fast outreaching his resistance. Here Dante laid his first claim to be reckoned the world's greatest lover, for the capacity to fall headlong in love belongs in common to all youth, but the capacity to sit down and honestly face the questionings of one's own soul as to the uplifting results of that love and, unconvinced of them, to abandon it, no matter what the allurements to remain, or, convinced of them, to be true to it, no matter what the pain entailed—that is not the common quality of youth, but the extreme test of a great soul! A good deal of life, as has been said, is governed by fate—the choices made by others bind us, or the over-rulings of Providence send us along ways whose endings we do not ken—but *more* than "once to every man and nation, comes the moment to decide," and perched at every point of decision comes an opportunity to compromise. "All or nothing" may be the hero's slogan, or it may be the fool's; not often may it be a wise man's, for while fortune seems sometimes to favor the bold, it is oftener the children she loves most whom she makes to sit down and weigh blessing against blessing, offset against offset, and make solemn compromise of some dear desire for something better worth while.

No more than any of us can see ahead could Dante see whereunto his way led when he elected to love Beatrice to the end, in spite of her coldness; but he felt that, however she might misunderstand him, his lady whom he loved was a pure and noble lady, contemplation of whose loveliness of soul and body made him, notwithstanding the woe it cost him, a better man, with kindlier judgments and wider tolerance and quicker sympathy and holier desires—therefore he clave unto his lady, trusting that, since he loved purely, no real ill could befall him, nor could love of his work do harm to his dear lady.

Soon after coming to his decision, Dante found himself, one day, in the company of Beatrice at a wedding; his confusion and suffering were so great, and so unconcealable, that some critics have thought it must have been Beatrice's own wedding, which occurred about this time and of which Dante makes no mention whatever in his narrative. This may or may not have been the case, but whatever the special nature of the occasion it seems to have been one of most poignant suffering to Dante, whose misery sat so palpably upon him as to make him an object of ridicule, for Beatrice among the rest. His bitter pain at her behavior is easily understandable, but not so easy to comprehend is Beatrice's action—save as one knows, without comprehending why, that in all times the gentlest of women have been miserably cruel in love—the quality and extent of a woman's single-souled and absolute devotion to the man of her heart's choice being matchable only by the quality and extent of her contempt for the devotion of that unlucky wight who loves her. Femininity is compounded of contradictory excesses calculated to keep the blunt wits of mankind either mightily sharpened or altogether out of the fray, and there is only this much to be said for Beatrice: she was a woman; a very sweet, gentle, womanly woman, full of humility, notwithstanding her beauty and many graces, very nearly, if not altogether, such an Angel as Dante conceived her to be. But being a woman she carried the dual capacity which marks the daughters of Eve, of divinest, unseeking, all-sacrificing love and most incredible cruelty—not the cruelty needlessly to crush a worm, perhaps; not the lack

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of pity which could withhold tender tears over the death of a pet kitten, but the illimitable heartlessness of a woman toward suffering not physical, borne by some one outside the pale of her sympathies.

Stung by her mockery, Dante wrote a most appealing sonnet in the hope "that peradventure it might come unto her hearing," and then sat him down once more to argument with his heart, saying, "Seeing that thou comest into such scorn by the companionship of this lady, wherefore seekest thou to behold her?" And his heart made answer unto him that the anguish he "had endured thereby" was not sufficient to restrain his desire to be near her. The bitter complexity of the human heart was becoming, page by page, an open book to Dante: he had been grievously misunderstood, but had been able to love, notwithstanding, holding his lady blameless and electing to love her though she loved him not; then was offered him another trial in his lady's open scorn, the which he could not condone, for very reason's sake, but the which he found he could neither answered them: "In those words that do praise my lady." To the which one of his questioners rejoined, "If thy speech were true, those words that thou didst write concerning thy condition would have been written with another intent." Then was Dante, according to his own frank avowal, put to shame, for in his heart he knew that the words he had spoken of late in praise of his lady had been in the hope of exciting her to pity of him, rather than for the single purpose of making her better loved of all men, and he went out from the presence of those gentle questioners resolved, "that thenceforward I would choose for the theme of my writings only the praise of this most gracious being." In that hour, one may say, the impulse that later blossomed and bore fruit in the *Divina Commedia*, took root in Dante's heart; that is to say, in the hour when he humbly resolved to think of himself no more, but only of her, he turned his face in the direction of immortality. The exquisite sonnets of the *Vita Nuova* which immediately followed upon this resolution, one longs to quote without the



DANTE MEETING HIS BEATRICE

From the painting by Halliday

make her condemnation in his eyes. Love comes, ever, to that day. First, it saith to the hurt heart, "She does not know; love on, she does not mean this hurt—'tis simply that she does not understand." Then, on a day, Love may no longer make this excuse; she does know; there can be no more blinking at the truth; the Angel stands proven of guile, a daughter of Eve, after all; and what says Love? "No Angel, but a very daughter of Eve have I desired from the first, that to the pleasure of worshipping her graces I might add the sweet joy of forgiving her her faults." Thus it became clear to Dante himself why he should love Beatrice even though she scorned him and made mockery of his love for her. But to others, as ever happeneth, the reason was not so apparent, and certain ladies of Dante's acquaintance questioning him thereupon, not idly, but because they said, "Certainly the end of such a love must be worthy of knowledge," he replied unto them: "Ladies, the end and aim of my Love was but the salutation of that lady; wherein alone I found that beatitude which is the goal of desire. And now that it hath pleased her to deny me this, Love, my Master, of his great goodness, hath placed all my beatitude there where my hope will not fail me." And when they besought him where was that beatitude, he loss of a single line, but why? since they are, according to Dante's own injunction to his forth-faring song, known of all lovers, not "the defiled and common sort," but all "where man and woman dwell in courtesy," and interweave their loving with the love garlands of exquisite souls long since become choral in the Choir Invisible.

The peace that passeth understanding, the peace of self-surrender, came to Dante after that he had come up out of "the Valley of Decision" to the mount of vision and of transfigured desire, but thence he was called, again, "not many days after" ("it being the will of the most High God, who also from Himself put not away death"), to walk in the Valley of the Shadow wherein his dear lady walked by reason of her father going out of this life and passing, as Dante saith, "certainly into glory." The grief of Beatrice was very piteous, and the anguish of Dante, beholding her suffering, brought him to yet another trial of his love, which is to learn how vicarious a thing is Love, how constituted to bear in itself every pang of a loved one's suffering, ay, and others with them, barbed with the torturing sense of Love's impotence to alleviate. Either from this cause or from another, Dante fell very ill, suffering so great anguish of body that he was completely prostrate thereby, and while

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he lay so, he says, "being overcome with intolerable pain, a thought came into my mind concerning my lady . . . . and weeping I said within myself: 'Certainly it must some time come to pass that the very gentle Beatrice will die.' Then, feeling bewildered, I closed mine eyes; and my brain began to be in travail as the brain of one frantic", and in that hour Dante saw a vision of a sad hour, when "the sun went out, so that the stars showed themselves, and they were of such a color that I knew they must be weeping; and it seemed to me that the birds fell dead out of the sky, and that there were great earthquakes." Then, while he wondered thereat, in his dream, one came unto him and said: "Hast thou not heard? She that was thine excellent lady hath been taken out of life." Then saw he, in his vision, a multitude of angels bearing the soul of Beatrice to glory, "and it seemed to me that I went to look upon the body wherein that blessed and most noble spirit had had its abiding-place."

Dante Gabriel Rossetti has given us a wonderful painting of this part of Dante's dream, wherein the body of Beatrice lay at rest, certain ladies seeming to be covering her head with a white veil and shutting from view that humble aspect her face wore, "as though she had said, 'I have attained to look on the beginning of peace.'" "And therewithal," says Dante, "I came unto such humility by the sight of her, that I cried out upon Death, saying: 'Now come unto me, and be not bitter against me any longer: surely, there where thou hast been, thou hast learned gentleness. Wherefore come now unto me who do greatly desire thee: seest thou not that I wear thy color already?'" From the bitter agony of this dream, Dante was awakened by a compassionate watcher who, alarmed by his groans and tears, entreated him, "Sleep no longer, and be not disquieted." Then he knew that it was but a vision he had had, but so vivid a vision of what might befall that the remembrance sat heavy upon him for many days; if it weighed on him as a portent, he does not say so, but goes on to tell how exquisite in spirit his lady had become since her sorrow, so that "when she passed anywhere folk ran to behold her; which thing was a deep joy to me: and when she drew near unto any, so much truth and simpleness entered into his heart, that he dared neither to lift his eyes nor to return her salutation: and unto this, many who have felt it can bear witness. She went along crowned and clothed with humility, showing no whit of pride in all that she heard and saw: and when she had gone by, it was said of many, 'This is not a woman, but one of the beautiful angels of Heaven'; and there were some that said: 'Surely this is a miracle; blessed be the Lord, who hath power to work thus marvellously.'"

The joy, the deep, holy joy this sweetness of the chastened Beatrice must have been to Dante can be comprehended only by those who, having made sacrifice of desire after the flesh, have come into realization after the spirit. The ideal which she typified for him had led him, now, through nearly all the phases through which heart of man may pass ere it put off the flesh. He had loved her first blindly, with unquestioning admiration; then reverently, with the earnestness of a newly awakened soul anxious to entertain no passion not ennobling: then tenderly, with a divine gladness to forgive her fault: then yearningly, with a great longing to carry her sorrows, to make his love a cloak to throw before her delicate feet in a miry way, a breath, to carry the perfume of her sweetness far and wide. He had abandoned all desire save only the desire to serve and praise her; now it seemed that he was to be rewarded; that for his love, raised from the desire of the heart to the worship of the soul, he was to be paid not according to the lower order, which he had left behind, but according to the higher order whereunto he had achieved. The blossoming of Beatrice, after her heavy rain of tears, into a woman of wonderful soul, must have made her seem more her lover's own, viewed from his mount of transfigured desire, than ever she could by any possibility have been had her heart blessed him merely but sent not her soul to be his guide through Paradise.

Dante was engaged in writing a poem descriptive of the change wrought in his emotions by the changes in himself and the changes in his lady, "when the Lord God of justice called my most gracious lady unto Himself," leaving, as he says, "the whole city widowed and despoiled of all its dignity." Dante was five-and-twenty when this great grief befell him; he lived to be fifty-six, and thirty-one years after the death of Beatrice a wearied old exile, man of many sorrows, having put the finishing touch to his *Paradiso*,—concluding the great *Commedia* which was his love's memorial, with a vision of Beatrice, high in the highest Heaven, praying for him,—rendered up his spirit to his Creator, and "there can be no doubt," says Boccaccio, his friend and biographer, "but that he was received into the arms of his most noble Beatrice, with whom in the presence of Him who is the supreme God, having laid aside the miseries of this present life, he now joyfully lives in that felicity which awaits no end."

Never man lived, save only the Man of Sorrows Himself, whom more grievous sorrows did afflict than afflicted Dante. —"unhappy in the services he desired to render his country, misunderstood by his fellow-citizens, condemned to the stake, his writings lost, persecuted on account of them, his studies interrupted, an exile, a wanderer, in poverty, perhaps a beggar, a solitary man, the scorn of buffoons, the sport of princes": thus one characterizes him; a buffet of fortune indeed, cast for a tragic part, nor asked if he would like it; but like least and greatest of us, he had his moments of choice, and of the results of these it is said of him, "Dante never stooped to meanness, he never deviated from his faith, he never ceased to the end to love, to labor, and to write, for his mistress, his country, and his God." And his tribulation has become the glory of all them that love, his ascent the carven steps by which, forevermore, Love may climb into the very presence of the Most High.



CLARA E. LAUGHLIN

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The Courting of Lady Jane

By Josephine Dodge Daskam

ILLUSTRATED FROM DRAWINGS BY KARL J. ANDERSON



THE COLONEL entered his sister's room abruptly, sat down on her bed, and scattered a drawerful of fluffy things laid out for packing.

"You don't seem to think about my side of the matter," he said gloomily. "What am I to do here all alone, for heaven's sake?"

"That is so like a man," she murmured, one arm in a trunk. "Let me see: party-boots, the children's arctics, Dick's sweater—did you think I could live here forever, Cal?"

"Then you shouldn't have come at all. Just as I get thoroughly settled down to flowers in the drawing-room, and rabbits in a chafing-dish, and people for dinner, you skip off. Why don't you bring the children here? What did you marry into the Navy for, anyway? Nagasaki! I wouldn't live in a place called Nagasaki for all that money could buy!"

"You're cross," said Mrs. Dick placidly; "please get off that bath wrapper. If you don't like to live alone—six bath-towels, Dick's shoe-bag, my old muff (I hope and pray I'll remember that!) Helen's reefer—why don't you marry?"

"Marry? Marry! Are you out of your mind, Dosia? I marry?"

The Colonel twisted his grayish mustache into points; a look of horror spread over his countenance.

"Men have done it," she replied seriously, "and lived. Look at Dick."

"Look at him? But how? Who ever sees him? I've ceased to believe in him, personally. I can't look across the Pacific. Consider my age, Dosia, consider my pepper-and-salt hair, consider my bronchitis, consider——"

"Consider your stupidity! As to your hair, I should hate to eat a salad dressed with that proportion of pepper. As to your age, remember you're only five years ahead of me, and I expect to remain thirty-eight for some time."

"But forty-three is centenarian to a girl of twenty-two, Dosia."

The Colonel was plaiting and unplaiting the ball-fringe of the bed-slip; his eyes followed the motion of his fingers; he did not see his sister's triumphant smile as she dived again into the trunk.

"That depends entirely on the girl. Take Louise Morris, for instance: she regards you as partly entombed, probably"—the Colonel winced involuntarily—"but on the other hand, a girl like Jane Leroy would have no such nonsense in her head, and she can't be much more than twenty."

"She is twenty-two," cried the unsuspecting Colonel eagerly.

"Ah? I should not have said so much. Now such a girl as that, Cal, handsome, dignified, college-bred, is just the wife for an older man. One can't seem to see her marrying some young snip of her own age. She'd be wasted on him. I happen to know that she refused Wilbur Vail entirely on that ground. She admitted that he was a charming fellow, but she told her mother he was far too young for her. And he was twenty-eight."

"Did she?" The Colonel left the fringe. "But—but perhaps there were other reasons—perhaps she didn't——"

"Oh, probably she didn't. But still she said he was too young. That's the way with these serious girls. Now, I thought Dick was middle-aged when I married him, and he was thirty. Jane doesn't take after her mother; she was only nineteen when she was born. I mean, of course, when Jane was born. Will you hand me that crocheted shawl, please?"

"My dear girl, you're not going to try to get that into that trunk, too? Something will break."

"Not at all, my dear Clarence. Thank you. Will you send Norah up to me, as you go down?"

It had not occurred to the Colonel that he was going down, but he decided that he must have been, and departed, forgetting Norah utterly before he had accomplished half of the staircase.

He wandered out through the broad hall, reaching down a hat absently, and across the piazza. Then, half unconscious of direction, he crossed the neat suburban road and strolled up the gravel path of the cottage opposite. Mrs. Leroy was sitting in the bay window attaching indefinite yards of white lace to indefinite yards of white ruffles. Jane, in cool violet lawn, was reading aloud to her. Both looked up at his light knock at the side door.

"But I am afraid I interrupt," he suggested politely, as he dropped into a low chair with a manner that betokened the assurance of a warm welcome.

"Not the least in the world," Mrs. Leroy smiled whimsically.

"Lady is reading Pater to me for the good of my soul, and I am listening politely for the good of her manners," she answered. "But it is a little wearing for us both, for she knows I don't understand it, and I know she thinks me a little dishonest for pretending to——"

"Mother!"

The girl's gray eyes opened wide above her cool, creamy cheeks; the deep dimples that made her mother's face so girlish actually added a regularity and seriousness to the daughter's soft chin. Her chestnut hair was thick and straight; the little half-curls of the same rich tint that fell over her mother's forehead, brushed wavelessly back on each side of a deep widow's peak.

The two older ones laughed.

"Always uncompromising, Lady Jane!" the Colonel cried.

"I assure you, Colonel, when Lady begins to mark iniquities, few of us stand!"

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Jane smiled gravely as on two children. "You know very well that is nonsense," she said.

Black Hannah appeared in the door, beaming and curtsying to the Colonel.

"You-all ready foh yoh tea, Miss Lady?" she inquired.

A sudden recollection threw Mrs. Leroy into one of her irresistible fits of gentle laughter.

"Oh, Lady," she murmured, "do you remember that impossible creature that lectured me about Hannah's asking you for orders? Did I tell you about it, Colonel?"

Jane shook her head reprovingly.

"Now, mother dearest, you always make him out worse ——"

"Worse, my darling? Worse is a word that couldn't be applied to that man—worse is comparative. Positive he certainly was, superlative is mild, but comparative—never!"

"Tell about it, do," begged the guest.

"Well, he came to see how Lady was growing up—he's a sort of species of relative—and he sat in your chair, Colonel, and talked the most amazing Fourth Reader platitudes in a deep bass voice. And when Hannah asked Lady what her orders were for the grocer, he gave me a terrible look and rumbled out, 'I am grieved to see, Cousin Alice, that Jennie has burst her bounds!'

"It sounded horribly indecorous—I expected to see her in fragments on the floor—and I fairly gasped."

"Gasped, mother? You laughed in his face!"

"Did I, dearest? It is possible," Mrs. Leroy admitted. "And when I looked vague, he explained, 'I mean that you seem to have relinquished the reins very early, Cousin Alice!'

"'Relinquished? relinquished?' said I, 'why, dear me, Mr. Wadham, I never held 'em!'"

"He only meant, mother dear, that ——"

"Bless you, my child, I know what he only meant! He explained it to me very fully. He meant that when a widow is left with a ten-year-old child, she should apply to distant cousins to manage her and her funds."

"Disgusting beast!" the Colonel exclaimed with feeling, possessing himself of one of Hannah's beaten biscuits, and smiling as Lady Jane's white fingers dropped just the right number of lumps in his tea.

How charming she was; how dignified, how tender to her merry little mother, this grave, handsome girl! He saw her in fancy opposite him at his table, moving so stately about his big empty house, filling it with pretty, useless woman's things, lighting every corner with that last touch of grace that the most faithful housekeeper could never hope to add to his lonely life. For Theodosia had taught him that he was lonely. He envied Dick this sister of his.

He wondered that marriage had never occurred to him before: simply it had not. Ever since that rainy day in April, twenty years ago, when they had buried the slender, soft-eyed little creature with his twisted silver ring on her cold finger, he had shut that door of life; and though it had been many years since the little ring had really bound him to a personality long faded from his mind, he had never thought to open the door—he had forgotten it was there.

He was not a talkative man, and like many such he dearly loved to be amused and entertained by others who were in any degree attractive to him. The picture of these two dear women adding their wit and charm and dainty way of living to his days grew suddenly very vivid to him; he realized that it was an unconscious counting on their continued interest and hospitality that had made the future so comfortable for so long.

With characteristic directness he began.

"Will your Ladyship allow me a half-hour of business with the Queen-mother?"

She rose easily and stepped out through the long window to the little side porch, then to the lawn. They watched her as she paced slowly away from them, a tall violet figure vivid against all the green.

"She is a dear girl, isn't she?" said her mother softly.

A sudden flood of delighted pride surged through the Colonel's heart; if only he might keep them happy and contented and—and his! He never thought of them apart; no rose and bud on one stem were more essentially together than they.

"She is too dear for one to be satisfied forever with even our charming neighborliness," he answered gravely. "How long have we lived 'across the street from each other' as they say here, Mrs. Leroy?"

She did not raise her eyes from her white ruffles.

"It is just a year this month," she said.

"We are such good friends," he continued in his gentle, reserved voice, "that I hesitate to break into such pleasant relations, even with the chance of making us all happier, perhaps. But I cannot resist the temptation. Could we not make one family, we three?"

A quick, warm color flooded her cheeks and forehead. She caught her breath; her startled eyes met his with a lightning-swift flash of something that moved him strangely.

"What do you mean, Colonel Driscoll?" she asked, low and quickly.

"I mean, could you give me your daughter—if she—at any time—could think it possible?"

She drew a deep breath; the color seemed blown from her transparent skin like a flame from a lamp. For a moment her head seemed to droop; then she sat straight and moistened her lips, her eyes fixed level ahead.

"Lady?" she whispered, and he was sure that she thought the word was spoken in her ordinary tone, "Lady?"

"I know—I realize perfectly that it is a presumption in me—at my age—when I think of what she deserves—Oh, we won't speak of it again, if you feel that it would be wrong!"

"No, no, it is not that," she murmured. "I—I have always known that I must lose her—but she—one is so selfish—she is all I have, you know!"

"But you would not lose her!" he cried eagerly, "you would only share her with me, dear Mrs. Leroy! Do you think—could she—it is possible?"

"Lady is an unusual girl," she said evenly, but with something gone out of her warm, gay voice. "She has never cared for young people. I know that she admires you greatly. While I cannot deny that I should prefer less difference than lies between your ages, it would be folly in me to fail to recognize the desirabilty of the connection in every other way. Whatever her decision—and the matter rests entirely with her—my daughter and I are honored by your proposal, Colonel Driscoll."

She might have been reading a carefully prepared address: her eyes never wavered from the wall in front—it was as if she saw her words there.

"Then—then, will you ask her?"

She stared at him now.

"You mean that you wish me to ask her to marry you?"

"Yes," he said simply. "She will feel freer in that way. You will know as I should not, directly, if there is any chance. I can talk about it with you more easily—somehow."

She shrugged her shoulders with a strange air of exhaustion; it was the yielding of one too tired to argue.

"Very well," she breathed, "go now, and I will ask her. Come this evening. You will excuse ——"

She made a vague motion. The Colonel pitied her tremendously in a blind way. Was it all this, to lose a daughter? How she loved her!

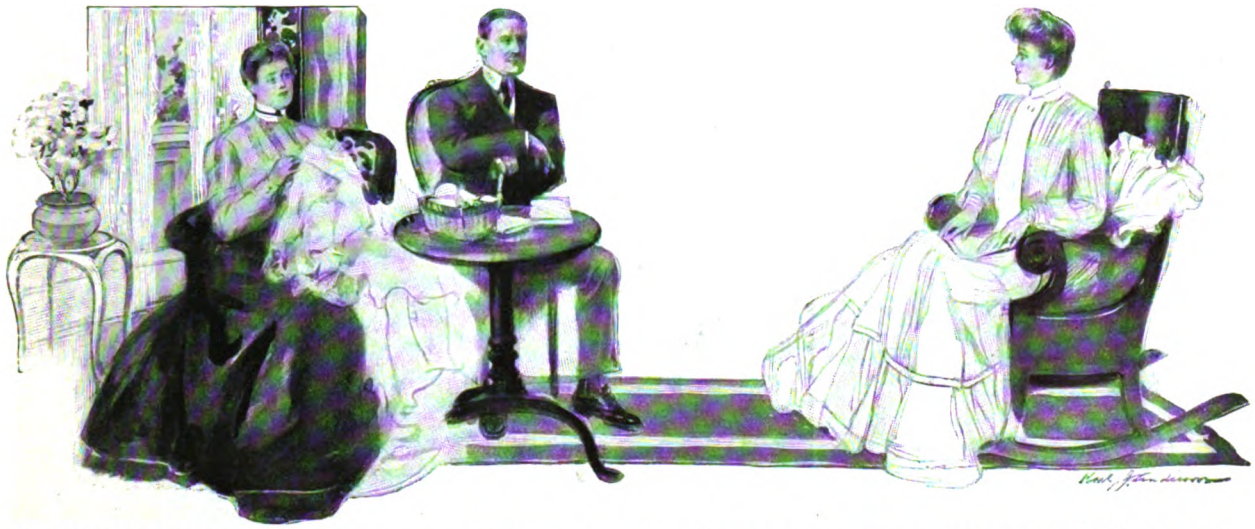
"Perhaps to-morrow morning——" he suggested, but she shook her head vehemently.

"No, to-night, to-night!" she cried. "Lady will know directly. Come to-night!"

He went out a little depressed. Already a tiny cloud hung between them. Suppose their pleasant waters had been troubled for worse than nothing? Suddenly his case appeared hopeless to him. What folly—a man of his years, and that fresh, young creature with all her life before her! He wondered that he could have dreamed of it; he wished the evening over, and the foolish mistake forgiven.

His sister was full of plans and dates, and her talk covered his almost absolute silence. After dinner she retired again into packing and he strode through the dusk to the

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"LADY IS READING PATER TO ME FOR THE GOOD OF MY SOUL, AND I AM LISTENING FOR THE GOOD OF HER MANNERS."—Page 763.

cottage; his had not been a training that seeks to delay the inevitable.

The two women sat, as usual at this hour, on the porch. Their white gowns shimmered against the dark honeysuckle vine. He halted at the steps and took off the old fatigue-cap he sometimes wore, standing straight and tall before them.

Mrs. Leroy leaned back in her chair; the faintest possible gesture indicated her daughter, who had risen and stood beside her.

"Colonel Driscoll," she said in a low, uneven voice, "my daughter wishes me to say to you that she appreciates deeply the honor you do her and that if you wish it, she will be your wife. She—she is sure she will be happy."

The Colonel felt his heart leap up and hit heavily against his chest. Was it possible! A great gratitude and pride glowed softly through him. He walked nearly up the steps and stood just below her, lifting her hand to his lips.

"My dear, dear child," he said slowly, "you give me too much, but you must not measure my thankfulness for the gift by my deserts. Whatever a man can do to make you and your mother happy shall be done, so long as I live."

She smiled gravely into his eyes and bowed her head slightly; like all her little motions it had the effect of a graceful ceremony. Then slipping loose her hand she seated herself on a low stool beside her mother's chair, leaning against her knee. Her sweet silence charmed him.

He took his accustomed seat and they sat quietly, while the breeze puffed little gusts of honeysuckle across their faces. Occasional neighbors greeted them, strolling past; the newly watered lawns all along the street sent up a fresh, turfy odor; now and then a bird chirped drowsily. He felt deliciously intimate, peacefully at home. A fine, subtle sense of *bien être* penetrated his whole soul.

When he rose to go they had hardly exchanged a dozen words. As he held her hand closely, half-doubting his right, she raised her face to him simply and he kissed her white forehead. When he bent over her mother's hand it was as cold as stone.

Through the long pleasant weeks of the Summer they talked and laughed and drove and sailed together, a happy trio. Mrs. Leroy's listless quiet of the first few days gave way to a brilliant, fitful gaiety that enchanted the more silent two, and the few hours when she was not with them seemed incomplete. On his mentioning this to her one afternoon she shot him a strange glance.

"But this is all wrong," she said abruptly, "what will you do when I am gone in the Winter?"

"What do you mean?" he asked, "gone where, when, how?"

"My dear Colonel," she said, lightly, but with an obvious effort, "do you imagine that I cannot leave you a honeymoon, in spite of my doting parenthood? I plan to spend the latter part of the Winter in New York with friends. Perhaps by Spring——"

"My dear Mrs. Leroy, how absurd! How cruel of you! What will Lady do? What shall I do? She has never been separated from you in her life—does she know of this?"

"No; I shall tell her soon. As for what she will do—she will have her husband. If that is not enough for her, she should not marry the man who cannot——"

She stopped suddenly and controlled with great effort a rising emotion almost too strong for her. Again a deep, inexplicable sympathy welled up in him; he longed to comfort her, to give her everything she wanted. He blamed himself and Jane for all the trouble they were causing her.

That afternoon she kept in her room, and he and his fiancée drank their tea together alone. He was worried by the news of the morning, dissatisfied out of all proportion, vexed that so sensible and natural a proposition should leave him so uneasy and disappointed. He had meant the smooth, quiet life to go on without a break, and now the new relation must change everything.

He glanced at Jane, a little irritated that she should not perceive his mood and exorcise it. But she had not her mother's marvellous susceptibility. She drank her tea in serene silence. He made a few hap-hazard remarks, hoping to lose in conversation the cloud that threatened his evening, but she only assented tranquilly and watched the changing colors of the early sunset.

"Have you made a vow to agree with everything I say?" he asked finally, half laughing, half in earnest.

"Not at all," she replied placidly, "but you surely do not want an argument?"

"Oh, no," he answered her, vexed at himself.

"What do you think of Mrs.——'s novel?" he suggested, as the pages, fluttering in the rising breeze, caught his attention.

"Mother is reading it, not I," she returned indifferently. "I don't care very much for the new novels."

Involuntarily he turned as if to catch her mother's criticism of the book; light, perhaps, but witty, and with a little tang of harmless satire that always took his fancy. But she was not there. He sighed impatiently; was it possible he was a little bored?

A quick step sounded on the gravelwalk, a swish of skirts.

"It is Louise Morris," she said; "I'll meet her at the gate."

After a short conference she returned.

"Will you excuse me, please?" she said, quite eagerly for her. "Mother will be down soon, anyway, I am sure. Louise's brother is back; he has been away, in the West, for six years. Mother will be delighted—she was always so fond of Jack. Louise is making a little surprise for him. He must be quite grown up now. I'll go and tell mother."

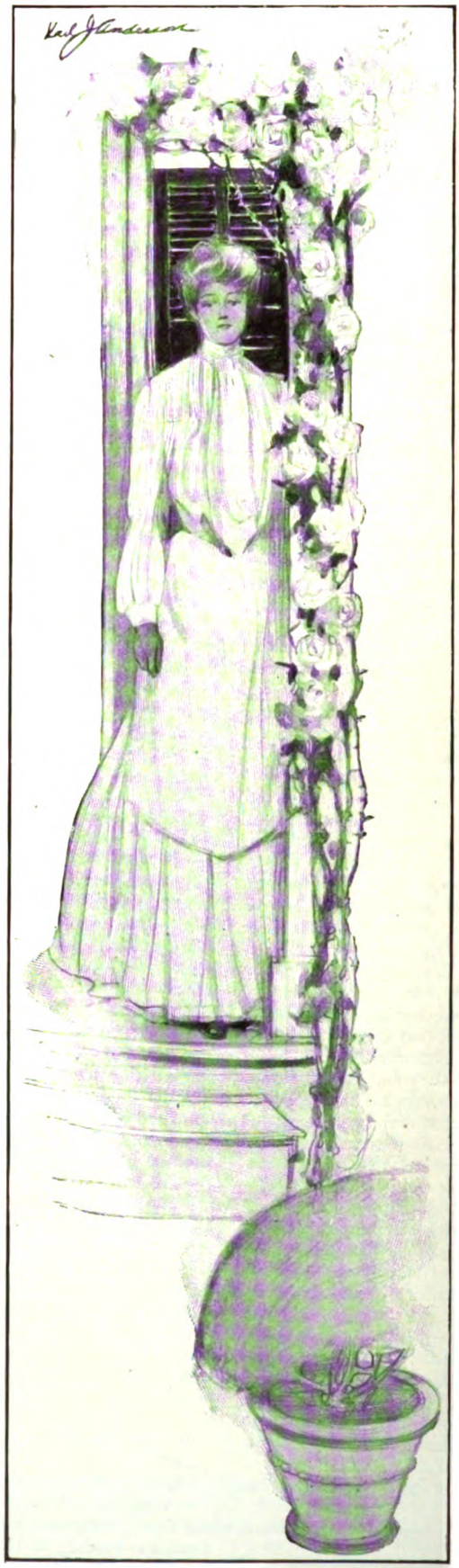
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A moment later and she was gone. Mrs. Leroy took her place in the window, and imperceptibly under her gentle influence the cloud faded from his horizon; he forgot the doubt of an hour ago. At her suggestion he dined there, and found himself as always when with his hostess, at his best. He felt that there was no hypocrisy in her interest in his ideas, and the ease with which he expressed them astonished him even while he delighted in it. Why could he not talk so with Jane? It occurred to him suddenly that it was because Jane herself talked rarely. She was, like him, a listener for the most part. His mind, unusually alert and sensitive to-night, looked ahead to the happy Winter evenings he had grown to count on so, and when with an effort he detached this third figure from the group to be so closely allied after Christmastide—the date fixed for the wedding—he perceived that there was a great gap in the picture, that the warmth and sparkle had suddenly gone. All the tenderness in the world could not disguise that flash of foresight.

He grew quiet, lost in reverie. She, following his mood, spoke less and less; and when Jane returned, late at night, escorted by a tall, bronzed young ranchman, she found them sitting in silence in a half-light, staring into the late September fire on the hearth.

In the month that followed an imperceptible change crept over the three. The older woman was much alone; variable as an April day, now merry and caressing, now sombre and withdrawn. The girl clung to her mother more closely, sat for long minutes holding her hand, threw strange glances at her betrothed that would have startled him, so different were they from her old, steady regard, had not his now troubled sense of some impalpable mist that wrapped them all, grown stronger every day. He avoided sitting alone with her, wondering sometimes at the ease with which such *tête-à-têtes* were dispensed with. Then, struck with apprehension at his seeming neglect, he spent his ingenuity in delicate attentions toward her, courtly thoughtfulness of her tastes, beautiful gifts, that provoked from her, in turn, all the little intimacies and tender friendliness of their earlier intercourse.

At one of these tiny crises of mutual restoration, she, sitting alone with him in the drawing-room, suddenly raised her eyes and looked steadily at him.



SHE STEPPED OUT THROUGH THE LONG WINDOW TO THE LITTLE SIDE PORCH.—Page 764.

"You care for me, then, very much?" she said earnestly; "you—you would miss—if things were different? You really count on—on—our marriage? Are you happy?"

A great remorse rose in him. Poor child, poor young, unknowing creature, that after all was only twenty-two! She felt it, then, the strange mist that seemed to muffle his words and actions, to hold him back. And she had given him so much.

He took her hands and drew her to him.

"My dear, dear child," he said gently, "forgive a selfish middle-aged bachelor if he cannot come up to the precious ideals of the sweetest girlhood in the world! I am no more worthy of you, Lady dear, than I have ever been, but I have never felt more tender toward you, more sensible of all you are giving me. I cannot pretend to the wild love of the poets you read so much—that time, if it ever was, is past for me. I am a plain, unromantic person, who takes and leaves a great deal for granted—I thought you knew that. But you must never doubt ——" he paused a moment, and for the first time she interrupted him nervously.

"I never will—Clarence," she said, almost solemnly, and it struck him for the first time that she had never called him by his name before. He leaned over her, and as in one of her rare concessions she lifted her face up to him he bent lower than her forehead—what compelled him to kiss her soft cheek rather than her lips he did not know.

Unexpected business summoned him to New York for a fortnight, the next day, and the great city drew him irresistibly into its noisy maëlstrom; the current of his thoughts changed absolutely. Old friends and new took up his leisure; his affairs as they grew more pressing, woke in him a keen delight in the struggle with his opponents; as he shook hands triumphantly with his lawyer after a well-earned victory he felt years younger. He decided that he had moped too long in the country: "We must move into town this season," he said to himself.

He fairly ran up the cottage steps in the gathering dusk. He longed to see them, full of plans for the Winter. Hannah met him at the door; the ladies had gone to a dance at the Morrises; there had been an invitation for him, so he would not intrude if he followed.

Hastily changing his clothes,

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SHE TURNED HER HEAD WITH A STARTLED PRESCIENCE OF HIS PERSONALITY AND MET HIS EYES FULL.—Page 768.

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he walked up the street. Lights and music poured out of the open windows of the large house; the full moon made the grounds about it almost as bright as the rooms. He stepped up on the piazza and looked in at the swaying couples. Lady Jane, beautiful in pale-blue mull, drifted by in her young host's arms; she was flushed with dancing, her hair had escaped from its usual calm. He hardly recognized her. As he looked out toward the old garden, he caught a glimpse of a flowing white gown, a lace scarf thrown over a head whose fine poise he could not mistake.

A young man passed him with a filmy crêpe shawl he knew well. The Colonel stepped along with him.

"You are taking this to Mrs. Leroy?"

"Yes, Colonel, she feels the air a little."

"Let me relieve you of it," and he walked alone into the garden with the softly scented cobweb over his arm.

She was standing in an old, neglected Summer-house, her back to the door. As he stopped behind her and laid the soft wrap over her firm, white shoulders, she turned her head with a startled prescience of his personality and met his eyes full. He looked straight into those soft, gray depths, and as he looked, searching for something there, he knew not what, troubled strangely by her nearness and the helpless surrender of her fastened gaze, a great light burst upon him.

"It is you! it is you!" he said hoarsely, and crushing her in his arms he kissed her heavily on her yielding mouth.

For a moment she rested against him. The music, piercingly sweet, drove away thought. Then she drew herself back, pushing him blindly from her.

"No, no, no!" she gasped, "it is Lady! You are mad—"

"Mad?" he said quickly, "I was never sane till now. When I think of what I had to offer that dear child, when I realize to what a farce of love I was sacrificing her—Oh, Alice, dearest, you are a woman, you must have known!"

She raised her head; an unquenchable triumph smiled at him.

"I did know!" she cried exultantly. Suddenly her whole expression changed, her head sank again.

"Oh, Lady! my child, my baby!" she moaned, all mother now, and broken hearted.

"You must never tell her, never!" she panted; "you will forget, you—I will go away—"

"It is you who are mad, Alice," he said sternly. "Listen to me. For all these weeks it has been your voice I have remembered, your face I have seen in imagination in my house. It is you I have missed from us three—never Lady. It is you I have tried to please and hoped to satisfy—not Lady. Ever since you told me you would not spend the Winter with us I have been discontented. Why, Alice, I have never kissed her in my life—as I have kissed you."

She grew red to the tips of her little ears and threw him a quick glance that tingled to his finger's ends.

"You would not have me—oh, my dear, it is not possible!" he cried.

She burst into tears. "I don't know—I don't know!" she sobbed. "It will break her heart—I don't understand her any more—once I could tell what she would think, but not now."

"Hush, some one is coming!" he warned her, and taking her arm he drew her out through a great gap in the side of the little house, so that they stood hidden by it.

"Then I will tell him to his face what I think of him!" said a young man's voice, angry, determined, but shaking with disappointment. "To hold a girl——"

"He does not hold me—I hold myself!" it was Lady's voice, low and trembling. "It is all my fault, Jack. I bound myself before I knew what—what a different thing it really was. I do love him—I love him dearly, but not—not—no, no, I don't mean what you think—or if I do, I must not. Jack, I have promised, don't you see? And when I thought that perhaps he didn't care so much, and asked him—Oh, I told you how beautifully he answered me. I will never hurt him so, never!"

"It is disgusting, it is horrible—he is twenty years older than you—he might be your father!" stormed the voice.

"I—I never cared for young people before!"

Could this be Lady, this shy, faltering girl? Moved by an overmastering impulse the man behind the Summer-house turned his head and looked through the broken wall.

Lady Jane was blushing and paling in quick succession; the waves of red flooded over her moved face and receded like the tide at turn. Her eyes were piteous, her hair fell low over her forehead; she looked incredibly young.

"Of course," said the young man bitterly, "it is a good match—a fine match. You will have a beautiful home and everything you want."

She put out her hands appealingly. "Oh, Jack, how can you hurt me so? You know I would live with you in a garret—on the plains——"

"Then do it."

"I shall never hurt a person so terribly to whom I have freely given my word," she said, with a touch of her old-time decision.

Colonel Driscoll felt his blood sweeping through his veins like wine. He was far too excited for finesse, too eager—and he had been so willing to wait, once!—for the next sweet moment when this almost-tragedy should be resolved into its elements. He strode out into the open space in front of the little house.

"My dear young people," he said, as they stared at him in absolute silence, "I am, I am—" he had intended to carry the matter off jocularly, but the sight of the girl's tear-stained face and the emotion of the minutes before had softened and awed him. His eyes seemed yet to hold those gray ones; he felt strangely the pressure of that soft body against his.

"Ah, my dear," he said gently, "could you not believe me when I told you that my one wish was to make you happy as long as I lived? Happiness is not built on mistakes, and you must forgive us if we do not always allow youth to monopolize them.

"She has always been like a dear child to me, Mr. Morris," he turned to the other man, "and you would never wish me to change my regard for her, could you know it!

"Go with him, Lady dear, and forgive me if I have ever pained you—believe me, I am very happy to-night."

He raised her softly as she knelt before him, weeping, and kissed her hair.

"But there is nothing to forgive," he assured her.

They went away hand in hand, happy like two dazed children for whom the sky has suddenly but not—because they are young—too miraculously opened, and the shrubbery swallowed them.

He turned and strode back into the shadow. Mrs. Leroy sat crouching on the fallen timber, her head still bent. Stooping behind her, he drew her toward him.

"They have forgotten us by now," he whispered; "can I make you forget them?"

THE ROSE-GARDEN

The earth is cold with rain; the leaves lie sere
Where petals lately flung their scent and glow;
The scarlet hips alone are left to show
What lavish wealth of color once was here.

JEANNIE PENDLETON EWING.

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Athletics for Women

A SERIES OF ARTICLES ON EXERCISING FOR HEALTH AND THE PERFECTION OF PHYSICAL DEVELOPMENT

No. 10.—LAWN TENNIS.—BY J. PARMLY PARET

WITH ILLUSTRATIONS POSED FOR BY MISS MAUD BANKS

THE TRAINING of lawn tennis is all for the good of its players, morally, mentally and physically, and the only pitfall to be guarded against is that of over-indulgence. The game is a severe one and calls for strenuous effort, but given a sound body and healthy constitution, tennis is the best kind of physical training. It exercises the muscles, develops the lungs and the heart, and trains the eye and the mind to think fast and to see accurately under the stress of excitement. And, best of all, the game has an atmosphere of good sportsmanship that gives its devotees the best ideas of honor, of respect for the opponent, of the kind of honesty that comes from scoring fairly.

As to costume, looseness is the first and most important particular. The waist should not fit too tight, and it should be particularly free at the elbows and shoulders. The skirt should be short and stiff enough not to get in the way of the knees or to bend so much around them as to bind or interfere with the player when she is making a stroke or running to reach the ball. The shoes should fit the feet snugly. Many players wear low canvas slippers with rubber soles and find them more comfortable and less tiring than leather-bound shoes. It is well to wear thick stockings even in Summer.

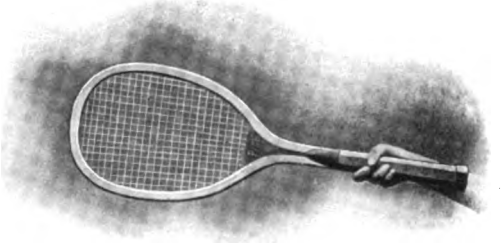
"Common-sense" dress is always appropriate for sports and doubly so for tennis. One of the very best women players in America carries this to such an extreme that she has all her clothes made so that they hang from the shoulders instead of the hips; this player also braids her hair down her back, whenever she plays. Gloves prevent the best grip of the racket and always interfere with the delicacy of the stroke. It is better to practise a little at a time without a glove until the skin becomes hard enough not to blister.

The selection of a racket is not a difficult task, but a word from an experienced player may be useful. The best rackets last very much longer than the cheap ones and are well worth the difference. Care should be taken not to get too heavy a racket, for it seems easy enough to swing one of fourteen ounces in the store and for the first few times it is played with, but after an hour or two of play, the extra ounce will make a wonderful difference in the effort required to make a stroke. For most women thirteen ounces is heavy enough, but for one who is strong in the wrists and forearm, half an ounce heavier will probably not be too much.

The grip of the racket is the first step in the kindergarten for novices; a wrong grip ruins many otherwise good strokes. The racket should be held at its extreme end, so that the edge of the hand comes just to the end of the handle. The first finger should never under any circumstances be



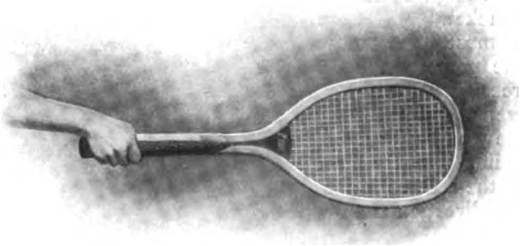
CORRECT GRIP FOR FOREHAND STROKE.



INCORRECT GRIP FOR FOREHAND STROKE.



CORRECT GRIP FOR BACKHAND STROKE.



INCORRECT GRIP FOR BACKHAND STROKE.

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START OF FOREHAND STROKE.



HALF-COMPLETED FOREHAND STROKE.

put up along the handle as a brace, but in making backhand strokes the thumb should be used on the handle to help to guide the stroke. The racket should always be held tightly; a loose grasp is one of the worst faults that a young player can acquire. It should be held so that the nails of the fingers face ahead in the direction the ball is to be driven. For the backhand strokes the middle knuckles of the fingers face ahead and the thumb slides up behind the handle to guide and steady the racket.

A most important point is the proper way to stand in receiving a ball. Many players contract a habit, while waiting for a ball, of standing square around with the feet both pointing in the direction from which the ball is expected, but this does not give the player the full control of the balance, and it is especially important that she should stand diagonally toward the ball and bend over forward, to get into motion sooner. With the feet set diagonally and the



FINISH OF FOREHAND STROKE.

body half turned and bent well forward, the player has such perfect control of the weight that she can start in any direction quickly. For all strokes the weight should be thrown well forward in striking, to use as much as possible of the body's momentum.

Like all other games of skill, lawn tennis requires some coaching from an experienced player, before the novice can expect to start in the right way. The game can easily be learned without professional instruction, but there are many minor points that the beginner should know before she tries to pick it up alone I do not know of a better method of taking first lessons than by practising in front of a blank wall, knocking a ball against the wall as it rebounds, trying each time to hit the ball with a freer motion

For the forehand stroke, which is the most common play used in all games, the racket should be drawn back well behind the right shoulder and swung forward sharply as the ball approaches, the weight being

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thrown into the blow as the racket meets the ball, and the stroke finished with the racket well up over the left shoulder and behind. Some women who play this forehand stroke with exceptional skill finish the stroke with the racket higher up than does Miss Banks, whose final position is illustrated, and this style of making the stroke is apt to make the ball drop more in its flight, because of the sharp twisting motion that the ball takes from the rapidly swinging racket.

For backhand play the stroke is very nearly reversed. The racket starts with the arm well back of the head and left shoulder and swings in the opposite direction from a forehand stroke, striking the ball a sharp blow and finishing well out to the right and above the shoulder. The player should face around toward the side on which the ball is coming, so that the swing and motion shall be thoroughly free. For this reason the right foot should be well forward in making the backhand stroke, and the left foot



START OF BACKHAND STROKE.

when a forehand stroke is to be made. If either of these rules is disobeyed the stroke will be poorly made, for with the feet the other way, or placed square around toward the ball, it is impossible to control the balance of the body.

Perhaps the most important point for all young players to grasp is the necessity of leaning forward as the stroke is made and of "throwing the weight at the ball," as someone expressed it. It is not the actual strength put in any stroke that makes the ball travel fast, but the amount of momentum or weight from the body that is put into the stroke. Just as the ball is struck, while it is still in contact with the stringing, the racket should be drawn slightly upward, and this dragging motion given the ball a tendency to drop a little in its course after it has crossed the net.

It is important in making all of these strokes that the racket should be kept well away from the body, and nothing will spoil a stroke more quickly than a



HALF-COMPLETED BACKHAND STROKE.



FINISH OF BACKHAND STROKE.

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OVERHAND SERVICE—START.



OVERHAND SERVICE—FINISH.



UNDERHAND SERVICE—START.

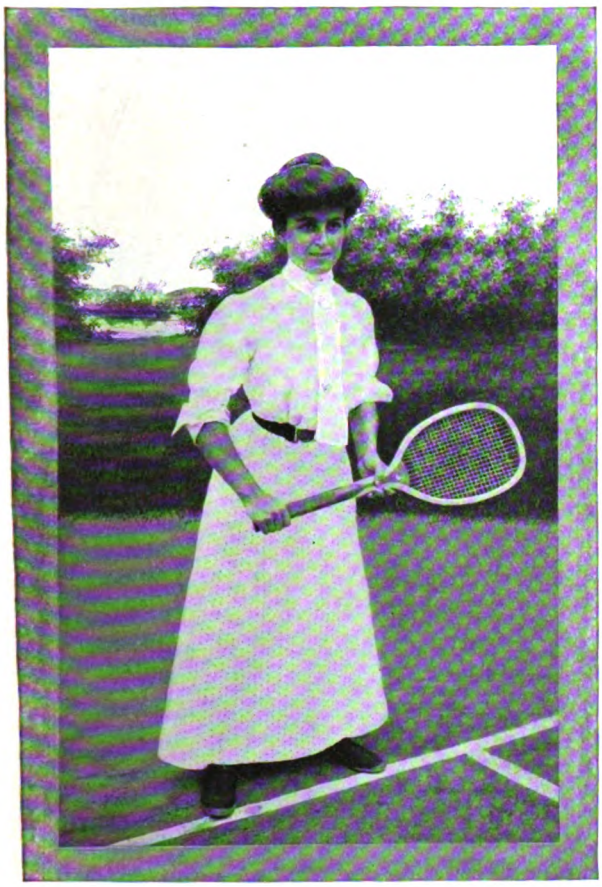


UNDERHAND SERVICE—FINISH.

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tendency to have the elbow in close to the body. The entire success of the play depends on the long, free sweep of the racket with the perfect freedom of the arm. A well-known English expert used to declare that whenever he was playing badly he knew he was too close to the ball.

As the ball comes toward the player, too, she should never be met standing still. It is better to step away, so that you must take a step forward to meet it just as you strike. The



INCORRECT POSITION FOR RECEIVING THE BALL.

purpose of this is to get the full force of the weight into the stroke by leaning forward to make a step just as you strike. Some players exaggerate this feature of their play so much that they seem to be fairly jumping at the ball.

Volleying is a tactical blunder for women in singles, and the lob is a very much more important stroke for women to learn. Women find it doubly difficult to volley, both because of the formation of the shoulder, which has always hindered them in throwing a ball overhand, and because of their dress. To volley, one must go up close by the net, and this position is quite unsafe for a woman player, for her opponent can easily lob the ball over her head. It is a perfect defense against any kind of attack to lob accurately, and so a woman should perfect her defence first with this stroke.

There are several kinds of service that are used by women with success. The straight overhand delivery much like that used by the men, although not so severe, is generally thought to be the most effective, and it is the most often used by good women players. The body should be thrown well back as the ball is thrown up for this stroke, and the player should lunge forward to meet it as the blow is struck, lending the impetus of the body's weight to the force of the stroke. It is important that the second service should be made in much the same style as the first, for to change the style materially works against the accuracy of the stroke.

The underhand twist service is also very useful against women, and many women players make good use of it. In making this the ball is dropped from the left hand instead of being tossed up into the air to be struck, and it is hit at the height of the knee with a sharp glancing blow. The racket finishes over the left in much the same way as in the ending of the forehand stroke. Against the sun, when it is blinding to look up for an overhand service, this underhand twist is particularly useful, and its erratic bound makes it always difficult to handle.

In all lawn tennis strokes it is well to remember that any side motion in the swing of the racket hurts the stroke, and so far as it is possible the racket should always travel in the direction that the ball is to be driven. The more the racket is kept in this line, and the greater the "follow through," as the golfers call it, both with the body and the racket, the greater will be the speed of the stroke and the accuracy of the play. Except for the slight dragging motion at the end of the stroke, that twists the ball and helps to make it drop after crossing the net, the racket should be made to follow the ball and the strings to keep in contact with it long as possible.

After every stroke a player should return to the middle of the base-line, for this is the position from which the court can best be covered. Sometimes a fast stroke will force one far outside of the court, and then a lob may be the only method by which one can gain time enough to get back again into position If a player is badly out of position, an ordinary drive may reach an opponent soon enough to let her place the ball on the opposite side of the court before the other can get there, and in that case a lob will delay



CORRECT POSITION FOR RECEIVING THE BALL.

the return long enough to prevent the point being gained in this way. It is a fatal error to stand still after making a stroke to watch the result of it. Once the ball has been hit, nothing one can do will affect its flight.

It is in such points as these, elementary in themselves, that the skill of the expert player lies. Persistent practice will work wonders, and one will never know how much she can learn until she has really persevered in trying.

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MY LADY OUT-O'-DOORS

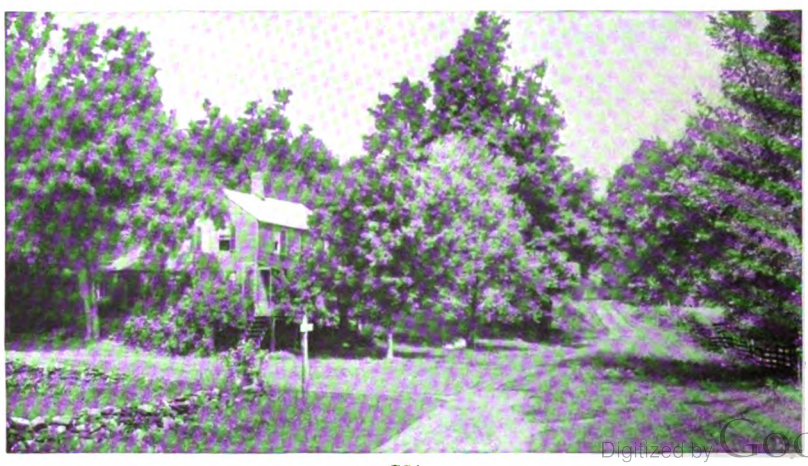
BY EDMUND VANCE COOKE

I

The Spring, My Lady Out-o'-Doors, the Spring!
A hundred thousand years she knows, perchance,
Yet still as fresh-eyed, dew-lipped, bright a thing
As thou. How Earth refreshens at her glance!
He spreads green velvet for her tender feet;
He strings with emeralds the barren wood;
He rinses all the air with showers sweet,
And Spring smiles on his work and calls it good.

II

Fair Summer! Oh, her long and happy days,
Beyond the mere seductiveness of speech,
Which lure us into cool and country ways
And spins along the ocean-hardened beach.
We breathe the air of dawning on the hills,
We search among old, quaint, historic sites;
Oh, we escape a hundred human ills
And live a hundred ever-new delights.



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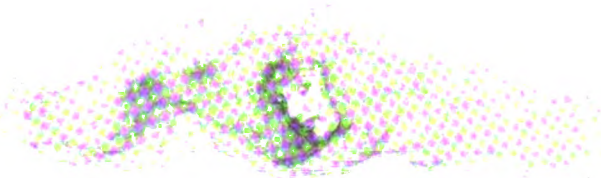


III

The Autumn and the keen and frosty morn!
  The wild blood kindles to the task we set,
To whip along the fields of wigwamed corn
  Past where ungathered apples swing and fret.
And oh, the tawny beauty of the land,
  The hazy, lazy languor everywhere,
As if Dame Nature's decorative hand
  Had spilled its talents on the very air!

IV

And now comes Winter with his pale, wild face—
  Heir to the benefits of all the rest.
He stings the blood more swiftly to its pace;
  He spurs each energy to added zest.
And thou, My Lady, with thy vigor bred
  Of outdoor seasons which preceded this,
Laugh gaily in his face, nor droop thy head
  When thy fair cheek is reddened at his kiss.



Nay, when he were so bold, could I be less?
Come, comrade, give me back the sweet caress
And let the violated lips say "Yes!"



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The House that Jack and Jill Built

By Grace Mac Gowan Cooke



STILL ANOTHER VIEW OF THE HOUSE FROM THE RIVER SIDE.

WITH ILLUSTRATIONS FROM PHOTOGRAPHS BY FANNIE ROGERS WHITE

SECTION IV.—ALL PLUMB

THE LIBERALITY that Jack showed in the matter of rugs was so great and so unexpected that Jill asked indirectly the source of his sudden wealth.

"It's not wealth, but a wealthy feeling," he replied. "I'm going to do the plumbing myself. I've done a lot of bent ironwork and hammered metal, and I'm sure either one would take as great accuracy—and muscle—as our simple plumbing. I shall save a great deal; and we'll have it to spend elsewhere."

"But won't the plumbers," hinted Jill, "won't you make them all mad?"

Jack laughed easily. "The plumbers, honey, want work from people who can pay for it. We are not a fat job for a plumber at all. I'm on good terms with an honest man in this line, and he's lent me books and will lend me tools."

"Jack," said Jill in awed tones, "do you know you remind me of the Paladins of old and all that sort of thing? I really think this is the bravest plan you've thought of yet. But, don't you know, dear, these knights used to have pages also, or something? You'll have to have——"

"A plumber's boy?" supplied Jack, "oh, yes, of course."

"Jack," she went on in a half whisper, "I want to be—don't you remember that ladies put on pages' costume and went to the wars? I want to be——"

"Plumber's boy!" interrupted Jack ecstatically, "I accept you on the spot."

And thus it was that Jill next evening, rising from blowing a small charcoal furnace, clad in a suit of Jack's pajamas, and with a smudge on her nose, and the poker in her hand, greeted Bob Hart, who had come in for a chafing-dish supper. She fled, pursued by Bob's shouts of delighted laughter, to return in incredibly few moments with a face glowing from vigorous towelling, and her graceful form draped in a picturesque tea-gown, and the supper was a triumphant success.



CLAD IN A SUIT OF JACK'S PAJAMAS.



"I HAVE DONE A LOT OF BENT IRONWORK."

She had exclaimed with delight over the size of the bathroom, when Jack first showed her the house plans. "I always detested those little narrow places squeezed off of some other room, or the end of a hall, where you can easily scrape both elbows against the wall when you attempt to do up your hair," she said.

Jill's bathroom is a wonderful affair. It is like a little green grotto down in the sea. She used upon it pretty freely the funds which she began mysteriously to develop about this time, but the results have justified her enthusiasm. The floor, which as you go into the room looks like stepping into yellow-green sea water, is laid of paving glass, stout, clean and cheaper than tile. Under this there is no flooring of boards, and the light comes through in a wonderful way from the

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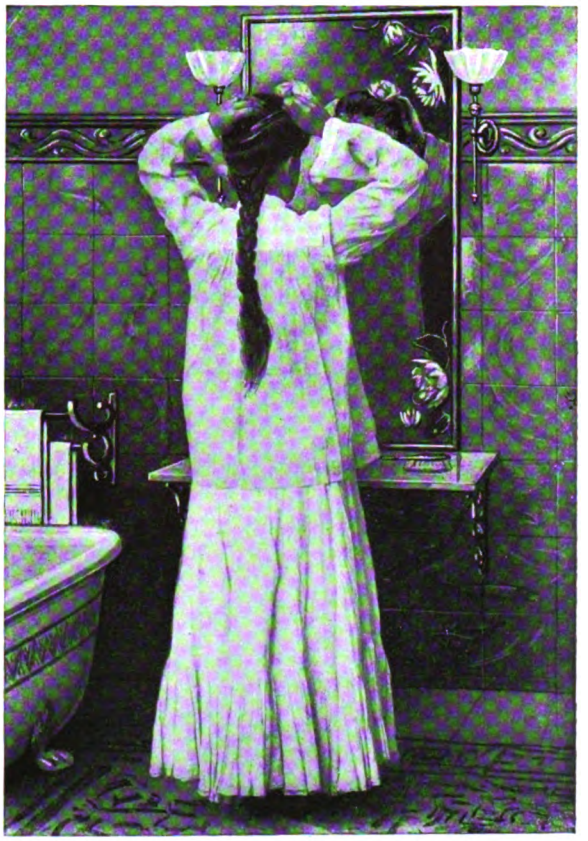
room below, making wave shadows and most delightful color effects. The joinings had to be leaded, as is the case when this heavy glass is used for roofing, but by the time this necessity arose, Jack and Jill had become such proficient plumbers that they made these joints themselves.

The wainscoting for five feet up is of the same glass, set this time against a pale-green background, upon which are painted fishes which seem coming right through the water toward you. Its designer says that if she had not been able to paint these for herself she could have found a Japanesque wall-paper with them upon it.

The woodwork is stained a clear, watery green—Jill had learned about stains by this time and mixed her own for this purpose, so that the tint was exact. There is a long window of the thick glass which lets in sufficient light and with it much beautiful color, and which needs no curtain, for it permits no intrusive gaze. A slab for dressing purposes, to support toilet articles, is also of the clear, green glass, rounded at the edges. Above this hangs a mirror that Jill picked up cheap at a second-hand store because it was marred about the edges. This she has framed in so narrow and flat a band of dull-green wood that it seems scarcely framed at all, except by the garland of pearly, golden-hearted water-lilies which she has twined about it with her clever brush, disposing them so that they cover every blemish.

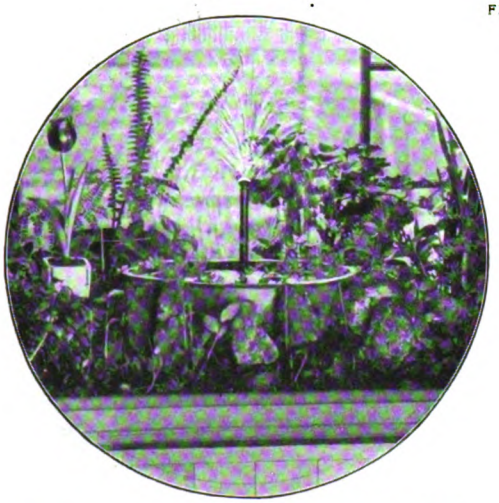
"Combing your hair before it makes you feel like a nymph looking into a pool," Jill says, and indeed it is so.

Jill, most radical of women, wanted a tank sunk level with the floor, and steps leading down to it, instead of the ample porcelain tub that was bought. But Jack draws the line—or tries to—at the wildly impractical, and his pride as a plumber was touched also. One is inclined to think, however, in looking at the beautiful room as it now stands that, had Jill attempted this further reach of fancy, she would have accomplished it triumphantly.



"COMBING YOUR HAIR BEFORE IT MAKES YOU FEEL LIKE A NYMPH LOOKING INTO A POOL."

They wanted a conservatory, of course. Jill had visions of one in which a large rug could be laid and small, after-theatre bohemian suppers served. When these visions were related to Jack he told her such an arrangement would cost (in spite of their doing their own plumbing for it) a little more than the entire cottage; and they came down through all the variations of glassed-in porch and bay-window, to a little oriel with a seat in front of it and a tiny central fountain, crowning a mound of pretty shells and pebbles, where ferns and a few flowers could be grown, and which should be near the fireplace in the den.



A TINY CENTRAL FOUNTAIN CROWNING A MOUND OF PRETTY SHELLS AND PEBBLES.



QUITE THE KING OF ALL STEINS.

Being your own plumber has its drawbacks—except when it comes to paying the bills. Jack's friend the plumber lent him books, diagrams and tools and gave him, as he himself phrased it, "about a barrel of good advice." The piping for the tiny fountain which was to crown the rockery in the window conservatory was cut to length. Jack mastered the science of wipe joints and plain joints; he put the entire piping up, made the connection for waste with the sewer, but, as poor Jill said, "the wretched water just wouldn't run away!"

By this time a professional plumber had been called in several times to read the riot act to various rebellious pipes and faucets. He now came up and told Jack and Jill that they had made the sewer connection without any fall. "You've been impartial," he said. "The sewer ain't likely to run into you—unless it rises; but taking it the other way about, you see, you ain't likely to run into the sewer, neither."

Jill waiting in the background, plumber's tongs in hand, a smutch above one expressive mobile eyebrow, which made her look (from that side) like Lady Macbeth in a heavy make-up, wondered why on earth she and Jack should be supposed to want to run into the sewer! She discovered later that their plumbing friend was alluding to the waste water.

"Jack, does it all have to come up?" Jill wailed. "All that stuff that was so much trouble to be put down? Think how we delved and sweated, and how many times I burned my fingers!"

"We'll have a plumber to do this," Jack returned suddenly, looking at his pathetic little wife.

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There was more resolution in Jill than would be absolutely necessary to outfit two women of her size. "Indeed, we'll not," she asserted. "You only say that because you think I'm all fagged out at it; but I have howled my little howl, and now I really want to go on with the work. I think plumbing is just delightful—I'd rather do it than Battenberg." And they fell to and righted that sewer connection.

Jack found that in pure inspiration (concerning the plumbing business) Jill was, as elsewhere, his superior. The little pipe which ran up into the fountain sprang a leak one night and sent a tiny stream out to bespatter the leather curtain. "I'll turn it off down cellar," Jack said sleepily (they had been having a late supper with some of their friends, and he was tired when the leak was discovered). "Never mind, Jill, I'll just turn it off below and mend it to-morrow evening."

When he came home the next night the fountain was playing gaily, the little rill trickling merrily about the base of its rocky mound; and the leak was mended. "I did it," Jill replied to his inquiry. Some people were in and I wanted to turn the fountain on, so I just mended the leak myself." It was a week afterward that Jack, working over some of the plants, suddenly shouted with laughter.

"What is it?" cried Jill, running to him and laughing in sympathy.

For answer, Jack pointed wordlessly, and with tears of merriment standing in his eyes, to a little wad of chewing gum, where it stuck pertly up on the pipe, at that point where the leak had been.

"I suppose it's a blessing," he commented when he could fetch breath for the words, "that the new woman hasn't gone into plumbing yet—professionally, I mean. We'd have wipe joints and connections made with chewing gum, if she had; yes, and hooped together with hairpins, no doubt."

"Well, it's just as good as your old solder," Jill exclaimed in an injured tone. "And I don't have to heat up the charcoal furnace for it, nor smoke up the room, nor smell up things, nor burn my fingers. I think it shows a superior mind to adapt new materials to old uses," and she turned away with the small head which contained that "superior mind," held very high indeed.

The last scare they had over their amateur plumbing, which was really a very excellent job, came when Jack was informed that some of the connections were leaking in the cellar. They went down-stairs and examined together.



THE CHAFING-DISH CORNER IN THE MUSIC ROOM.

There was a big spring set up in the corner of the basement from which a rill rippled across and settled in a great pool where the cellar drain failed to let it out fast enough.

"Why, Jill, there are no pipes there, love. You remember our piping went down three feet to one side of this. I guess we've struck water here."

Jill, who could be practical on occasions, reminded her husband that if this were really a spring they would have found it out when the basement was first dug and the fountain put in.

"That's so," Jack returned thoughtfully, "and yet—let's go outside and look at it."

The two went up into the garden—the dear democratic, old-fashioned garden, which holds real vegetables as well as those purely ornamental varieties that we set apart in an aristocracy and call flowers. In a soft bed of loam hugged close to the gray stone wall were two spreading cucumber

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vines, Jill's pride and delight. To water these, a half-barrel, with the bottom knocked out, had been sunk three feet from the wall. It was brimmed with water as they looked at it. "How often do you fill this, love?" Jack inquired cautiously.

"Oh, every day," Jill answered briskly. "It makes the vines grow splendidly, Jack. I often just leave the hose in it turned about half on, and let it run all day."

"Let it run into the cellar!" Jack cried. "That's where our leak comes from, Jill. The plumbing is perfect. You and I are a firm of plumbers who do things right—but this cucumber stream will have to be dammed."

The plumbing was not finished until the middle of November. Then every joint, and pipe, and trap and turn, being absolutely perfect, and the house more abundantly plumbed than most houses of its class, Jill said the completion of the job fell in handily for Thanksgiving.

"I should give thanks and have a feast even if there were no President's proclamation," she asserted. "All those wipe joints, properly wiped, and those traps duly trapped—oh, Jack, it's too good to be true!"

Jill's German patron had given her a wonderful stein—quite the king of all steins—a foot tall and covered with crowded carvings. She longed to produce this, she ached to show it to Jack, but her soul was becoming so loaded with old fibs and new perjuries that she hesitated still and hid it.

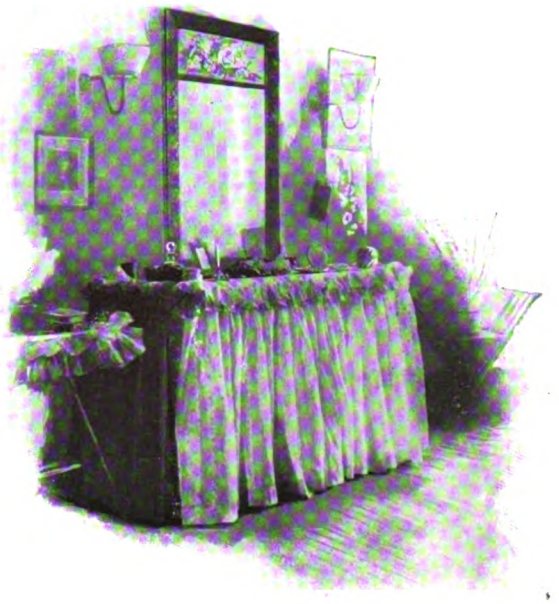
She was growing very fond of the gentle, kindly old man who appreciated her work so highly. His family had not yet come on from Milwaukee, and the home-loving old fellow would have to eat his Thanksgiving dinner in a hotel. An inspiration for a Dutch luncheon had come to Jill, and if she could, with a clear conscience, have decorated her table and bidden this one lonely guest, she would have been quite happy.



THE MOST CHARMING FEATURE OF THIS FEAST WAS CINDY.

A love affair of Bob Hart's which had been trembling in the balance for a year was carried to a triumphant conclusion—to what other conclusion could Bob Hart carry a love affair. As yet nobody but Jill knew of this. She wanted to give her Thanksgiving Dutch lunch to the newly engaged pair. She wanted to have her big, kindly German friend, both for his pleasure and her own, and she was so twisted in a self-woven net that to do so seemed impossible without telling a number of new falsehoods to poor, patient Jack.

Out in her old-fashioned garden a row of tall dahlias flaunted their blood-red petals and tantalized her with suggestions of that lunch table decorated with steins full of their blossoms. The monster stein, her recent gift, was



JILL'S DRESSING-TABLE.

for the centre of the table. Jack knew enough about such things to be sure that this beautiful and valuable object was far beyond their present means. She had decided, loathfully, to tell him that it was borrowed or rented for the occasion. And yet, if the donor were present that might make most unpleasant complications. Altogether this festive Thanksgiving bade fair to add wrinkles and gray hair to Jill's increasing thinness.

Once launched upon her plan, Jill, who was the most hospitable of women, and loved entertaining better than being entertained, forgot her woes in the perfection to which she was able to carry her menu and scheme of decoration.

Her clever fingers fairly flew; her active brain was so engrossed that there was barely room for distress to slip in now and then when she wondered how she would account to Jack for one of her guests, and whether he were not, indeed, a dangerous addition, since he would be almost certain to allude to some of her work in the Fort Macon house. She decided finally to tell Jack—but to put it off until the last moment.

She wanted red and blue cross-stitch embroidery for her napkins and table centre. These her inexhaustible pen and packages of red and blue dye supplied to her. The mahogany dining-table was rubbed to a perfect glow and left bare. The great stein was set in the centre and crowded with glowing dahlias. About its base were half a dozen carelessly dropped blossoms, mirroring their beauty in the dusky depths of the table. The fruit course was served on little wooden plates which Jill had turned at one of the woodworking establishments and in the centre of which she painted the arms of Holland, a red lion rampant on a blue shield, and around the rims of which she lettered quaint German mottoes, the wording of which her Fort Macon patron supplied.

The dishes were all Dutch. Jill is an inspired cook and caterer. A herring salad made gloriously red with beets and served in an old-blue bowl carried on the color scheme. Smear-case sandwiches, flavored with cardamon seed, were rolled and tied with little red and blue ribbons. Jill could have thanked the sausage and ham for the beautiful terra-cotta shades they brought to her table. Her ices were served in tiny wooden shoes, for which she sent to Milwaukee, buying them of the dealers who still sell such articles for actual wear. She chose cherry ice because of the color, and left the shoe its own clean white, with a circle of dull blue upon the front, and set it on an old-blue plate.

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Quite the most charming feature of this feast was Cindy. Jill studied Boughton's pictures for a Dutch costume, and consulted Cindy as to her willingness to wear it.

"Lawzy, yassum, Mis' Jill. Hit don' matter ter me. Ef you wants a Dutch niggah for to wait 'pon yo' table, I's des as apt ter please you as de next one." Dull-blue denim, sheer lawn, the quaint, close Dutch cap on her crisp hair, transformed Cindy into something very odd and charming—though she did describe it as "a Dutch niggah."

Jill herself made some modifications in her costume which suggested Dutch leanings. Jack was out of town the day before Thanksgiving, and was unexpectedly detained Thanksgiving morning. Jill had procrastinated with her explanations till she heard his step on the stair. She was just setting in place the quaint, tall head-dress she intended to wear, and a sudden dismay took her as she heard her German friend's fretfully said to herself, "oblivious of all reason and moony enough to make any mistakes," for both had been warned that Jack was not yet told of her professional decorating.

Her three guests were well acquainted with each other and had exchanged greetings, Jack had come down-stairs, and Mr. Armbruster, pausing before the mantle, was deciphering its motto:

"Good Friend, around these Hearth-stones speak
no evil Word of any Creature."

He turned smiling to Jack and Jill as they stood together in the doorway. "She is a wonderful little woman, this wife of yours," he said with enthusiasm. "She does not keep the the best of her work for her own home." Jack looked with a little shock of surprise at the horrified Bob and guilty Jill.



THE MAHOGANY DINING-TABLE WAS RUBBED TO A PERFECT GLOW.

accents mingled with Jack's voice. She did not turn from her dressing-table, being half afraid to meet his eyes. He came up behind her, and she encountered them in the glass, laughing, frank, unsuspicious.

Jill's curious finds in the way of friends were too usual a matter with him to excite any surprise.

"Great Scott, but you're a stunning Mevrou! Nice old fellow you've got down-stairs; I suppose you have picked him out to match the decorations," and he kissed her fondly.

Now was Jill's time for explanations, but her heart misgave her. It would spoil her lovely day. It would make Jack unhappy—oh, there are excuses enough to be found when one wishes to put off a disagreeable thing!

"Yes, isn't he a dear!" she said hastily. "I mustn't keep him waiting," and gathering up her Hollandish draperies she fled to the parlor.

There she found Bob and his sweetheart looking, as she The German went calmly on, unsuspicious of the mine he was touching off. "She by no means made a step-child of my house. This planning here is beautiful, but I like, too, that splendid mantel in my dining-room."

Jill gave Bob an agonized glance. "I'm glad you like it," that worthy said, shouldering the burden like a man. "The art in it is, as you say, quite above the commonplace——"

He floundered a little and Cindy relieved the situation, the tension of which was becoming unbearable. Jill had taught her a German sentence in which, *Gut Heil* and *Gesundheit* figured. Now she stood in the doorway, a picture, indeed, although rather an anomalous one. The quaint cap became her round, brown face immensely, her dimples were on display and her fine teeth flashed in a big comprehensive smile as she said, with the inevitable chuckle, 'Lawzy Mis' Jill, I cain' membah of dat what you done tol' me to say—but lunch is sarve!"

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THE SWEET SOLEMNITY INDUCED BY ROBERT'S RENDERING.—Page 787.

Thyra Varrick

A Love Story

By Amelia E. Barr

Synopsis of September and October Installments.

[To the Highlands, in the Spring of **1745**, comes Hector MacDonald to enlist support in another Stuart rising. After leaving the house of Murdo MacArgall, with whose granddaughter, Sara, he has long been in love, MacDonald is informed that his commission from Prince Charlie has been revoked. Hastening to France to learn why he has been superseded, he stops at Orkney, the home of "lovely, lovely Thyra Varrick." At sight of her MacDonald is fascinated; his Prince, his home, his pledges to Sara, are forgotten. His appearance and personality find favour with Thyra if not with her father, who would much rather see her the wife of the fisherman Robert Thorson. Paul Varrick's efforts to further Robert's suit lead to tears and dissimulation on the part of Thyra.]

CHAPTER FOUR

Love is Love Forever More

THE reconciliation was not as complete as it appeared to be. Thyra had been neither frank nor confidential, and Paul felt it. The morning light brought a revelation of this fact he could not reason away; and he was glum and unhappy in consequence.

"She has sailed all round me again," he muttered, as he made the knot in his neckerchief; "sailed all round me. She put me in the wrong, when I was in the right; she made me make promises instead of making them herself. I may be a match for winds and waves, and rough men and whales, and polar bears, but I am a simpleton on a waterlogged ship, in the hands of a woman—of a child not nineteen years old yet. I will see if Robert Thorson can do any better; he ought to have looked after the girl before this. Little time I lost when I wanted Thyra's mother. I told her I wanted her, and I would not take 'no' from her. And I shall tell Robert, if he does not pluck up his courage soon, that Scot will carry off Thyra in his very sight. I wonder if she believed he is her half-brother! Nonsense, she did not! It was only another of her tricks—very clever in the little witch, but I will outsail her yet." And something within him answered scornfully, "perhaps!" but he did not voice the doubt.

Such thoughts naturally made him silent at his breakfast, but Thyra was unusually merry and affectionate. She had taken pains to look lovely; and she had gathered from Asta and Elga in the kitchen the gossip of the town—"There was a whale in the shallow water by Copinsay," she said; "and two strange ships had been seen off Stromness." She even asked Paul if he would take a message to Robert for her, but Paul, like the majority of men, grew cross as the woman coaxing him grew kind; and he answered with indifference:

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"Take thy own love messages. Thou hast treated Robert as badly as can be, but I'll be bound thou will beguile him as easy as if he was about four years old."

"Father!"

"To be sure. Thou art much the same as all other women."

"Why are men so fain and ready to marry, if women are so ill made?"

"Good or bad, wives must be had; bad, most of them, full of faults. But I have something better than women to think about, if the whale at Copinsay is not another bit of trickery; but like enough that tale was bred and born in my own kitchen."

"Thy tongue should not be a sword, Father. I have tried to speak to thee kindly, and thou would not be kind. Some day thou wilt remember—and be sorry for it."

"Thou art always chattering. There is no good in all that we have said. Fate rules in this thing, I see."

He spoke no more, and went out with an air of sadness that made Thyra very unhappy. After her selfish fashion she loved her father; and, also, his reticence troubled her. He was generally so ready to say what he wished, and what he expected, and what he was resolved to have and to do. If, then, he should now begin to keep his own counsel, how could she order her life so as to avoid open disobedience and open disputing?

Paul found Robert on the "Meum and Tuum," which was ready to sail. The report of the stranded whale was true, and he had just sent the news to Paul's house, being sure he would desire to join in the capture.

"That is true," said Paul when Robert had explained the matter; "I will surely go to Copinsay, but thou hast other fishing to do. I have had a talk with Thyra; now it is thy turn. She is expecting thee, and delays in love are not fortunate."

"Thou gives me the best of good news," said Robert, flushing scarlet with pleasure, as he lifted his coat and leaped to the pier. And Paul laughed within himself, a laugh not devoid of irony, for he saw that Paul Varrick had instantly become a person of no importance, and that Robert took no further interest in the whale, or the boat, or indeed in anything concerning the matter in hand.

"He will walk a little slower, and hold his head a little lower in an hour or two," he thought. "For whether Thyra takes his love or not, she will make him feel in some of her queer ways that he has been grievously in the wrong, or else forwardsome beyond measure. He will be either in a kind of shamefaced heaven, or down in the depths of the sea, when I see him next. What fools men are! Here is a big whale to harpoon and bring to shore, and Robert leaves the fun and profit to beg a girl's kiss and a promise. Love is a great mystery!" And then after a thoughtful pause, "After all, it may be the mystery that makes life worth having."

Thyra was expecting Robert. If he had spoken to her father on the previous night, he was sure to follow her father's acceptance of his suit by an immediate appeal to herself. Probably this thought and expectation was accountable for the pains she had taken with her toilette; for never is a woman more desirous to look her best than when she is going to refuse herself to her lover. Robert found her leaning over the wall that divided the yard of Paul's house from the edge of the cliffs, and the breaking waves below them. She turned with a smile as he greeted her, and pointed out the gulls feeding on the bread and fish she had just cast to them, talking and laughing merrily as she did so.

He was disturbed by her exuberant spirits and found it hard to say the words burning his tongue. But his love was too great to be silenced by such delusive mirth as Thyra was indulging; and the invincible truth of his atmosphere quickly dashed the mockery of her affected mood. He could not answer its insincerity, and she soon became quieter and turned toward the house, talking of her father and the whale, but aware through all her words of Robert's absolute indifference to them. For the man's heart was so full of love that all other subjects passed him like the wind; and she understood that he was no longer to be put off. She had come to the answering of questions, and she accepted the situation.

Therefore, as they crossed the yard together Thyra looked well at her lover. "He is very much of a man," she thought, "and until I am married to Hector, I will not let him go. Little knows a woman what friends she will need; and no friend better than an old lover." In fact she was resolved on a policy of procrastination, tempered by that sweet coercion which throws itself upon the forbearance and affection it intends to use for its own advantage.

When they entered the house she made him sit down, took his cap from his head, and brought him a glass of blanda. Her face had become kind and serious; and her smile, as she offered him the drink, was delightful. He drew her to his side, and tried to speak, but could not find the words he had been preparing all night long. And Thyra saw his difficulty, and began the conversation for him, in a manner so direct that it opened the gates of speech at once.

"Robert," she said, "my father told me, thou would be here; so then I have not gone to Maran's as I intended. He said thou had something to tell me. Is it about thy cousin Barbara? That news is late; I know already that she is to be married at the Feast."

"I am not thinking of Barbara. I am thinking of nothing but thee; and I have only one thing to tell thee, though I may tell it to all eternity. It is that—I love thee! I can say no more, and no less, if I speak for ever."

"Well, then, I have known this; ever since I was as high as thy knee, I have known thou loved me. I am not blind to true love. Always thou hast been kind as Heaven to me."

"Dost thou, then, love me?"

"How could I help loving thee? If I did not love thee, I would scorn the best of friends, for I put thee next to my father."

"That is what thy father told me, or I had feared to say the words I came to say. Wilt thou be my wife?"

"Now thou art going too fast. A girl wants her girlhood. I am too young to marry. Why wilt thou torment me?"

"Thy father says——"

"Yes, I know. It is a shame for him! I think he wants to go sailing again; and so he would be rid of the charge of me. It makes me hide my face from all the women in the town. 'Paul Varrick is egging on Robert Thorson to marry his daughter,' that is what many say; and others go further and vow 'Paul Varrick is trying to make the young MacDonald marry her.' Robert, it is not fair! It is very cruel! And thou! thou, to crown all; thou of all men, to back up these gossips! I cannot bear it!"

"My love! My love! What dost thou wish me to do?"

"I will tell thee. When my father speaks to thee again, say to him, Thyra is not ready to name her wedding day. I wish not that she should be put under force to be my wife. When she is willing, that is my time. Say these words, wilt thou, neither more nor less, and stick to them? Am I not reasonable?"

"I cannot deny thee."

"I am weary to death of people saying, Thyra is to be married to this man, and that man; on this day, and that day; for this reason, and that reason; but always the beginning, and the tag end of every talk is, Thyra is to be married. Say thou to such gossips, 'None of you know the truth.' I wish that they would talk of their own weddings; they have talked me out of all love for mine."

"But thou wilt think of it anon?"

"Anon, and anon, if I am let alone. Did thou hear that my father, also, is to be married?"

"That story is beyond likelihood. I give it a deaf ear always."

"I know not, Robert. Why, then, is my father so anxious to give me to thy care? It makes me hot with shame. Cannot thou feel how I must feel?"

"Yes, I can. And, O thou dear thing! It will go ill with those who talk of thee, and thy affairs, where I can hear them."

Then she began to cry softly, and to cover her face with her hands; and Robert comforted her, and said she was altogether right, and only modest as a maid should be; and

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he vowed on her hands lying in his hands, that he would—live waiting for her word, and suffer no one to make her miserable in his name, or for his pleasure.

And he looked so manly and tender in his self-sacrifice that her heart smote her. For to Robert her distress was very real, and it seemed an incredible cruelty to him that for anything she should be made to weep. Her lovely, piteous face, her dropped eyes, her air of humiliation, bred anger against himself, as well as against all others who could wound by word or deed, a creature so beautiful and helpless.

He would not distress her by any further pleading of his own cause; but lifting her hands, kissed them, and went away so softly, that Thyra did not know he had left her, until she opened her eyes to see if he was present or not. And when she perceived that she was alone she was strangely unhappy. The sombre, piteous power of his silent, patient acceptance of her uncertain affection and dubious promise affected her as no reproaches could have done.

"He is a good man," she said, weeping a little more, and going to the yard to watch his slow, dolorous footsteps as they took him from love and hope to the lonely places of suspense and accepted sacrifice. For who, in the first moments of such bitter disappointment, can lift up the heart and sing cheerfully the Hymn of Renunciation?

Yet in spite of her little compunctions she could not resist the feminine instinct of cruelty in her heart. She called him back in a voice so clear and sweet that he could not shut his ears to her invitation. Hesitating, with hope striving against doubt, he went back to where she stood bending over the stone wall, a vision of youth and perfect beauty, and apparent affection.



LIFTING HER HANDS, KISSED THEM, AND WENT AWAY.

"Robert," she said, avoiding the look of speechless inquiry in his sad eyes, "Robert, I have something to ask of thee. It is that thou wilt stand up for me, and for my good name, against all who slander me, men or women."

"I will do that. Was it for this only thou called me?"

"There is another thing, I fear so much my father's anger. Thou knowest when he is angry he is beyond all reason, and then I am afraid to be near him. Let him not blame me, Robert, for anything."

"If there is blame, it is mine, and I will answer it."

"Say nothing to him about Thyra that he can pick a quarrel on. Wilt thou do this for me?"

"I have promised. It is but a little thing. Is this all of thy wish?"

"I am afraid of father—and of evil tongues."

"Fear not. I am between thee and all that can give thee trouble. Is this all? quite all?"

"One thing more; I would not like thee to be angry with me."

"My heart is so full of love for thee there is not room in it for one angry thought."

"And wilt thou remember me—always?"

"I could no more forget thee than forget to draw the breath of life. Is this all?" and he looked at her with eyes so full of wistful inquiry that she could only shake her head and turn away.

Then he hurried to his lodging, and shut out the light, and bolted the door, and threw himself on his bed in despair. For he knew that in some measure, Thyra was deceiving him. His truthful soul felt the insincerity and evasion of her words. It was as if she had put a dagger of distrust up to the very hilt in his heart. He was bleeding inwardly. But after an hour of such misery, he found the solace of tears, and he wept blindly, passionately, with great sobs and utter abandon; hiding his face and burying his voice in his pillow, so that none but God might know. And he was not long uncomforted, for it is just such tears God wipes with His own hand away.

In the meantime Thyra had dressed herself and gone to Maran's. She had the disappointment she deserved. Maran told her that Paul had come himself for Hector, and had so insisted on him going to the whale hunt that the young man found no way to escape his invitation.

"Your father, as is well known, wants every man's will, as well as his own; and, after more clash and clavers than I had patience to listen to, MacDonald had to go with him. For, as I said, the prime and notable quality in Paul Varrick is, that people be to do his pleasure whether they want to, or not."

"I am sure Hector did not want to go."

"And I am sure, he was not much averse to seeing the ploy. At the long last he went off very gay-hearted, and he asked me to give you this bit of a letter. I am not sure, Thyra, if I ought to give you it."

"It is mine. You ought to give me what is mine."

"There is your father; and he is a contrary, hard-hearted creature as ever drew the breath of life. I think I will give you the paper, for I am not sorry to be against such a mortal tyrant as he is."

"It is mine, anyway," said Thyra, taking the letter; and then there was silence, for the girl was troubled and angry, and not inclined at that moment to confidence. Her attitude was indeed provoking, and not for long did Maran endure it. She had too good a card to play to wait for opportunity.

"Thyra," she said, "there is no use in being double with a woman like me. I have had experiences, and I knew as quick as I set eyes on MacDonald last night that something beyond ordinary had happened. The change in him was

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not to be told, and I thought, maybe, Prince Charles had landed, or the like of that; and so I asked him plain out, and he answered, far better than Prince Charles had come to him. And after a few more questions—for I am a curious creature—he could keep the secret no longer. He said he was in love with the most beautiful woman in the world, and then he clapped his two hands and went on: 'The wonderful thing is that she loves me! I am going to marry her! It is Thyra Varrick!' And so out with all, name and surname, till I could scarce keep my composure. I had to tell him to speak lower, or the servant lass in the kitchen would be keckling over the news, and then away to the town cross with it."

"It was very presuming of him making me a common talk between you. I came this morning to tell you the news myself, and then I find you know everything."

"Like as not, I do. We got on a very easy footing together; I know everything, all the outs and ins of the matter, so there is no use holding things back from me, Thyra."

"Well, Maran, nothing is settled. And what we are to do with father is more than I can tell. And to be very true, I am frightened this morning. There is sure to be quarrelling and trouble about such a marriage, and no one knows what comes of it. A girl should look before she leaps."

"You will look before you leap far. You are a prudent body, maybe it is well, for MacDonald is a mortal idiot, for love's sake. I like it in him. He gave me a silver thistle, and a Cairngorm brooch, and he made promises—I'm not minding them. I think it pleasure and pay both to be on the side of true love."

"Yet you are always setting me against Robert Thorson, and there is no love truer than his."

"Robert is a presumptuous creature. The like of him casting his thoughts on you! A sailor and a fisher man when you may come to be Lady MacDonald. Take off your bonnet and mantilla. Your father will not be back for three days, and he has your lad with him, safe and sure."

"Father thinks he has done a very clever thing—we shall see. Now we are pulling at opposite ends of a rope, and he thinks he is the strongest; but if you and Hector are with me, it will be three against one."

"Three against one, and so you may bring your marriage to a head like a wish. I will stand by you for the love of it; and I'll go against your father and Robert Thorson for the love of it."

Then they sat down to talk the affair to the bottom, and Maran was as happy as she could be. The Evil One has always plenty of arguments to prove that wrong is right; and two women helping one another to understand them soon make out a clear case for their own desires. So the three days, in spite of a drizzling rain that kept them in the house, went very quickly away; and if Paul Varrick would only play the part his daughter and cousin laid out for him to play, there was not likely to be any difficulty in carrying out the most splendid marriage ceremony Kirkwall had ever seen.

Unfortunately Paul was not so easily disposed of; indeed, he was simply a quite unaccountable man. No one, for instance, had anticipated his device of carrying off Hector in order to clear the ground for Robert Thorson. As soon as the "Meum and Tuum" came into the harbor Robert was on hand to meet his partner; and in the moment of meeting, Paul saw that all was not as he wished. As soon as circumstances permitted he opened the subject without any preface.

"Where is Thyra?" he asked.

"She is at Maran Flett's. When thou art away she is best there."

"Go and tell her that I am back and bring her with thee, wilt thou?"

"Thou knowest that Maran hates me. I have no heart to go to her house, but I will send word to Thyra."

"Hast thou spoken to Thyra, or hast thou not?"

"I have spoken. It is all right."

"She has named the wedding day?"

"Not yet. She has a maiden's hesitation. I like it in her."

"I like it not. Such shilly-shally wooing! I never saw nor heard tell of a lover so easily put off, and——"

"I am satisfied. Thyra behaved to me more kindly than I hoped. She is not to be blamed nor shamed, or scolded on this question. I will not have her made weep for me. That is all about it."

Paul looked as if he did not comprehend, but after a moment's reflection he laughed and said with a grim attempt at a joke. "I think, then, it is Paul Varrick who must set the wedding day." Robert did not answer; there was no joking on this subject for him, and he let it drop without further notice.

CHAPTER FIVE

Paul Varrick Proposes; Thyra Varrick Disposes

But the idea having entered Paul's mind took root there in more than one form; and as Thyra was not present to talk to him, he pondered it, as he ate his lonely meal. For several little circumstances delayed the boy Robert sent to Maran Flett's with the news of Paul's return; and it was mid-afternoon before Thyra knew her father was back from Copinsay. By this time Paul Varrick had made for himself an extraordinary resolution—he had resolved to go to the Minister for advice. Never before had he done such a thing. He had been used to say, that "Minister's counsel was unlucky counsel;" but he considered in this case, that it was counsel about a woman, and not about business or boats.

He went to the manse with that little bravado in his carriage which men assume when they suspect the thing they do will cause social wonder or comment, and are yet resolved to assert their freedom in the matter. The Minister was walking in his garden, and when Paul lifted the latch of the gate, he looked at him with a pleased surprise, and said heartily:

"Come in, Captain Varrick; come in, and welcome. I heard thou wert gone to Copinsay."

"I was there, Dominie," he answered, "and am safe home, thank the Almighty! If thou art willing, I would like to speak to thee."

"Thou mayst speak freely with me, Captain. My complaint is thou speakest seldom to me."

"I will do better, Dominie. In the thick of the fight, the other day, I lost my footing, and but for Bele Peterson I had never got it again. I wish to give thee ten pounds for the poor, as a thank-offering"; and he laid the gold upon the table.

"That is well, Captain, but thou must understand it is not the gift, but the heart behind the gift, which Heaven accepts; it is the obedience, the love, the gratitude, that makes thee give the gold, that is pleasant in God's sight. What does He care for the gold. The earth is His, and the fulness thereof. But He does care that Paul Varrick is grateful for his saved life, and that he not only praises Him with his heart and lips, but permits his hand to praise Him with a gift. And now it is time for me to say once more, let thy feet tread the way to His house more frequently. Seldom do I see thee in the kirk."

"I will do better; I will come next Sunday; other Sundays, too, when I can. I have reached a time in life when I find my own wisdom not enough. Be kind to me and tell me what is to be done."

"What about, Paul?"

"It is my daughter."

"I thought so. She has been too much talked of lately. I have heard the talk. It is not good. Yet I believe no wrong of Thyra Varrick."

"There is no wrong—none at all. But I want to put a stop to the talk, for that is wrong. Now Robert Thorson loves her as his own soul. Thou knows Robert?"

"I know no better man."

"That is the truth. He is good. Thyra was willing to be his wife till this young Scot, Hector MacDonald, came to see me."

"And what came he for?"

"He came on business for one we do not name."

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"Yet I will name him; he came for Charles Stuart!"

"Yes. He wanted my ship for the bringing over of arms and troops."

"Thou wilt not surely be so wicked? Once before thou ventured this man. I told thee then, nothing good would come of such business. Did good come of it?"

"Nothing but loss and evil came of it."

"Perhaps thou hast not done with the evil. Had thou not meddled with this Charles Stuart, thou had not lost thy ship, and this MacDonald had not come to put in danger thy daughter. Varrick! Varrick! Start an evil deed, and no man can tell where it will end, or whom it will injure on its way. Wilt thou be led astray a second time in this respect?"

"I have no such thought."

"Then tell the young man so, and send him away."

"I have told him with the straightest, strongest words I own, that I will not help him in any way whatever."

"What then, does he stay here for?"

"He says that after the fishing is over, he can raise five hundred men for the Stuart."

"He cannot raise five; and he is not such a fool as to hold this hope. Our men have spoken plain out of him. I know this. It is not for Prince Charles he stays; it is for Thyra Varrick."

"That is what I think. So then, I want Thyra married to Robert Thorson. It is for her salvation. Help me in this matter. I am sure thou will."

"What am I to do for thee?"

"Thyra is shy, and will not bind herself to Robert; and Robert is too careful of her fancies, and will not urge, lest he offend her. So then, between her I will, and I won't, and Robert's fear of making her angry with him, this Scot has all the opportunity he wants."

"Now tell me why the Scot is not a proper husband for Thyra?"

"He is a Scot—that is one thing, and it means many things. He is a gentleman—nobleman if you please—and Thyra is a sailor's daughter. He has more learning than I can tell thee, and Thyra is not a scholar, so he will soon despise her. He is a soldier, and Thyra has been with sailormen and fishermen all her life. He is from the mountains, and Thyra will be as wretched as a lapwing in a cage, if she lives not near the sea; I have vowed that Thyra shall not marry him, if by any mortal means I can help it. I say by any means, I care not what they are."

"Now I understand. How am I to help thee?"

"Next Tuesday is my birthday, and I will ask my friends, men and women to eat supper with me. And when the pleasure is at the highest, I will ask all present to drink health and happiness to my daughter and Robert Thorson, naming them together, and there will be good wishes, and so on. And everybody present will understand the betrothal. And thou! Thou wilt make it thus, and rise and bless them. And after that there may come a good moment to call on them to name the wedding day and bid the company present to the bridal, and the bridal feast. Then, also, MacDonald will see that he is wasting time to stay here longer, and it will be a good day for Thyra when he sails away. Am I right? Or am I wrong? I ask thee."

"I am sure thou art right. And I am with thee."

"I thought I could trust thee. And I will do all after thy advice in this matter of my daughter. Also, I will behave better for the future."

"Thou could be such a brave helper in all good works, Paul; turn now into the right way, my brother."



"I AM NOT SURE I OUGHT TO GIVE YOU IT."—Page 783.

Paul was much affected; his eyes grew dim, but he was likewise much pleased. "I am not worthy," he answered, "but I will surely try to do better. And thou wilt be sure to come next Tuesday night?"

"I will come. And I do not think Thyra will dare to go against such a public avowal. No! no! The girl does not live who would do such a thing."

Paul knew the Dominie spoke truth. No girl could bear to live in such isolation and reproach as Thyra would suffer, if she publicly allowed her betrothal and then gave the lie to her father and lover, and the slight to her friends, which such a course implied. He felt as he walked homeward that he had taken a step so far ahead of Thyra that she would be compelled to order hers as he directed. Yet he was sorry for his girl. He knew her love of freedom from the domineering love of it in his own heart; and he did not forget that Thyra's mother had played fast and loose with his own love, much longer than he approved.

"It is a kind of right that women have," he admitted; and then he unreasonably turned all his annoyance on Robert. "Such a wooer!" he ejaculated contemptuously; "he ought to know that women like to be made to do the thing they want to do. Robert is not half masterful enough; Thyra wants a master." Then he stopped his mental dictation, for he suddenly remembered that he himself had often signally failed in making Thyra feel that she had a master. So he began to whistle and then to wonder that no one was at the door to watch his coming. For Thyra was busy with her own thoughts and did not hear his footsteps till he was on the threshold. She was kneeling before the fire toasting a bannock for him, and she turned with a face so bright and smiling, that he forgot everything in his pleasure at her pleasure.

"I heard thou wert safe home, father, and I am making tea for thee. I knew thou would want a cup. And so glad as I am to see thee! I have been at Maran's, and she is not thee; and her house is not thy house. There is a difference; oh, yes!"

And as she stood smiling at him, so tall and slender, so lovely and loving, he did not wonder at Robert's fear of her. He was bound to acknowledge within himself a reverential

admiration for beauty so great, and so bewitchingly enhanced by the little air of authority which Thyra quite unconsciously expressed. It was an air she did not assume, as Paul said; "she was heritage born to it." It was the gift of her race, and of centuries of womanhood dominant in affairs.

Then they sat down to drink their tea, and Paul said his bannock of barley meal, his kippered herring and fine hot tea made a meal fit for a king; and Thyra gave him a smile which made it so. And then he told her all about the whale hunt, and also of his own momentary danger.

"It was a God's mercy I was saved," he said; "and I have been to see the Dominie, and left a thank-offering with him; and I will tell thee what I think, Thyra. It is my birthday next Tuesday, and I am in the mind to ask the chief of my friends to sup with me. The Dominie has promised to come; and what is thy wish about it?"

"Whatever is thy wish, father, is mine. There is the fishing——"

"I have thought of that, and the supper need not hinder it. I have reckoned the tide in; we can drop out to lift the nets before midnight. Here is gold; get all things necessary, and spare not."

"When it is for thy birthday I will see that the feast is good and plentiful."

Then the subject was dropped, but the premonitory nature of the girl, even in this first hour of the supper question, gave her some sort of dim warning. "I wonder why father wants a birthday supper," she asked herself. "He never had such a thing before. What is it the beginning of?"

Such questions are more readily suggested than answered. We seem to be forced to do things, and then as soon as this bondage is accepted, we are weakened and made irresolute by half-warnings, by presentiments, wavering and ironical; and by advices that it is all but impossible to follow. Such instructions come from those enemies which we all cherish in our souls; and the soul friends we might have, and whose whispers would be our salvation, are not heard for false, predictive fears, so importunate, that they destroy that serenity, in which alone the voice of the Divine within can be heard.

Busy and apparently very happy, Thyra passed the interval between her father's return and the birthday festival. The house was in that confusion which is necessary to a more exquisite order; and Paul, keeping much away from it, left plenty of sweet opportunities for Hector's visits. Indeed, he made himself so useful that Thyra had no hesitation in saying to her father, "I have done this and that today, but Hector has been helping or I had not done it. He went with thy message to Strommess, and the Sweyns will be pleased to come; and he brought home some early heather and has made posies and wreaths, and wilt thou but look how beautifully he has arranged the Indian shells, etc., etc." Paul did not like to make objections. He was going to break up that affair very soon, and it would be more kind to do so with one strong wrench, than with perpetual little twists. So in these days the young man came and went as he wished, even in Paul's very presence, and withal was so kind and so respectful, that Paul sometimes wished he was a Norseman—then—then—perhaps—who could tell?

At length Tuesday arrived, and Thyra met her father in the morning with a kiss; and the servants came bowing and smiling, and giving him good wishes; and Paul felt a little foolish and ashamed. He had not wanted such a fuss as Thyra had made; a good supper and some hot toddy, and his friends to eat and drink with him, that was all he had desired; but he could not find it in his heart to make objections to the decorated room, and beflowered table, though he felt sure the silly idea came out of Maran's sentimental Scotch nature.

However the company was charmed with the gay house and the pretty arrangements for the feast, and Paul easily fell into the general mood of approbation. And when the Dominie entered, and took the head of the table, the pride and satisfaction of every guest was complete. Cheerfully the meal was eaten to a general conversation regarding the captured whale, and the prospects of the fishing season; but over the sweetmeats and hot toddy they began to tell stories, and to sing songs, the Dominie opening this part of entertainment with a clever fable very suitable to the fishing then in progress, as it accounted in its way for the herring being counted king of all the fish in the North Sea; and also gave a little reproof to Vesta Hay, on whose pretty face he had seen a scornful look, as she shook out her new skirt, in passing the cheaper home-made gown of Christina Bork.

"Listen, friends," he said, "and I will tell you how our dear good herring came to be king of the fish in the North Sea. On a certain day all the fish in these waters were gathered together to choose a king. And the fluke, he that has the red spots on him, stayed at home to make himself gay, putting on all his red spots to see if he would be king, and so he was too late, for when he came, the herring had been made king of the North Sea. Then this red-spotted fluke curled his mouth up on one side and said scornfully, 'A simple fish like the herring to be a king!' and as you know, my friends, his mouth has been to one side ever since. Now who will tell us something next?"

And Hector rose and said, "We have a tale about king-making in the West Highlands; and it shows how those who think they will win in a race, because all things seem for them, may be left behind by a rival, clever and wily enough to outwit strength and circumstances. The eagle and the wren once tried which could fly highest, and the one who flew highest was to be king of the birds. The wren flew straight up. The eagle flew in great circles. And when the wren was tired he settled on the eagle's back. By and by the eagle was tired, and he stopped and cried, 'Where art thou, wren?' 'I am here above thee,' said the wren; and so the wren won, and the eagle's strength only helped the little bird's cleverness."

Then Olaf Peterson told a story from the Orkney sagas; and Paul recited a poem about the whaler's hard life; and others sang old Norse sea songs; and Thyra and Hector chanted some of Fionn's Questions; Hector asking, and Thyra answering them. Gazing into each other's eyes while doing this, Hector and Thyra made a charming picture. He was in his finest Highland costume; and Thyra in a white gown, brightened with beautiful coral ornaments her father had brought her from the Mediterranean.

Then Paul said: "Robert Thorson, it were ill indeed, to have a friendly meeting, and not have a few verses from 'The Lily.'"* And the Dominie added: "That is well said. It is the best of hymns."

"There are a hundred verses in it, Dominie. It is longer than a sermon, thou knows."

"But say for us only those few verses thou spoke on Peterson's boat. Thou must remember; we were waiting for the nets to fill."

Then Thyra who was sitting at Robert's right hand leaned toward him and said in a whisper: "Speak to us, Robert; I would like it." And blushing with the pleasure of her kind glance and voice, Robert rose. There was a few moments' silence, full of a serious expectation, while Robert spoke to his soul and called it to reverent recital:

"Sweet Jesus, O my blessed light,
Who dead men dost to life invite,
Lift me from out the devil's hold,
Dear Lord, and keep me in thy fold.
With folded hands, in loving way,
Let all created beings say
Upon their knees, in sweet accord,
Their praise before Thy face, O Lord!

* * *

"All skill of words would be in vain,
Though man endeavored to explain
What joy to Adam old it gave
When Christ came sinful man to save.
Then from the dead triumphant rose
On Sunday morning to disclose
To me his immortality;
This gracious Lord who chose to die.

* "The Lily," a great Norse religious poem of the early part of the Fourteenth Century, written by Eyestein Asgrimssen. It consists of one hundred stanzas, the subject being the life of Christ and Mary. Asgrimsson was a monk of the Augustine order, in the monastery of Thikkirboer, Iceland. The poem is remarkable for its noble sentiments, the natural flow of the story, and the musical stream of its verse.

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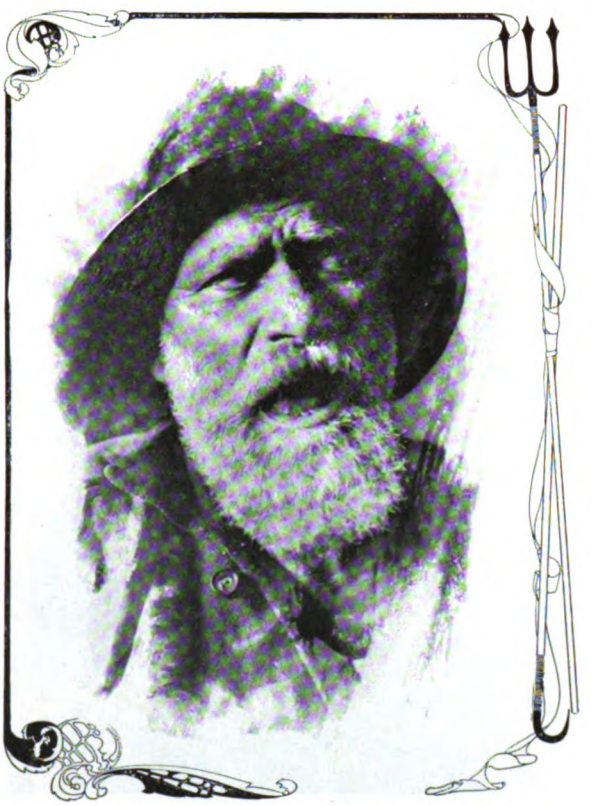
* * *

"And now he holds his Kingly seat
On God's right hand in glory meet;
With open arms he bids all come,
To Heaven their true, their glorious home.
Thee, Jesus, by thy mercy great,
Thy body and manhood, I entreat
O sweet Lord, to acknowledge me;
Me, in thy Kingdom graciously.
With folded hands in loving way
Let all created beings say
On kneeling knees with sweet accord
Their praise before Thy face, O Lord!"

The sweet solemnity induced by Robert's exquisite rendering of this most holy and loving prayer was the happy climax of the feast. Robert could hardly have shown to more advantage as with face uplifted and hands outstretched he entreated the "Sweet Lord Jesus by his body and manhood to acknowledge him." In those moments he forgot earthly love or care, and his countenance was calm and beautiful with the interior light of the soul.

Thyra gazed at him with a noble admiration; but Hector's eyes flashed such anger and hatred, that he was fain to veil their evil spirit behind his drooped eyelids. The prevailing feeling, however, was so full of mutual good-will that Paul knew the best moment for his purpose had arrived. As soon, therefore, as Robert sat down, he rose; and the solemnly happy hush that had reigned for a few moments was broken by these astonishing words:

"I ask you all, my friends, to rise and drink to the health and happiness of Thyra Varrick and Robert Thorson."



"I NEVER SAW OR HEARD TELL OF A LOVER SO EASILY PUT OFF."—Page 784.

An immediate confusion of joyful exclamations, good wishes and clinking glasses followed; but shocked as Thyra was, she instantly recovered herself and decided on what was to be done. The happy confusion allowed her a minute's time, and in it she whispered to Robert, "I do not blame thee. Say nothing to the purpose. Keep thyself to thyself." So, when the noise ceased, he said simply:

"My friend Paul has done me a great honour. I thank him and all."

Immediately one of Paul's sailors, who had been instructed for this purpose by Paul, cried out:

"But when, then, is the wedding day? Shall not the bride tell us the day? Shall she not bid all present to the bride feast? I say yes!" There was a smiling silence, and every eye was fixed on Thyra.

She was white as snow with anger; but she steadied herself as if she was frozen to ice, and answered: "Friends of my life long, I keep my own counsel about my own affairs; but I will name my wedding day in time for all of you to get new clothes to dance on it." There was more acclaim at these words, but the Dominie saw the passion burning to white heat in the girl's face and eyes, and he was just going to speak some calming words, when Thyra added:

"As it seems we are to be named in pairs, let us now drink a good wish to the two best friends of my life days—my father, Paul Varrick, and my kind cousin, Maran Flett"; and as she said these words she looked steadily in her father's face. He struck the table with his hand, but the Dominie's hand was on his in a moment, and then he smiled in a sickly, scornful way, and held his peace; while Maran uttered a little cry, covered her face and laughed hysterically. "Speak!" said the Dominie authoritatively. And Paul rose and said:

"Thyra is right. I have done my best. Maran Flett also." Then, with a sudden passion, "Let Thyra Varrick see that she lives accordingly!"

There was a threat in his voice, and the Dominie, shocked at the sudden change of feeling round the table, stood up and, taking out his watch, looked at it attentively. "The time has come to part," he said. "The 'Meum and Tuum' will take all out to their boats; and half an hour is left to change the garments of feasting for the garments of fishing. May the Good Being bless us, one and all. Amen!"

Then he moved his chair from the table and, taking Paul's arm, said: "I will walk with thee to thy boat, and Robert will take her out; and MacDonald will look after the women folk and see them to their homes. There have been a few good hours, good food and good thoughts, and some innocent mirth; but now, men:

"'Come! Come! Come!
For the tide runs right.
And the blessed herring
Are silvery white.
Thousands and millions
For you and for me;
Filling the nets
In the Great North Sea!'"

Then Thyra had a hard half hour. The women had their hoods and cloaks to put on; and they wanted to talk, to ask questions and to express with half-veiled sarcasm their opinions. And Thyra would not talk, so that at last they went away ill pleased and critical of the whole evening. Before they were well beyond the gate she shut the door with a passionate clang and, putting out the lights, left the deserted festival board in all its confusion and disorder. Then she ran swiftly up-stairs and locked herself in her room.

She could not endure the dreadful thing that had been forced on her. She cried out against it. No love, no care for her future was excuse enough for such a pitiless ambuscade. And beside her own wrong, she was chagrined beyond measure at the wrong she had done Maran, and the spoiling and breaking up of the feast an hour before the time appointed. This last—the least of her troubles—she took up first. She could not find words to complain of it, but as yet no words were able to relieve her anguish about wrongs more personal.

"I worked so hard—I had everything so good and so well ordered—I could see that all of the women were astonished. None of them could have found the least thing to complain about; and now they will get up early to talk of Thyra Varrick's failure of a party. They will say—oh, what will they *not* say? It is dreadful! I can't endure it! How could father do such a cruel thing?" And this last question, repeated over and over, at length helped her to excuse herself.

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"Father brewed his own bitter yeast, and he must eat the bread made from it. Yet I am truly sorry. The Dominie was angry, too; he sent me a glance that turned me sick. I shall have to answer him next. And Hector did not do right. No, he did not! If father had named me with Hector, and I had promised myself to Robert, I know well that neither dominie nor father had kept Robert silent. He would up and speak such plain words that no one would have dared to deny them. He would have said straight out: 'Paul Varrick, thou art behind time; thy daughter Thyra is to be my wife. She herself has said so; and I will not have her name joined with any other name but my own.' Such words as these Robert would have given father, and I would have been a proud girl this night if Hector had stood up in that way for my promise to him. But he was silent; he left me to speak, and he went off laughing with Maran and the rest of the girls. 'Tis true, he whispered he would come back, but he need not trouble himself. I will not see him. I am not in love with him to-night. In my humiliation he did not help me. Robert would have instantly thrown my father's words back in his face if I had been bethrothed to him, and father had schemed to make me publicly disown him and say another man was my lover. Hector MacDonald, thou did not prove as true as thou should have been! Well, then, I stood up for myself, and not so badly. I wonder how father likes being given away, without his 'yes' or 'no' about it? I had the best of him to-night; but what shall I do? What shall I say in the morning?"

All night long she wrestled with these questions. All night long torturing spasms of chagrin about Hector's passivity, and the social failure of her party, made her shiver, and hide her face in the pillow, and cry out in stifled misery. And when morning came and she ought to have gone down-stairs she could not do it. She heard her father scolding the servants and directing the putting in order of the untidy room, with a kind of language whose meaning was plain; and her fear and sorrow turned to indifference, and she set herself against him with all her might.

It was not long before he came to the foot of the stairs and called her. She did not answer him at all. Then she heard him ascending, and as steps have voices, she understood her father's angry mood by his feet: his tongue was not necessary. And the sound of his feet made her stubborn.



PAUL LEFT PLENTY OF OPPORTUNITIES FOR HECTOR'S VISITS.—Page 786.

"Very well," she muttered, "stamp thy utmost. I am not like thee for nothing."

He knocked peremptorily at her door. He knocked louder, and Thyra sobbed the louder. He tried to open the door. It was firmly locked and bolted. He knocked louder, and cried in a passionate voice, "Wilt thou answer me?" And only the same sound of ungovernable weeping answered him.

"Come to thy breakfast.

"I have something to say to thee.

"Thou had better answer me, thou good-for-nothing woman!

"Wilt thou come down-stairs?

"Art thou sick?

"Speak! Thyra, speak! or it will be the worse for thee."

These and many more demands and chidings and passionate threats she answered only with the same sounds of distressful wailing; and Paul finally went away without any satisfaction. He could not eat his breakfast. His food tasted like ashes; he pushed away his plate and went once more to the foot of the stairs. Thyra was still weeping. He began to feel in the wrong. He was miserable. He was sick. He was angry with everyone. He went up and down the house like a madman, but there was no response from Thyra's closed room. In a couple of hours his passion wore itself out; and he went to the boat. Robert was busy on her, but he would hardly see him.

"Now then, what is the matter with *thee*?" he asked. "I have done nothing to *thee*."

"Thou hast done me the greatest wrong that was possible. Thou art no longer my friend. Wilt thou sell me thy half of the boat? Or wilt thou rather buy my half of her. We will not sail together any more."

"Robert! What the devil—Robert! *Kinsman!*"

"That is what I mean."

Then Paul turned on his heel and walked away without a word.

CHAPTER SIXTH

THE ALTERNATIVE—ROBERT OR INDIA

As soon as Paul went to the pier Thyra went to Maran Flett's. She was sure Maran also would be angry, but on the contrary, Maran gave her an affectionate welcome.

"You did fine last night, Thyra," she cried; "fine, both for yourself and for me. You have given me the stroke oar in Paul Varrick's boat. It is myself that can now shrug the shoulder, and pity poor Paul and say I am too fond of

my freedom to be ringed for any man. Half Kirkwall will be here, soon or late, and I can now give your father payment in his own coin. Paul Varrick and Maran Flett! I have come o'er the names a hundred times since you joined them. This taste of revenge is just a cordial o' gladness to me, though I'm a bit frightened at liking it so well. We are curious creatures, Thyra; wonderful and fearful; and the less we are tempted the better we are."

"Father will have his say, too, Maran."

"Ay, will he! He will go up and down cuckooing about the matter, explaining and denying, till he simply wearies everybody. I shall keep my composure and a smile, and a shrug or a word of pity or friendly liking will do the whole business. But mind this, Thyra, changes not to be told will come out of last night's ploy. I can testify to that truth afar off."

"Maran, I came away without any breakfast. Father was in one of his rages, and I was afraid of him." Then she told Maran what her tactics had been, and Maran laughed heartily.

"You did right to give him nothing but tears," she said; "he can match the devil with words, but he can't cry and sob." She looked admiringly at Thyra and then with a smile of satisfaction, ejaculated, "My certie! the sense of the creature!"

"If you had ever seen father in a bad temper."

"I have. Your father is one of the useless bodies that can attend only to one thing at a time, so when he is in a passion he is in a passion from head to feet. He is perilous to trifle with then, and a discreet woman may well keep behind a bolted door. Women folk have a natural perception anent such things; your mother had."

"There is the Dominie, too, Maran. He gave me a look beyond words. Maybe it was not right to put my father to open shame. There is the Fifth Commandment; and the Dominie will be saying as he did once before, that nothing but punishment comes from breaking it."

"We'll not require at this time, Thyra, to go into what we may call the ethics of the matter. You have not yet asked after the lad you love; and I can tell you he was in a rage last night to match the worst your father ever blew up."

"I am not pleased with Hector. He ought to have spoken out there and then. It was a good opportunity."

"Well then, argol-bargol it out with him. I am going to take in his breakfast; and you can have a cup of tea with him. I see Isabel Sinclair coming; she is just gasping to hear the news, no doubt. Go ben the parlor and have your eating, but I'll give one word of advice ere you go—let this strange lad alone and marry the lad you know. That Robert will make the best and most biddable of husbands, you may be sure. You may have as much faith in him as in your Bible. Fact!"

"I will give up Hector when he gives me up. Till then—never."

"Well, well, you have a stubborn will, and you be to take your own way."

"I thought you were all for Hector. Now you are going against us."

"Not I. It was my duty to say a few words on the other side. I've said them, and they'll do for a passing remark; you can take or leave it as you like best. But I'll stand by Hector and you through thick and thin, sure as I am a christened widow woman! There, now, Isabel is at the gate, and Hector is ringing his bell. You may as well answer it, for Isabel's clatter will do for the next hour, doubtless."

So Thyra answered Hector's call, and he was amazed and delighted at her early visit. Then they had their breakfast together, and a wonderful meal it proved. The clock was striking the noon-hour when they had finished their tea and conversation, and the upshot of the talk was an immense increase of Hector's power over the girl. He foresaw that with Paul and Robert against him he would soon find Kirkwall an unpleasant residence, and he was quite determined not to leave the island without Thyra. But how to manage this matter was a subject full of difficulty. There was not the slightest hope that the Dominie would perform the marriage ceremony; but it was in the discussion of this matter that the first hint of the common Scotch civil marriage was dropped. Maran, though well accustomed to its acceptance in Fife, frowned when it was mentioned; and Thyra looked from her doubtful countenance to that of her lover's with an inquiry in her eyes she did not like to voice. It was only the mere supposition at that hour, but it was a supposition with all the possibilities of the mustard seed to grow into a great tree. Thoughts and likelihoods, as yet without any more distinct form than the rack of a dream, were present in each heart. And the very admission that such a likelihood might or could become a reality, though it was so dim and obscure, was the mustard seed of the possible event. For the first step of any wrong-doing is to ask the heart if such a wrong-doing is possible.

(To be continued in the December number.)



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Some Historic Pitchers



No. 2.—BY N. HUDSON MOORE



THE heading of this article shows part of a charming collection of lustre pitchers, exactly as it ornaments a dining-room. They are the pride and joy of a busy doctor, who has picked them up one by one during his rounds, the smallest one of all having been the "starter" of the whole collection. It belonged to the doctor's mother and was one of her few playthings sixty years ago. The light band about it is of that rough, grainy ware one associates with Rockingham.

Through the kindness of a correspondent who lives in that paradise of collectors, Virginia, we are enabled to show part of a collection of pitchers, largely gathered there. (Illustration I.) Since this picture was taken, about a year ago, the number has been increased to one hundred and thirty-five, each pitcher being a good specimen of the ware represented. The covered jugs were used for hot water or some of the various hot beverages which our ancestors dearly loved. The one at the right of the lower shelf is a piece of Wedgwood brought to America by a Scotchman who used it to brew his favorite "hot Scotch." During the Civil War one of the Union soldiers went to the Scotchman's wife and asked for some food. While she was in the storeroom preparing it the soldier hid this jug, cover and all, beneath his coat and walked off with it. When the husband returned he missed his treasure and went to the officer in charge of the camp, made complaint and bore home his jug in triumph. We may be sure there was an extra brew that evening to celebrate its recovery. When we name Wedgwood, we name the foremost potter of his time. His enterprise, his unremitting work to improve his wares, to which end he lavished time and money, were great factors in giving such a lustre to his name. The works at Etruria are still carried on, but the modern productions do not compare with the old, even though the same moulds are used. Old pieces, except trial ones, are marked with Wedgwood's name, and sometimes with a capital letter as well, but these are rare, for Wedgwood suppressed as much as possible any indication of the individual artist. The stamp with which the name Wedgwood was cut was clear and sharp. In modern ware these niceties are neglected; in the jasper, fire cracks abound, and while the old figures look like ivory, the modern are chalky.

Few collectors are as fortunate as the owner of the Wedgwood jug in securing pairs. The two on the third shelf are a deep cream; the ones just below pure white. The fifth pitcher on the top row is a white creamer with raised flowers in lavender. It belonged to Thomas Jefferson, and from it he drank, so the story goes, his "hot-water tea."

We look with the greatest admiration upon the pitcher shown in illustration II. It was made by Wood and Caldwell, who potted from 1790–1818, and designed for Miss Caldwell, sister of one of the firm, extra pains being taken with it. The body of the jug is of a familiar shape, and of a lovely shade of light blue, while the figures of the children, grass and trees are given their natural colors; the gowns are delicate pinks and yellows, showing to much advantage on the blue ground. Lady Templeton was probably the artist who sketched the pretty groups, as there is a teapot in blue and white jasper made by Wedgwood bearing an almost identical group, which she is known to have drawn. The graceful vine border so characteristic of this firm is in white on blue, and the whole pitcher is a gem, standing ten inches high. It has a very high glaze, but its various travels have damaged it much. One of the figures—they were cast and then stuck on—has completely peeled off and cannot be restored. It belongs to a descendant of Miss Caldwell, who kindly allowed a photograph to be taken. All of the Wood and Caldwell wares are exceptionally fine, both in modelling and color, and their earthenware busts which sometimes come to light in America are no exception to the rule.



I.—A PORTION OF A VIRGINIA COLLECTION.

"Here's to the wind that blows,
And the ship that goes,
And the boy that fears no danger.
A ship in full sail
And a fine pleasant gale,
And a girl that loves a sailor."

This is the breezy verse that decorates the Sun-

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II.—WOOD AND CALDWELL PITCHER.



III.—SUNDERLAND PITCHER, FRONT VIEW.



IV.—SUNDERLAND PITCHER, SIDE VIEW.

derland pitcher, of which two views are given in illustrations III. and IV. The pitcher really comes under the head of lustre for the main body of it is a beautiful rosy pink, much mottled, as can be seen, a favorite style of ornamentation with the Sunderland potteries. The decorations are printed in transfer, gaily colored, and the whole makes a very handsome piece. This pitcher is unmarked, so it is impossible to tell from just which one of the various potteries in and near Sunderland it came. The first works were established as early as 1730 and were carried on until about 1816. This pitcher, which may be called about one hundred years old, was bought some years ago from an old man of about eighty. It was made for his father, Joseph Cowd, whose name is painted on it, and brought from England to him a number of years before he married. The "proof" condition of the pitcher plainly shows that it was held in high esteem. It is without mar or nick, cracks or signs of wear, and is as fresh and beautiful as if fresh from the potter's hands.

I would like to speak at length on the dignified, elegant ware known as Black Basaltes, every piece of which is remarkable for its shape, decoration or historic interest. It is nearly always in the form of tea-sets with the teapot the piece marked. The particular pitcher shown in illustration V., and also in the heading, was by E. Mayer, who made most of this ware. We have seen pieces bearing also the names of Birch, and Wedgwood, the latter decorated with Flaxman's charming figures. This Basaltes creamer has on this side a portrait of George, Prince of Wales, when he was made Regent in 1811. He afterward ascended the throne as George IV. On the reverse side of the jug is the portrait of his brother, the Duke of York. Every detail of this piece is fine,



V.—BLACK BASALTES CREAMER.



VI.—BATTLEDORE AND SHUTTLECOCK LUSTRE PITCHER.



VII.—WASHINGTON PITCHER.

its shape, the balance of design and workmanship. See the Prince's feather on each side of the medallion and the lace border about the top.

No. VI. is also shown small in the heading. Its odd shape, the gorgeous yellow band and the bright colors of the medallions make it marked. I found in some old records that battledore and shuttlecock became a fashionable game for "ladies and misses" about 1750. While trying to place an approximate date on this pitcher I came across two pieces of fine English china, a plate and bowl, with this same pattern printed in mulberry upon it. The two pieces, which have been in America for one hundred and ten years, were part of a wedding set brought from England for the present owner's grandmother. The piece illustrated is of about the same age. It is in proof condition.

In illustration VII. one more of these pitchers is given. This one has the inscription, "Washington in Glory, America in Tears." On the monument below the portrait is the Washington coat-of-arms. On one side a weeping figure and on the other a very drooping eagle with a long neck. This pitcher is embellished with a handsome pattern in lustre at the top, and bands at the base and handle.

In addition to the Washington and Masonic pitchers, there are others in black printed Liverpool ware, of the same shape and size, which are more scarce in America. These are the Guild pitchers, and were made for the members of the various guilds, seldom finding their way to America. One was found recently with the arms of the Butchers' Guild on one side and a pretty rustic scene on the other. The initials of the owner were painted below the lip. This jug was brought to America by the son of the butcher who originally owned it.

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Illustration IX. represents a nice old pitcher which comes under the general heading of lustre, as the animal is pink and the ornaments at top and bands about the rim all are lustre. The trees and grass are bright green, making a very lively combination. It is the same style but different ware from the "Sportive Innocence" pitchers. They are generally in salt glaze ware; this is ordinary pottery. In the same collection with this pitcher there is a tiny rose lustre creamer with four stumpy legs and fluted sides. It was evidently made in a mould used for silverware, a frequent custom when the moulds became worn. Many of the salt glaze pitchers were cast in these old moulds. These pitchers were made about 1780. After "old blue" pitchers, teapots and cup plates seem to be favorite objects for collection. Of the two former the possibilities are endless. We know of a collection of teapots numbering fourteen hundred, all different, and collections of jugs are numerous. In one recently examined were twenty pieces, all lustre, gathered among the negro cabins in the City of Nassau, Bahama Islands. They are entirely different from the lustre found here, rather brighter in color, with fluted sides, and decorated with flowers and leaves, raised, and colored.



VIII.—FRANKLIN TOMB CUP AND SAUCER, AND EULOGY PITCHER.

No. X. is a piece of old blue of a much sought-after pattern. It is "The Landing of the Pilgrim Fathers at Plymouth." The china with this device has a double interest, for it was made in 1820, a year distinguished as completing the second century since New England's shores "were first pressed by the footsteps of men who gave an empire birth." It was manufactured by Enoch Wood and Sons, England, for a dinner given in Boston, Mass., to commemorate the anniversary of the "Landing." Daniel Webster made the address, which has become a classic. After the dinner the china was sold as mementos of the occasion. It is a handsome design of a splendid shade of blue, pleasingly diversified with the white body of the china. As the blocks were new, the pattern was sharp and clear—this cannot be said of all of Wood's pieces, although the color is always admirable.

The jug shown in illustration XI.—well, the owner of it calls it a "ceramic treasure," and she is not far wrong—is known to collectors as the Cornwallis-Lafayette jug. It is copper lustre with medallions, one showing a portrait of Lafayette and the other a scene which the English potter calls, "Cornwallis resigning his sword at York Town, Oct. 19th, 1781." This jug was one of a pair brought to America shortly after the Revolution by Mr. Dangerfield, of Fredericksburg, Va., who had served in the Revolutionary War. They were kept in the family until a few years ago. The one here shown graces a private collection, and its mate was bought by a Virginia Daughter of the American Revolution, for the school children of that State to give to the Virginia Room at Mount Vernon, where it now is. The shade of lustre on this pitcher is very beautiful, the handle a graceful scroll, the lip wide and generous—very much handsomer than the one shown in illustration VIII. This is one of the so-called Eulogy pieces.



IX.—LUSTRE PITCHER, STYLE OF "SPORTIVE INNOCENCE."



X.—LANDING OF THE PILGRIMS.



XI.—CORNWALLIS-LAFAYETTE JUG OF COPPER LUSTRE.



XII.—A PAIR OF ALCOCK PITCHERS (BURSLEM).

The two jugs on the second shelf of the cabinet shown on the first page of this article are reproduced by themselves in illustration XII. that their beauty may appear to

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better advantage. They are a pair made by Samuel Alcock & Co., Burslem. Their mate may be seen in the Boston Museum of Fine Arts, where it holds a conspicuous position in a case of choice specimens. It is marked "Samuel Alcock & Co., Burslem. Probably modelled about 1830, by M. Protat." The background of the body of the jug is lavender, a wonderful rosy shade, warm and lustrous, and it contrasts beautifully with the delicate figures in white which ornament it and with the grape-vine which is wreathed at the top. The inside of the lip and of the jug is gold, which unites in making this one of the choicest pieces the writer has ever seen. The pair which are here illustrated were "picked up" in Virginia, one of them in a negro's cabin.



XIII.—COPPER LUSTRE AND OTHER ANTIQUE PITCHERS.

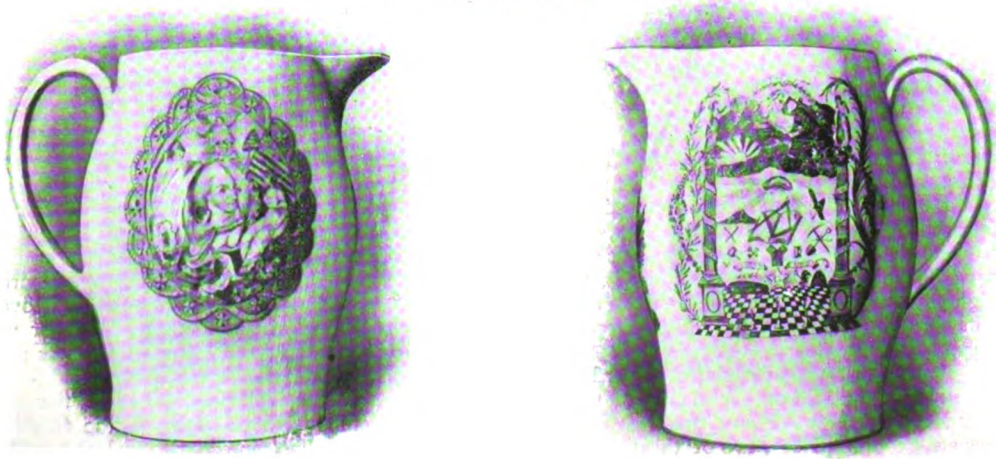
The four pitchers in illustration XIII. are from the same collection as those in the heading of this article. The large, dark pitcher is a splendid piece of copper lustre with the ornamentation in white, raised, and standing out from the body of the pitcher fully an eighth of an inch. This splendid piece is in proof condition. The little pitcher also comes under lustre and is so curious and odd that we should be glad to know of such another. The inside, handle, lip and band around the edge are a fine copper lustre, while the body is a mottled greenish white, looking not unlike certain articles made from slag. This piece is old, not perfectly regular in shape, and one of the puzzles which are constantly rising to confront the collector. The pretty pitcher with colored flowers is of English ware; the shell pattern at the bottom has been lost in the reproduction. The patriarch at the back is one of Ridgeway's pieces, in a fine, even grayish ware with a handsome glaze. Its only ornamentation is the large head which forms the lip.

Another historic pitcher is given in illustration XIV. It was made to commemorate the visit of General Lafayette to this country in 1824. The medallion portrait of Washington on the reverse side we all are familiar with, and the pitcher is in that rich blue which is so desirable. The handle in bamboo pattern is unusual, and the pitcher is one of rare beauty.

In illustrations XV. and XVI. is shown an example of the much sought Masonic pitchers. Washington's portrait—as a great Mason—is often found on them. This pitcher, gallon size, is one of the choice relics of the Colonial Museum, at Concord, Mass., and is in perfect condition. It is black-printed Liverpool ware and on the front is ornamented with a device bearing the owner's initials. Sometimes the designs varied, and there are pitchers with this same Washington medallion on one side and on the other a stanza of four lines with a liberty cap, etc. The large twelve-inch pitchers commend high prices. These pitchers are to be found in various sizes, some as small as four and a quarter inches high, but the value is proportionately small. Some collectors have turned their entire attention to Masonic pitchers and have been able to gather fifty or sixty of different sizes and patterns.



XIV.—LAFAYETTE PITCHER.



XV. AND XVI.—MASONIC PITCHER, SHOWING WASHINGTON PORTRAIT.

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FANCY STITCHES AND EMBROIDERIES.

A LESSON ON CHURCH EMBROIDERY

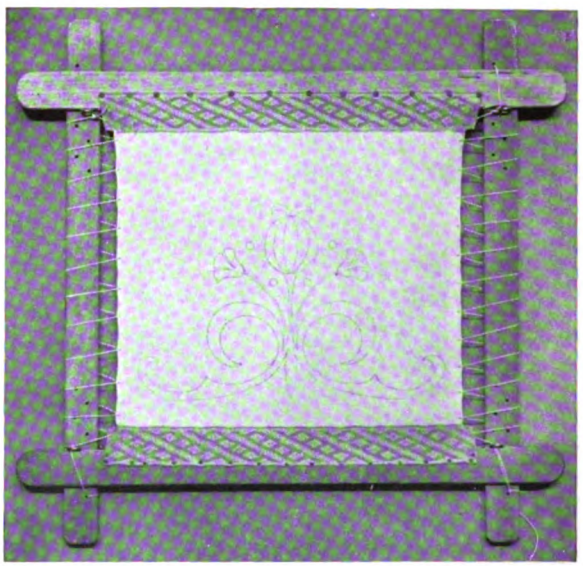
SO MANY of our readers have seemed anxious for a resumption of the instructions on ecclesiastical embroidery that we take pleasure in presenting to them on the color plate a suitable design for a red stole. It must be remembered that the peculiar brilliancy imparted by the outline of gold thread and the sparkle of the damask background and floss silk needlework is necessarily lost in a reproduction on paper, but the primary object of the colored plate is to make it easy for the worker to carry out the original scheme of color. The rich damask silk on which the stole is worked is of a beautiful shade of red that lights up well, being entirely free from the purplish hue that turns darker under an artificial light. The deep apricot shades used for the pomegranates, albeit they are distinctly red, stand well away from the red background, while they are in perfect harmony with it. The soft, greenish shades of blue for the foliage and the delicate lavender of the blossoms give the cool touches that so wonderfully enhance the warm, rich reds. The setting of gold completes the harmony.

The feeling of the design is in keeping with the festivals of the Martyrs of the Church. The cross, nobly borne, is lit up with glory and leads to the crown above it. The three conventional blossoms of equal size springing from one stem represent the Blessed Trinity, the source of man's redemption. Pomegranates with the seeds bursting forth are a favorite emblem of the fruits of the Martyrs' sufferings that invariably planted the Faith for which they died.

The design back of the colored plate shows a little over half of the design for a chalice veil to go with the stole if desired. A pomegranate cross entirely in keeping with these two designs and suitable for a burse will be found back of the colored plate for a white stole in THE DELINEATOR for April, 1900. Either of the small crosses on the same page would serve for the centre of the neck of the red stole. Thus the pomegranate set can be made quite complete.

The sketch on this page shows an embroidery frame set up ready for use, with a section of a bold pomegranate design, suitable for a superfrontal stamped on it. It may be noted that designs fine in detail, like those of the stole and veil, are better worked directly on the silk foundation; but, even so, a frame must be set up, as here depicted, with the linen backing stretched firmly on it, ready for the silk to be affixed by close basting or pins before work is commenced. When the design is a bold one it is usually more convenient to work it in sections on linen and afterward apply them to the damask ground.

Now, at first sight, it may appear almost superfluous to describe how to set up a frame, but experience in teaching proves that very few persons know how to do it properly. The frame consists of four pieces, two of them with holes cut through for the cross-bars to fit into. These cross-bars have several holes so that the screws to hold them in position can be fitted according to the size of the work.



AN EMBROIDERY FRAME SET UP READY FOR USE.

After purchasing the frame one has to prepare it for use by fixing on to the two heavy bars, by means of small tacks, a piece of strong belting extending the full length inside of the holes cut for the cross-bars. The belting, usually about an inch and one-quarter wide, should be placed about one-third of its width on the wood, the rest extending beyond it. When the linen is cut out, two opposite sides of it should be turned down about one-third of an inch and have a cord basted into the turning.

Turn down the remaining sides and oversew them to the edge of the belting, but before doing so pin the edges together at distances, making the belting slightly full on the linen, so that the linen is stretched. It is a curious fact that the inclination of the average worker is to reverse this order of things, but with disastrous results, for it is obvious, if one studies the matter that the linen must be stretched both ways to make it as tight as a drumhead, which is the end in view. If this be not accomplished, the work will surely draw, and there will be in addition the unpleasantness of working on material that is loose in the frame.

After the linen is firmly sewed to the belting, the bars are put in and held in position with ring-headed screws, stretching the linen between to its utmost capacity. Now thread a packing needle with strong string or macramé cord and lace over the bar and through the linen, drawing the string as tightly as possible and fastening it at the ends. The string cannot tear through the linen when pressure is brought to bear on it by reason of the cord basted into the edge. If the design is stamped before the linen is mounted, as is usually the case, great care must be taken to stretch the design evenly or it will be distorted. If the piece of work is too large to reach all parts conveniently if put in the full size, it can be rolled upon one of the bars before putting in the cross-bars and moved along as the work progresses, but a piece of cotton batting should first be placed evenly over the bar to avoid risk of creasing or straining the silk.

It is not quite easy to roll the silk and linen together and yet stretch them properly, so, if preferred, the linen only can be rolled before working and the silk pinned out on it as far as the opening of the frame permits. Needles should be used instead of pins across the silk and a wad of tissue paper put between the needles and the silk to prevent dragging.

If a proper embroidery frame is not handy, one can make a substitute with a frame that cannot be adjusted, like the frame of a school slate; the goods can be secured with tacks on two sides and laced in, as described above, on the remaining sides, but the goods should never under any circumstances be laced on all four sides unless one is desirous of taking a great deal of unnecessary trouble with considerable uncertainty of success. Before the embroidery is removed from or moved along in the frame it should be starched at the back in order to impart a stiffness that will prevent drawing up when the tension is released. When the work is to be applied, paste tissue paper on the back of it, but not otherwise.

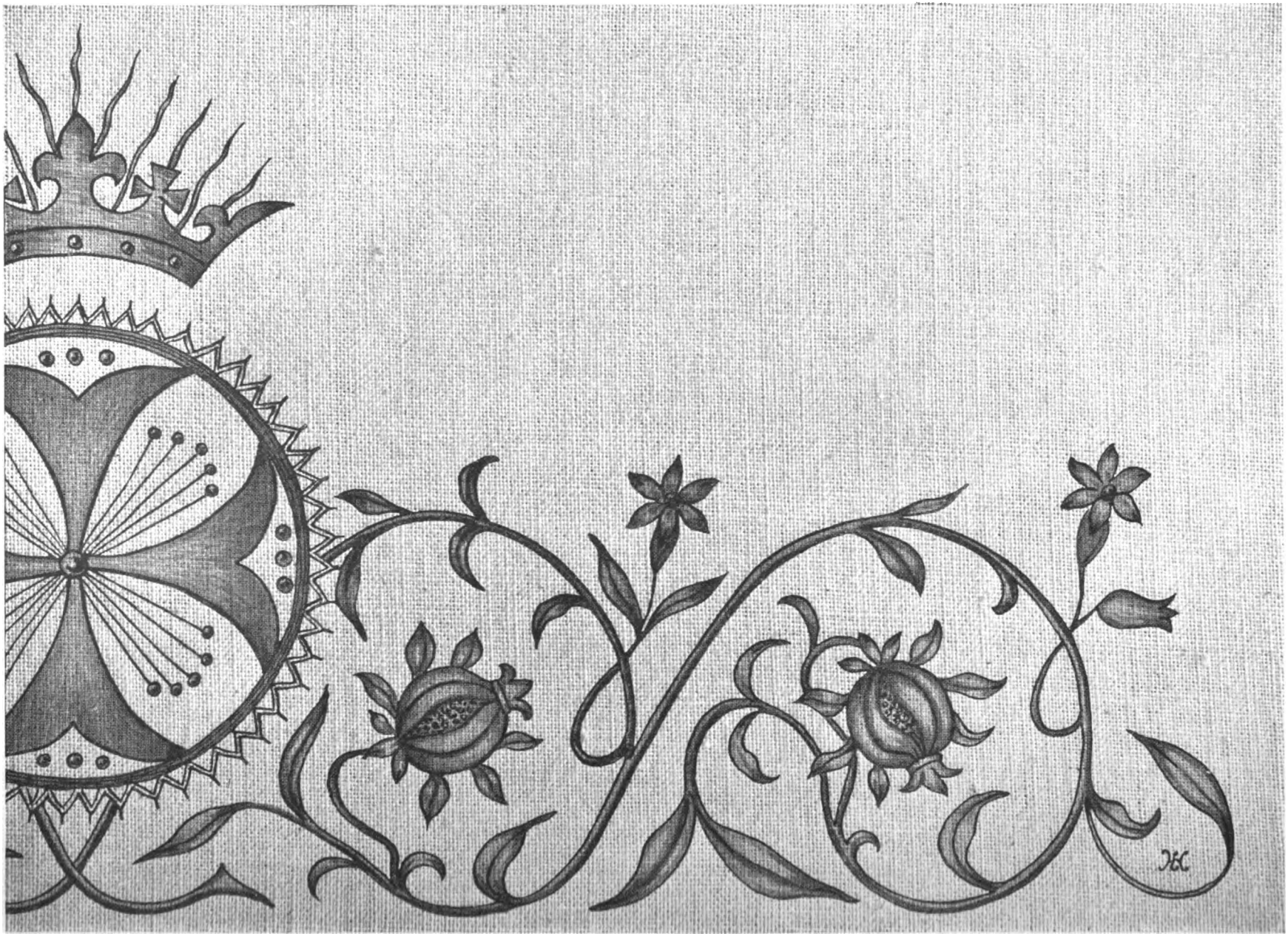
EMMA HAYWOOD.

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DESIGN FOR RED BROCADE STOLE.
DESCRIBED IN "FANCY STITCHES AND EMBROIDERIES."

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CHALICE VEIL TO MATCH STOLE SHOWN ON COLORED PLATE.
DESCRIBED IN "FANCY STITCHES AND EMBROIDERIES."

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SOCIAL OBSERVANCES



BY MRS. FRANK LEARNED

CONCERNING CARDS AND CALLS

OFTEN as the subject of the use of cards and the etiquette of visiting is discussed with correspondents there remain always certain points to be taken up and explained.

It is generally understood that women leave their husbands' cards. The custom is for a married woman calling formally on another married woman to leave one of her own and two of her husband's cards, one of his being for the hostess, the other for her husband. In future calls during the year it would not be necessary to leave one's husband's cards unless in acknowledgment of invitations. As a rule, it is impossible to do more than make a single call a year on acquaintances in large cities, and this is supposed to be sufficient, but there are occasions when other calls are obligatory. After a wedding breakfast, a luncheon, a dinner, a card party, or any evening entertainment to which one has been invited, a call should be made after the event whether one has accepted or not.

A first call should be returned within a week or ten days.

When an invitation to a church wedding, or a marriage announcement, is received, it is necessary to send cards to those in whose name it was issued and to the newly married pair.

In large cities it is usual to leave cards when attending an afternoon tea. In this way the hostess may know who has been present; otherwise, she cannot be expected to remember each visitor among a very large number of guests. If a call is made or cards are sent one's duty is done, and a call afterward is not required. In smaller towns where time, distance and a multitude of engagements do not reduce visiting to such absolute rules, it is allowable to follow the custom of the place and not leave cards, if it would be considered affected, but make a call on the hostess after the tea; however, this demands unlimited time and a freedom from absorbing duties.

It is bad form to write "regrets" or "accepts" on a card. A note of reply must be written in acknowledgement of an invitation. A most important point is to write a note of thanks after receiving a gift. It would be a poor return for a gift if one wrote on a card or sent a card.

It is unreasonable to fancy that one's acquaintance is not desired because a call has not been returned promptly. There are many reasons for delayed calls. Illness in the family, absence from town, many occupations, may prevent the best-intentioned persons from making calls. Due allowance for these delinquencies must be made always. It is a part of the civility of life to make allowances for the failings of others, a part of our own self-respect not to imagine that slights are intended. If an acquaintance calls after a long delay it is a duty to welcome her cordially, to put her at her ease; in fact, to hasten to accept any explanation she may offer and not to allude to it again, or permit her to feel that she has been dilatory about calling.

REPLIES TO CORRESPONDENTS

Perplexity, Subscriber and Mrs. R. M.—A widow uses her husband's name on her visiting card. A young girl's card should have the prefix, Miss, with her full name. The address on a card is in the lower right hand corner and is engraved in smaller letters than the name.

Mrs. N. M.—Under the circumstances you mention it would seem neither right nor necessary for any correspondence to exist.

Reader.—The right hand is given when shaking hands. It would be a lack of courtesy to offer the left hand and would seem careless and indifferent.

Schleb.—A man is introduced to a woman, never the reverse. It is not correct for a woman to shake hands with a man when he is introduced to her. She merely bows. If she is seated she does not rise.

Mrs. W.—It would be polite to open the door for your callers when they are leaving. When making a call with a friend and you find others with the hostess, it would be the duty of the hostess to introduce you and your friend to the others.

Subscriber No. 2.—It would seem to depend on your mother's wishes and your own whether the young man to whom you are engaged should stay at your home or at a hotel when he comes to your town especially to see you during the holidays. Your mother may invite him, but you may not.

Subscriber No. 3.—Mourning is worn for a parent for two years. A mother gives a coming-out party for a daughter, and it would seem best to postpone any such entertainment until a family had left off wearing mourning.

Controversy.—The rule is to send a wedding invitation to the parents, one to the Misses Smith, one to each young man in the family. These invitations are not sent to children. The inside envelope is addressed to Mr. and Mrs. Smith; the outside envelope contains the full name and address. Invitations, separately addressed to the sons and daughters, may be enclosed in the outer envelope to the parents, but it is considered polite not to appear saving of stationery, postage, time or trouble in sending them.

Susie and Annie.—1. Forms for answers depend on forms of invitations. An invitation in the third person requires the same form of reply; the same is true of a reply to an informal note. An invitation to a luncheon, a dinner, a card party, or any evening party requires that a reply be sent to the hostess. 2. It depends on obligation, circumstances or friendship whether one sends a wedding gift or not. A gift must never be presented personally, but should be sent to the home of the person for whom it is intended.

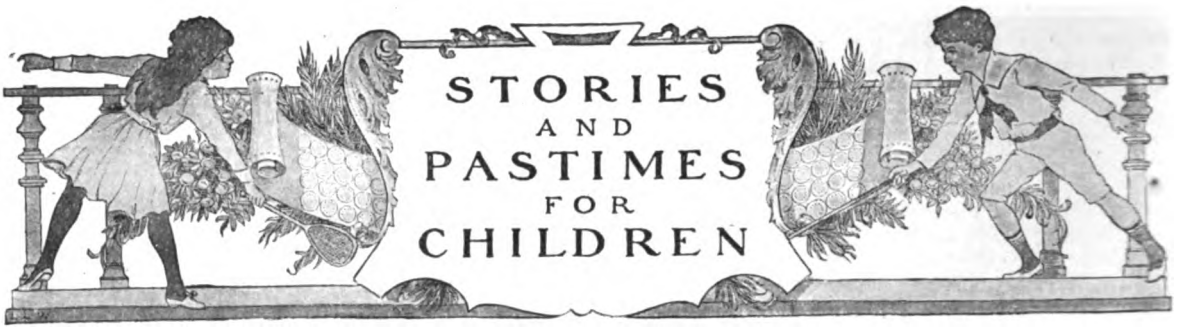
R. M.—The arrangements you have made for your home wedding are in perfectly good taste. I like the idea of having your mother give you away, and as your father is not living and you have no brother it would seem a very dignified action. You may enter the room walking beside her, of course, not leaning on her arm, and your maid-of-honor may walk in advance, or you may enter walking beside your maid-of-honor. Your mother, who would have been receiving the guests until shortly before the time for the bridal party to enter the room, may take her place quietly toward the left of where you and the bridegroom will stand, and thus await your coming. At the proper time in the ceremony she should advance, take your right hand in hers and place it in that of the clergyman, who will then place it in the right hand of the bridegroom. Having thus done her duty in the ceremony, your mother would step back but remain standing near until the end of the ceremony.

Western Friend.—It would not seem hospitable to invite your friends to a wedding reception and not offer any refreshments. You say that expense must be considered, yet you mention that you will wear bridal dress, have bridesmaids, and have music because "it would seem dull" without music. I would advise you to sacrifice some of these details and to decide to serve some simple refreshments, thereby showing hospitality and a desire to please your guests. Simple things may be prepared at home, such as chicken salad and dainty little sandwiches, jellies, etc., and it is not a great expense to order ice cream and cake from a confectioner.

Hallie.—A bride gives her bouquet to her maid-of-honor to hold during the ceremony. At the reception she holds it in her left hand, so that the right is free to shake hands with guests. A wedding bouquet is not carried when travelling. It is bad form to do anything which attracts notice or renders one conspicuous in public.

Annie E. R.—The line, "To meet Mrs. Blank" may be written across the top of your visiting card, when giving a tea for the relative who is visiting you. Informal notes of invitation may be written for a luncheon or an evening party.

Millie.—It is not in good taste to leave your invitations or your visitors' cards lying on a table. There should be a card plate or tray where they may be kept. They should not have any prominent place, but they are supposed to be retained merely as a reminder of calls, addresses, invitations, etc., during a season. 2. It is not correct to have a table in the dining-room set between meals. It is customary to have everything removed from the table, the table-cloth folded and put away, and on the table may be a handsome cover or a linen centre piece and a dish of growing ferns. A table is not set until shortly before the meal is to be served.



WHAT TO MAKE OF APPLES

By LINA BEARD, One of the Authors of "The American Girl's Handy Book"

SUCH a funny little porcupine! See how his pointed spears bristle out in every direction, forming a fine coat of mail. If he was only alive, he could coil himself up into a prickly ball—not a ball, though, that one could handle without being hurt. This little fellow differs from the *Hystrix cristata*, or real porcupine, in that he did not wait until his quills grew to turn into a ball, but was a ball to begin with, for he commenced life as an apple, and an apple is one of the nicest kinds of balls, as it may be tossed back and forth and then eaten later.


Fig.1

If you can find an apple with a bump on one side, you may make a porcupine in less than five minutes, for all that is necessary is to stick the apple full of wooden toothpicks, and that work will be as easy as putting pins into a cushion. Let the bump on the apple form the head of the animal. Bend four toothpicks like figure 1 and push them up into the apple to serve as legs and feet. Make the bent toothpicks balance the apple perfectly, so that the porcupine will stand firmly on its feet without other support. Use black pins for eyes and broom straws for the whiskers. Stick them into the head of the animal as shown in Fig. 2. Begin at the extreme back of the porcupine to insert the wooden toothpicks that are to serve as quills; although they are not hollow it makes very little difference, as this wee creature cannot shake them, causing the quills to knock against each other, as does the real animal when he wants to produce a rustling sound to warn off an enemy. Continue pushing in the toothpicks until the apple resembles Fig. 2. Keep the quills inclined backward and be careful not to have the side quills stand out too far; slant them as much as possible, as the length of the porcupine must appear greater than the breadth. Now, if you could endow the animal with life, you would find that he was a vegetarian; that is, he could not eat meat, and you would be obliged to feed him on fruit, roots, and certain kinds of bark. You may be glad, though, that this porcupine is only a "make-believe one," for, if he lived, he would sleep all day and want to run about and take his exercise during the night; and, more than that, you would feel very sorry for the poor little fellow, because he would be extremely lonesome so far away from his native land of India, Africa or some part of Southern Europe. So of the two, all things considered, the apple porcupine makes a better pet for the small members of the household.

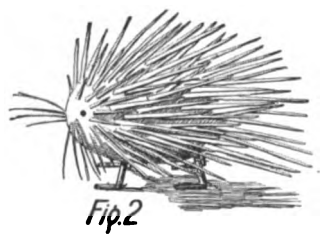

Fig.2


Fig.10

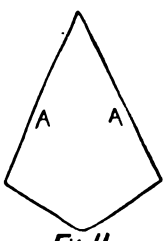


Fig.11


Fig.12

A round, delicately pink-tinted apple is best for "Little Sally Walker's" head (Fig. 3). With the small blade of a pocket knife cut the eyes near the centre of the apple, placing them far apart to give an innocent expression to the face (Fig. 3). Cut the lower line of the eyes straight and the upper curved, as in Fig. 4; then push the small, pointed end of an apple-seed in the centre of each eye: run the seed in so far that only a small portion of the blunt end stands out (Fig. 5). Cut away a small, half-moon-shaped piece of the skin (Fig. 6) to indicate the nose. The mouth must be open and made the shape of Fig. 7. Cut it into the apple a trifle more than an eighth of an inch in depth. Make the curls of two narrow strips of paper rolled up tight like Fig. 8; then pulled out as in Fig. 9. Pin one curl on each side of the head (Fig. 3). Cut a round piece of white paper for Sally's collar. Make a small hole in

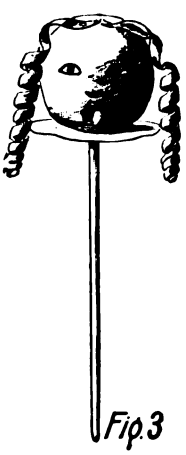

Fig.3


Fig.4


Fig.5


Fig.6


Fig.7


Fig.8


Fig.9

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its centre and slip the collar on the end of a stick; then push the stick well up into the lower part of the head (Fig. 3). Keep the collar in place by two pins stuck through it into the apple.

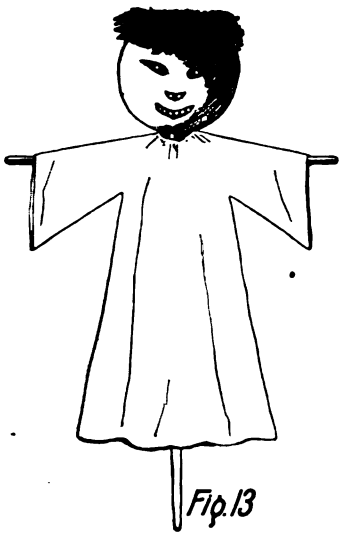


Fig. 13

The Indian is very different in coloring and expression from Sally (Fig. 10). Notice how near together his eyes are; and see how long and narrow his nose is. If you examine the face of the next red man you see or the picture of one, you will probably find that he has two deep, decided lines from his nose to his mouth, and that the mouth itself is firm and straight. Remember these hints when making the Indian's head. Select a dark-red apple, one that is rather long and narrow, if possible, for the red man seldom has a round face. Cut two eyes of white paper and pin them on the apple with black-headed pins pierced through the centre of each eye. Make the long nose (Fig. 11) of paper. Cut two slits close together on the face and slide the sides of the nose (AA, Fig. 11) into the slits (Fig. 10). Cut two more slits, one on each side of the nose, down to the corners of the mouth, and insert in each a piece of narrow white paper to form the lines; then cut one more slit for the mouth and push in a strip of white paper, which may be bent down to show a wider portion (Fig. 10). Last, but not least, come the ornamental feathers. If you can obtain natural ones so much the better; if not, make paper feathers of bright, differently colored paper. Fig. 12 shows how to cut them. Roll the bottom portion to make a stiff stem and after punching holes in the top of the apple, forming them in a row around the crown of the head, push each feather in place, having the tallest in the centre, as in Fig. 10. Run a slender stick up into the bottom of the head and you will have something better than taffy-on-a-stick.



Fig. 14

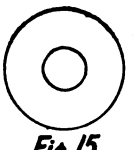


Fig. 15



Fig. 16

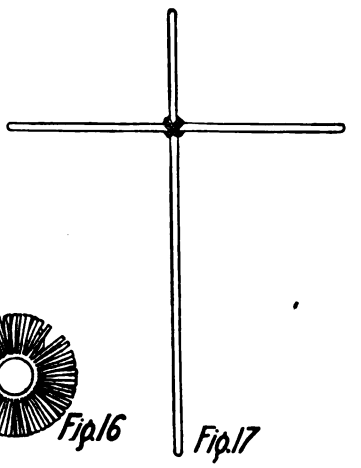


Fig. 17

The Jap (Fig. 13) has very differently formed features from those of either Sally or the Indian. His eyes are shaped like narrow almonds, rather bluntly rounded at the inner corners and pointed at the outer corners. Cut the eyes like Fig. 14 of black paper and stick them on the head with white-headed pins driven through the centre of each. Let the eyes slant up at the outer corners, for that is the way real Japanese eyes grow. They never have eyes like Sally's. Make the nose crescent-shaped, and pin it on with two white pins. The mouth must be much larger than the nose, though cut in similar shape. Hold the mouth in position by running a row of white pins through it into the head. The pins will also form the Jap's teeth. Cut the hair of black paper (Fig. 15); if you have no black paper, make some with ink. Fringe the hair as in Fig. 16; then fasten the circle of stiff black hair on top of the head with black pins. Use a russet apple or a yellow one for the Jap, because, you know, these people do not have red cheeks or fair skins. When the head is finished, push it down on the top of a stick across which has been fastened another shorter stick near the top (Fig. 17). Make a simple kimono-like gown of paper and hang it on over the Jap's arms. If you wish, you can paste the edges or seams of the garment together (Fig. 13). Endeavor to call to mind the face of a real Japanese, and you will be able to make a better apple Japanese.

Find a firm, sound, round apple, and we can build a tower (Fig. 18). Cut the fruit into rather thick slices, select the middle slice, that being the largest, and stick four toothpicks into it (Fig. 19). Take the slice next in size and push it down tight on top of the four toothpicks (Fig. 20). Stick four more toothpicks into the second slice (Fig. 21), placing the toothpicks in the spaces on the second slice between the lower first four toothpicks (Fig. 21). On the tops of the last toothpicks lay another slice of apple, then stick in more toothpicks and so on, always remembering to place the top toothpicks in the spaces on the apple slice left between the lower toothpicks. Build up the tower at least seven slices high and do the work carefully, keeping the toothpicks straight and even, that the apple tower may stand erect and not resemble the famous leaning tower of Pisa; for if your building should incline to one side, as does the Pisa tower, it would not long retain that position, but the entire structure would come tumbling down, obliging you to try building again with another apple.

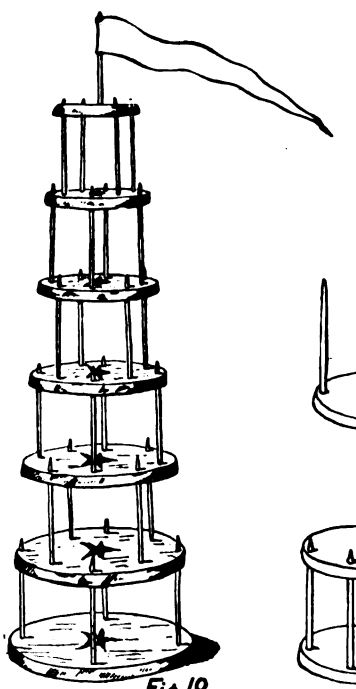


Fig. 18

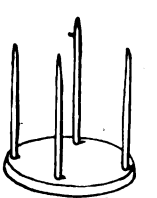


Fig. 19

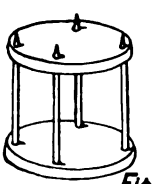


Fig. 20

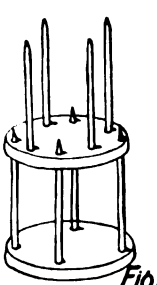
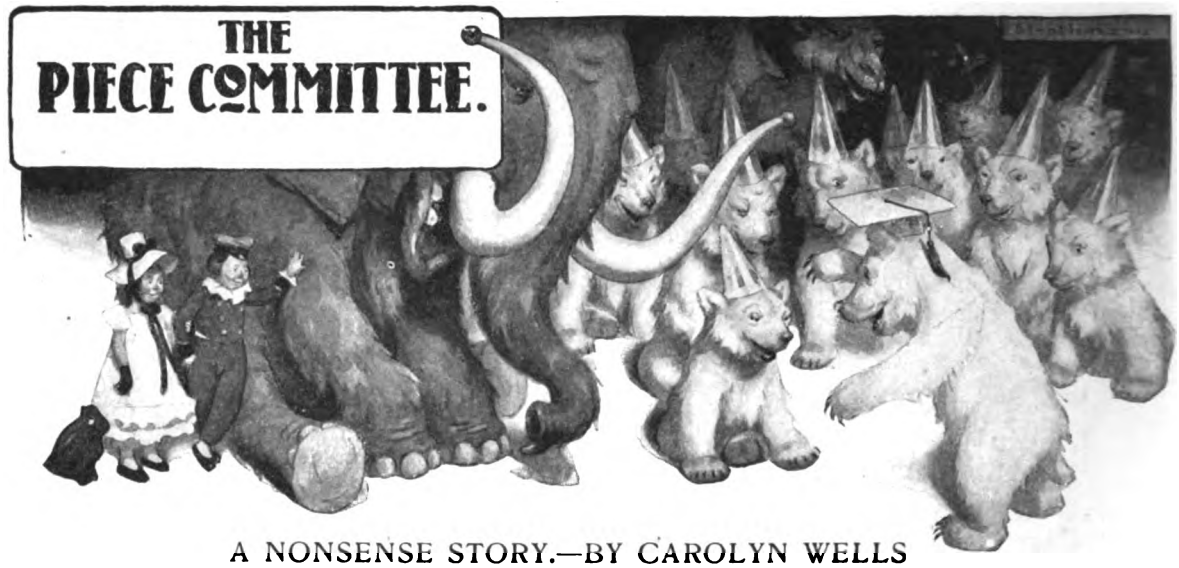


Fig. 21

A fine Dutch windmill can be made of one apple and a paper pin-wheel, and there are lots of other interesting things you may manufacture from the same fruit—the apple palace is best of all—but we have used all the space at our command this month, so the telling of them must be left to some other time.

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THE PIECE COMMITTEE.



A NONSENSE STORY.—BY CAROLYN WELLS

ILLUSTRATED BY F. STROTHMANN

AS THE Mastodon ambled amiably on, with Pete and Polly sitting comfortably on his expansive back, they were joined by a dozen pink bears wearing crystal caps.

"My beautiful, my beautiful, that standest proudly by, with thy proudly arched and glossy neck, thy dark, naught-fearing eye," said the Biggest Bear, addressing the Mastodon, "where are you going?"

"We're going to the meeting of the Piece Committee," said Polly, "and who are you?"

"We *are* the Piece Committee," answered the Bear, "that is, we're some of the piece-makers. My name is Norval, on the Grampian hill my father ate his flocks."

"What is this Piece Committee for, anyway?" asked Pete.

"Why we attend to the pieces spoken at the exhibition. Whence come these shrieks so wild and shrill that cut like blades of steel the air? They are the Piece-speakers practising. I came up from the South at break of day to attend to this thing."

"And do you make the pieces for them to speak?"

"Ah, yes. A soldier of the legion lay dying in Algiers, but I was needed here, so I only said fare thee well and if forever, still forever, fare thee well, and came half-a-league, half-a-league, half-a-league onward, to attend to my duties."

"What brought you here so quickly?" asked Polly.

"It was the schooner 'Hesperus,'" answered the Bear, "and I shall never forget the scene. England's sun was slowly setting, and the curfew tolled the knell of parting day, when I sprang to the stirrup and Joris stood under a spreading chestnut tree. 'Backward, turn backward,' he cried, but I didn't, for fair stood the wind for France and the breaking waves dashed high."

"That's very exciting," said Polly, "what happened next?"

"Why I was sitting on a stile, Mary, to see if I could remember sweet Alice Ben Bolt, when Freedom from her lofty height cried 'Charge, Chester, charge! On Stanley, on! Why is the Forum crowded, what means this stir in Rome? Be it ever so humble, there's no place like home.' So I left the Castled Crag of Drachenfels and came along with Henry, King Henry of Navarre."

"And now where are you going?"

"On to Richmond!" cried all the Bears in chorus, and away they ran, their crystal caps gleaming in the sunshine.

"On, on, ye braves!" shouted the Mastodon, and taking to his heels he raced after them, while Pete and Polly held on with apt clutches.

The performances were to be held in the Periwinkle Pagoda, and the crowds were already rushing toward that ancient and venerable building.

However, as Mulliwigs easily pushed ahead of all the others, he landed Pete and Polly in their reserved seats with dignity and decorum.

The Piece Committee sat on the stage, and on the floor in front of them was a huge bag made of bagging and evidently stuffed as full as it could hold.



WITH PETE AND POLLY ON HIS EXPANSIVE BACK.

"This is the Piece-bag," said the Biggest Bear, rising to address the audience, which had now assumed such proportions that there was standing room only and that was all filled.

"And now," continued the Biggest Bear, "ye sons of Freedom, wake to glory: hark, hark, what myriads bid you rise! The first Piece-speaker will please step forward."

In response to this invitation, a graceful little Mumblety-Peg tripped onto the stage. He was so bright and attractive that Polly was delighted with his appearance, but Pete said he could wish the Mumblety-Peg had four ears instead of six. However, with a pretty bow, the Mumblety-Peg began his piece. He spoke in a sing-song voice and swayed from side to side in the regular way, and gesticulated quite volubly.

Amid great applause the Mumblety-Peg bowed and left the platform.

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THE BIGGEST BEAR CAME AND SAT BY THEM.

The Committee then announced there would be an intermission and refreshments would be served.

Pete and Polly were glad, for, to tell the truth, they felt rather hungry, and watched with interest the pretty china bowls filled with custard that were being distributed by the pink Bears.

The Biggest Bear came and sat by them, and the attendants brought a small table for them to eat from.

"What delicious custard," remarked the Bear, "I hope you'll enjoy it."

"I'm sure we shall," said Polly, as she took a spoonful from the dish set before her.

But to her dismay, it was of a burning, smarting, prickery, peppery taste and nearly choked her. Pete had the same experience, and it was with difficulty that they swallowed their first mouthfuls.

"What kind of custard is it?" asked Pete, striving politely not to show his distaste for it.

"It is mustard custard, fresh and strong," answered the Bear, smacking his lips over his own portion. "You like it, I hope," he added, anxious for his guests' pleasure; "if not, I'll order some pepper pudding for you."

"No, don't!" cried Pete, "we really don't care for anything more."

"Ah, that's a pity," said the Bear, "for we have some Tabasco ice-cream that's prime, I assure you. But I must return to my post now, it's time for the next piece to be spoken."

The next speaker was a Dromedary, who was exceedingly fat, and who lumbered up on the stage in a wobbly, waddling way.

"This dear friend of ours," said the Biggest Bear, by way of introduction, "has consented to speak for us this evening, on condition that every one here present shall send him a red necktie at the earliest opportunity."

Pete and Polly wondered what the Dromedary could do with so many neckties, but they promised with the rest of the audience, and the fat animal began to speak his piece which was entitled:

'CONSEQUENCES.

"You know if you go,
He will certainly come,
Though the Captain said 'No'
To the head of the drum.

"I assure you 'tis vain
If you shrewdly suspect
That Saturday's rain
By the vessel was wrecked.

"I admit that I hope
For ribbons and mice;
A cake of soft soap,
And a bottle of ice.

"And nobody cares
For the reason of that,
But all will take shares
In the chocolate cat."

"Run, run!" cried the pink Bears; "the shares will all be gone."

Pete and Polly started to run with the rest, but the rest ran so fast they were soon out of sight, and the children found themselves alone with the Chocolate Cat.

"You look good enough to eat," said Pete admiringly, glancing at the handsome chocolate animal.

"*Don't* eat me," pleaded the Cat. "I've just been made, and I want to see the world a little."

"That you shall!" cried Polly, good-naturedly, "come along with us, and we'll have lots of fun."

"There's only one thing I care much about," said the Chocolate Cat, "and that's a diamond necklace. If I could have one of my own, I'd be very, very happy."

"You shall have one," said kind-hearted Pete. "Come on."

Off they started, and soon reached a plumber's shop.

"Have you any diamond necklaces for sale?" asked Pete.



"YOU LOOK GOOD ENOUGH TO EAT," SAID PETE, ADMIRINGLY.



"NO," ROARED THE PLUMBER, CROSSLY.

"No," roared the plumber, crossly. "Don't you know what I am? I'm a plumber, and so I keep plums for sale, and nothing else."

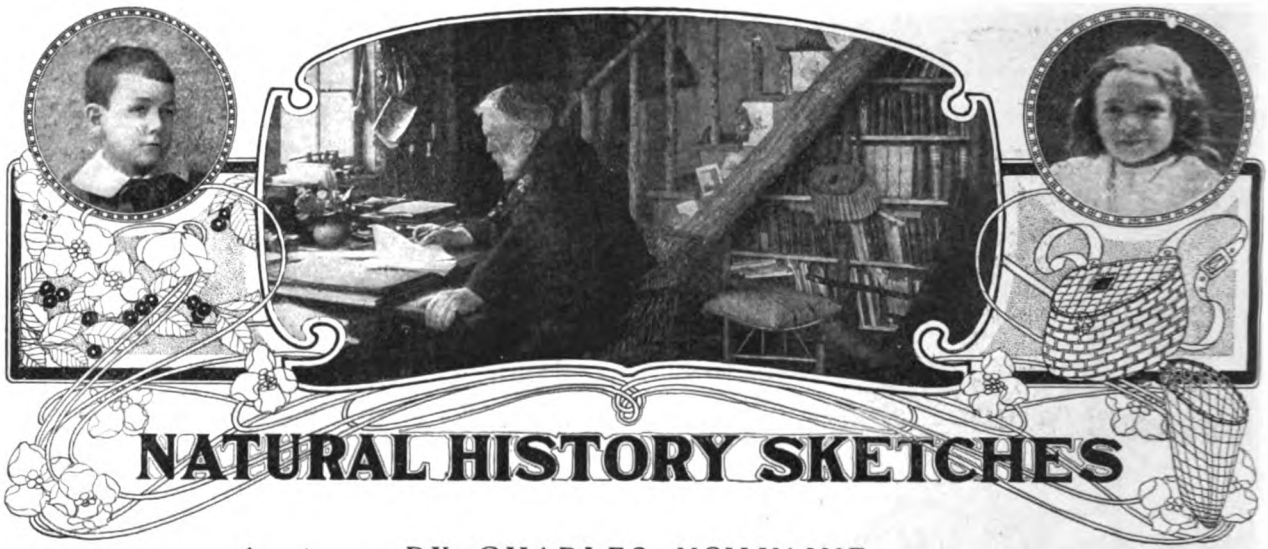
The Chocolate Cat was quite satisfied with plums strung into a necklace, and said that she really liked them better than diamonds; and as for Pete and Polly, they were glad to eat plums instead of mustard custard.

Pete and Polly and the Chocolate Cat again sallied forth.

Pete hailed a car, and they were about to get aboard, when the Cat decided not to go.

So they left her standing on the sidewalk, her plum necklace glittering in the sunshine, and a look of gentle irony on her otherwise placid countenance.

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NATURAL HISTORY SKETCHES

BY CHARLES McILVAINE

No. 4.—HAL OWENS'S TOADSTOOLS



THE PUFF-BALL.

"DETTY," said Hal Owens as he carefully took several toadstools from his hat and laid them on the table in Owens and Rupert's workshop, "I believe that toadstools are not toadstools at all. I never could find a toad sitting on one. I believe they are Brownies that get caught by daylight and have not time to get home. See how much their caps look like Brownies' hats, and, altogether, they have an equally comical look. Whenever I pick one I expect it to speak to me. I believe when they find they are caught that they change themselves into toadstools and stay toadstools all day. Everybody says they come up in the night."

Detty Rupert laughed. "Hal, you are a funny boy. You believe that water is liquid glass and that some one will discover how to make windows of it some day, and you believe that lightning streaks are strips of the sun flying about, that can be seen only at night or when the sky is darkened by clouds, against which they sizz and bang and make thunder; and you think any flower is a fairy in disguise, and that the trees talk to one another when the wind gives them enough breath. I heard you say they were angry and scolded when it stormed and that they were laughing when their leaves rustled. And you are ridiculous enough to believe that it is a fairy and not Professor Weston who is at the other end of that speaking-tube—the road to Fairyland as you call it. I know that toadstools do not come up in a night, always, as they say. Mama says there is an old proverb which says, 'They say tells many lies.' I have gathered every mushroom off our lawn in the morning, and gathered nearly as many from the same place in the evening. They come up in the daytime. Professor Weston says that because toadstools have twelve hours of night to grow in when we cannot see them, and because we see all that have grown, together, in the morning, that persons who do not watch for them during the day, think they grow at night only."

"But," said Hal positively, not to be argued down in this way, "mushrooms are not toadstools."

"Yes, they are," retorted Detty. "But do not let us dispute about that. You know what papa says, 'Never dispute, or get cross when you differ in opinion. Go to the dictionary or encyclopedia or some one who can tell you which is right, and never go to bed at night without settling the matter. Just that much information is gained every day.' It is eleven o'clock. Let us ask your fairy. You have some beautiful toadstools here. It will be jolly to know about them."

"All right," said Hal. "Hello!" he called down the speaking-tube.

"Hello!" came back the answer.

"Good-morning, Miss Edu. Are mushrooms toadstools? Detty Rupert says they are."

"Good-morning. Detty Rupert is right. Mushrooms are toadstools," said the pleasant voice. "Mushroom is a name given to the kind of fungus or toadstool that many persons eat and like very much. It makes my mouth water to talk about mushrooms—they are so good. A single toadstool is a fungus; two or more are called fungi. The g is soft in pronouncing the latter word. All toadstools are fungi. The common mushroom is a fungus; therefore, it is a toadstool. See? It is just as good by one name as another. We do not eat names. Toadstools belong to the great class of plants which do not bear flowers. Botanists call them cryptogams. There are nearly twice as many plants which do not bear flowers as there are that do.



"AND ALTOGETHER THEY HAVE A SQUATTY, COMICAL LOOK." (*Natural size.*)

"There are over seven thousand kinds of fungi. Many of them are very small, too small to be seen with the naked eye. The small kinds include the rusts, smuts, moulds. The first time you scold about the mould that has covered your nicely blackened shoes, look at it through your magnifying glass, and see what exquisite forests of beautifully shaped growths you will find. The yeast that

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COMMON MUSHROOMS. (*Natural size.*)

raises your biscuit is a fungus. You will have difficulty in finding a place where fungi do not grow. You will find them in the hearts of apples, on the top of your tightly covered preserves, in cheese, even at work killing flies or covering them with a misty shroud as they rest, dead, on the window-panes.

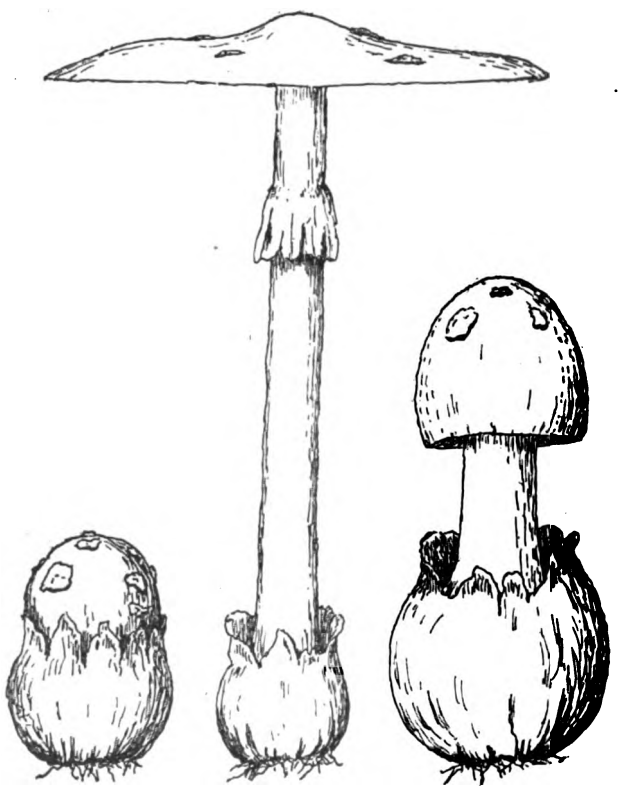
"You have on your table some of the larger species, the kinds we see growing from the ground, from logs and from trees. Each kind has its own home, and it will not thrive anywhere else. I must tell you that fairies can see around corners. Please take up the one with a cup or sheath at the base of the single stem. That is it. You see a soft, thin white veil hanging about the upper part of the stem. See how neatly the white plaits above it, on the under side of the cap, are made and arranged. The veil, when the plant was young, used to lie over them as a cover against insects. When the cap spread, the veil tore loose at its outer edges and fell back to the stem. On the top of the cap, which is shaped somewhat like a watch crystal, you see some fragments—patches of skin. These were torn from the sheath at the bottom of the stem when the plant popped up out of it. Split the plant in halves lengthwise. Inside it is white. It has a slightly unpleasant smell. (Don't turn up your nose so high, Miss Detty. It does not smell bad enough for that.) On the sides of the plaits, which you now see, the seeds or spores are born. They are white and so small that it takes several thousands of them to make an inch if placed end to end. If you lay the cap, plait side down, on a dark paper and place a tumbler over it, you will find to-morrow morning a plain print of the plaits. This is made by the white seeds falling. Now always remember that a toadstool with a sheath at the base, a veil, white plaits and seeds, with patches of skin on top of the cap, belongs to the family that poisons so many people—the *Amanitai*. They grow in the woods, from the ground, and are all very pretty. But handsome is as handsome does; they have given toadstools a bad name. I have eaten full meals of over eight hundred kinds of toadstools; most of these I have enjoyed.

"There is a good rule which should be remembered as long as you live, and that should be given to everybody: Never eat any toadstool found growing in the woods or shady places, thinking it to be the common mushroom, because the common mushroom does not grow in the woods. It grows in open fields and pastures. It looks, when it is very young and just peeping out of the ground, very much like our *Amanitai*, but if you look at the mushroom's gills or plaits you will see that they are a light pink. As the mushroom grows the plaits become darker, due to the seeds ripening, until they are almost black. You will notice that it, too, has a veil and that the cap is rough, scaly-looking on top, but there is no sheath at the bottom of the stem, and the scales will not come loose without tearing the skin somewhat. No person can make a mistake if these signs are observed and the rule followed. No toadstool is poisonous to the touch.

"The study of them is very interesting. A delightful part of it is that you can cook and eat most of your specimens. But do not do this until you are sure you are told by the books on the subject that the kind tempting you is harmless, or some one who knows all about toadstools tells you it is good.

"There is one very common family with a great many members (but there is no mistaking the family likeness), in which no error can be made. You will be surprised when I tell you that it is the puff-ball family—the kind you squeeze and puff dust out of. This dust is composed of the seeds.

"When you find any member of this family, cut it open. If it is white inside, remove the outer skin if it is hard; slice it and fry it like egg-plant or stew it slowly in milk, and season. You never have had a more delicate dish; but if the inside is at all yellow it will be bitter, and though not poisonous it will be unfit to eat.



SOME OF THE POISONOUS TOADSTOOLS. (*Natural size.*)

"There are several very sociable toadstools. Three or four kinds hide among the first grass which comes up on your lawn. They are brave little fellows, with brown caps, shining when wet, and with very precise plaits under them. They say, 'Good Spring to you.' Another species, quite common, is the one reminding you so much of Brownies. They do look like Brownies, with their comical pointed caps sometimes sparkling with minute particles, and their habit is to huddle together close as they can get, at the roots of trees, the bases of posts, often where the curbstone joins the pavement, and on the lawn. Frequently they live in the back yard. I have known them to grow right by the kitchen door and fairly ask to be eaten. They are very tender. Their plaits are nearly white when they are young, but they change to black then their caps dissolve into ink. In old times people used to write with toadstool ink.

"Good-by. Some one is calling me over our cobweb telephone."

"Please wait a minute," called Hal. "Are toadstools ever Brownies?"

"Good-by. Excuse me. I am in a hurry."

Then Hal and Detty heard something like a laugh, and the fairy was gone.

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A COLONIAL THANKSGIVING DINNER

IN THE TWENTIETH CENTURY

By Anna Wells Morrison



ROASTED TURKEY, PUMPKIN SAUCE



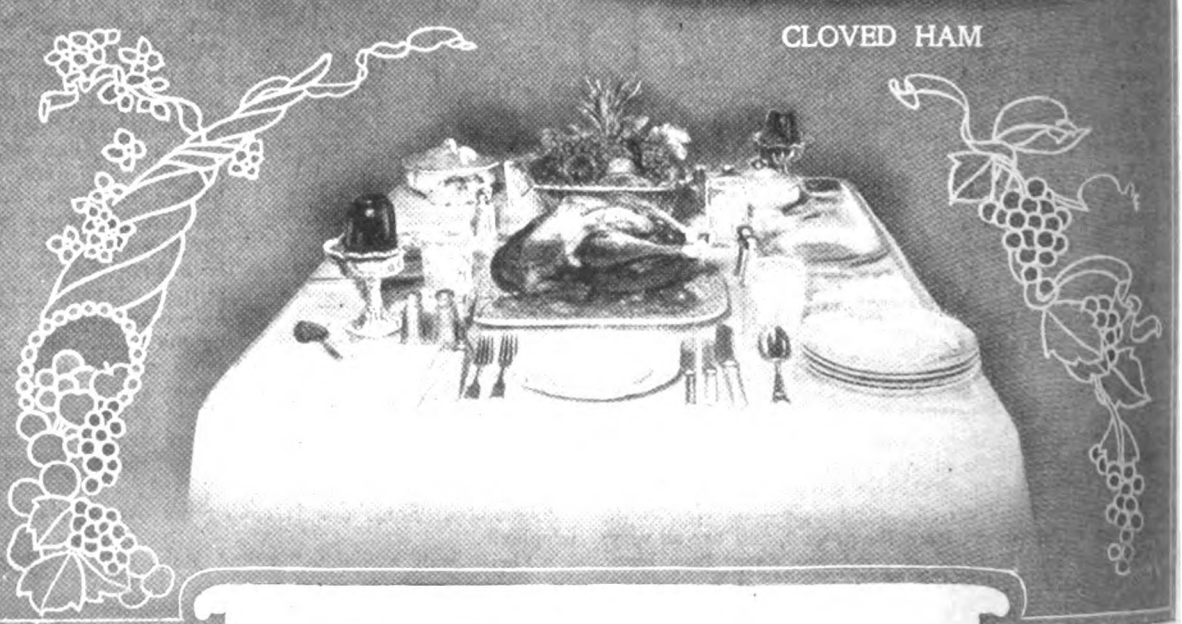
GEORGIA POTATOES



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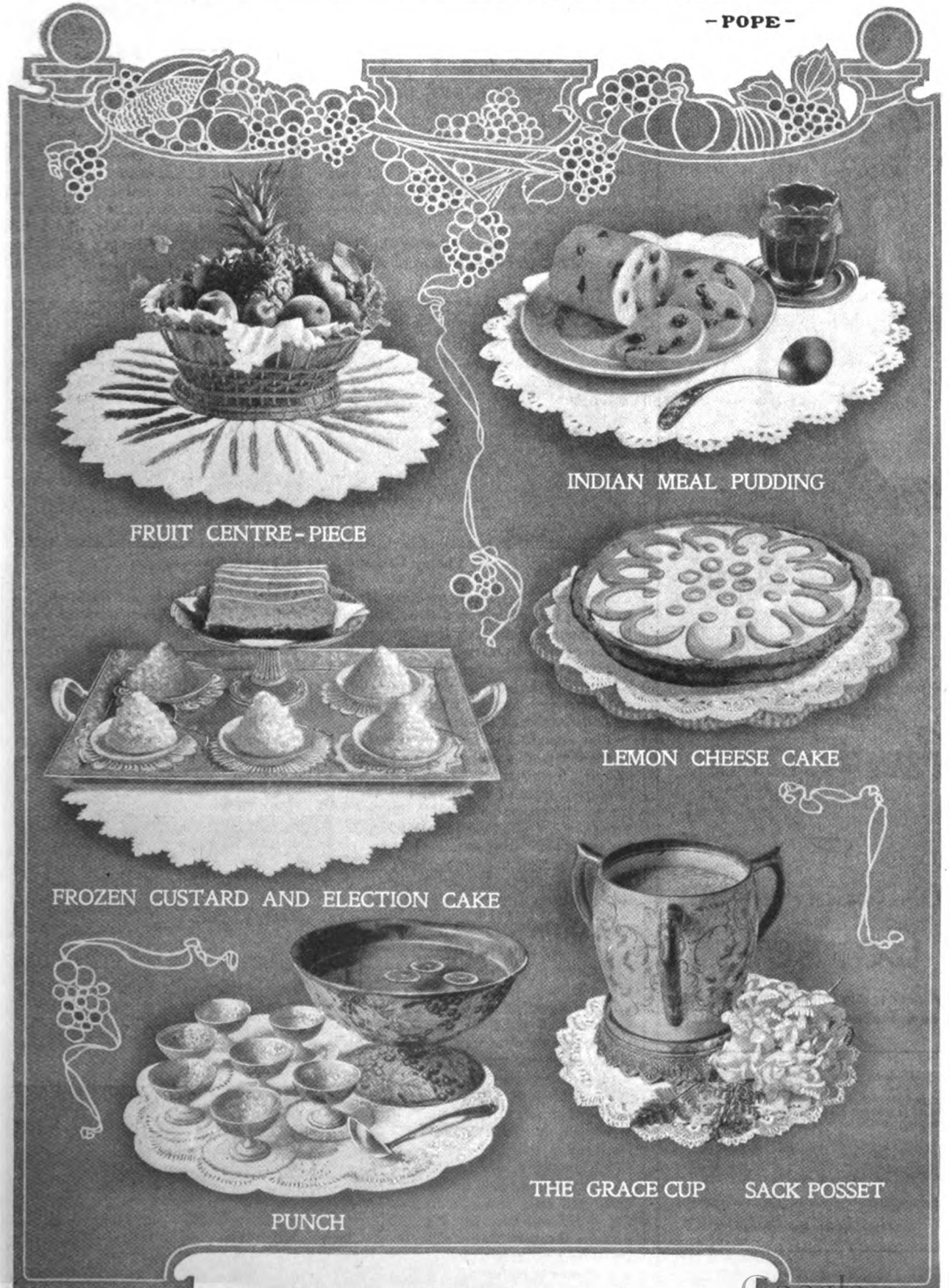


Recipes for the Above and Other Seasonable Dishes

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INDULG'D · THE · DAY · THAT · HOUS'D · THEIR · ANNUAL · GRAIN
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Modern Lace Making

LACE MITT IN ELBOW LENGTH.

FIGURE 1.—Since the return of the Dolly Varden styles elbow sleeves are most fashionable, and although full-length gloves of either silk or kid were worn to accompany them, it was not long before these were superseded by the regular old-fashioned mitt.

Most of those shown during the Summer whether plain or fancy were machine woven, and it remained for Sara Hadley to devise and design an artistic lace mitt, hand made and meeting the requirements of the present season.

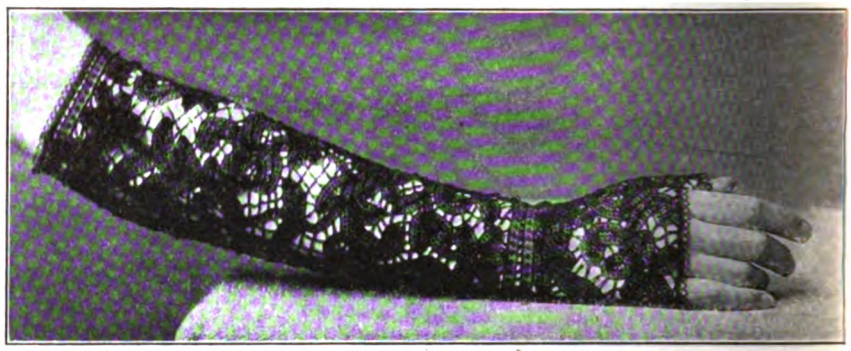


FIGURE 1.—LACE MITT IN ELBOW LENGTH.

These mitts were not worn only during the Summer but will be the most fashionable covering for the hand for evening wear through the Winter.

The roses of the design illustrated are of the five petal variety with a small black silk ring for a centre. Many of the leaves have the edges of the braid touching, in which case no filling-in stitch is required. In fact very few stitches are employed in this example excepting the background or network of Bruges stitches. Figure 2 shows the braids used in its construction.

DETAIL OF SIMPLE BRUGES STITCH.

FIGURE 3.—Various methods of filling-in the different-shaped spaces are employed, and several are shown in detail to assist those who are not thoroughly familiar with this stitch. Figure 3 shows the Bruges stitch between perfectly straight lines of the braid; this is its simple form, which is worked in the following manner:

Fasten the thread in the lower right-hand side of the braid and carry it across to the braid opposite (in the present instance the stitch is slanting, but this is simply a matter of preference), fasten with a buttonhole stitch and overcast the braid one-sixteenth of an inch to the left. A loose buttonhole stitch is worked over the single thread made across the work; over this buttonhole stitch work three more buttonhole stitches close together as for the point de Venise stitch. Two, or preferably three, are used instead of four as in the point de Venise; the latter is worked much more loosely, the buttonhole stitches in the Bruges stitch being drawn very tight to form the little "knots." If this is not done, the work will look loose and unsubstantial and the effect of the knots which is characteristic of the Bruges stitch will be destroyed. It will also be observed that these knots hold the parallel threads in place and give the dainty appearance to the lace when finished.

After the knot is made carry the thread down to the first braid and insert the needle one-sixteenth of an inch from the

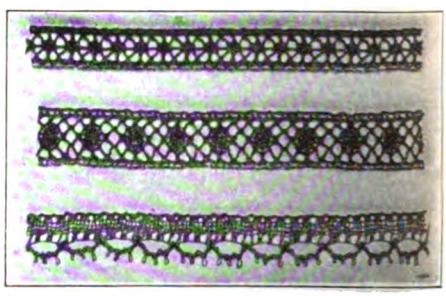


FIGURE 2.—LACE BRAIDS.

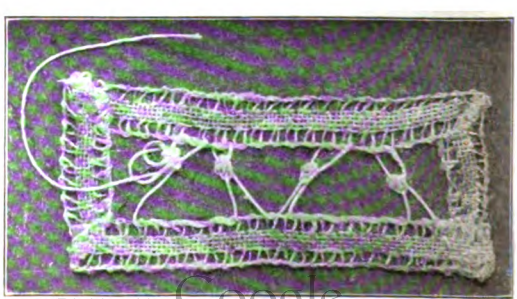


FIGURE 3.—DETAIL OF BRUGES STITCH.

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first thread. Overcast the braid for half an inch, carry the thread across to the opposite braid and fasten with a buttonhole stitch. After the Bruges stitch is thoroughly mastered it will not be necessary to fasten this stitch so securely; the overcasting stitch will suffice. Now overcast the braid one-sixteenth of an inch and work a knot for the second row exactly like the first.

BRUGES STITCH WITH SPIDER.

FIGURE 4.—This illustration pictures the first movement of a Bruges stitch

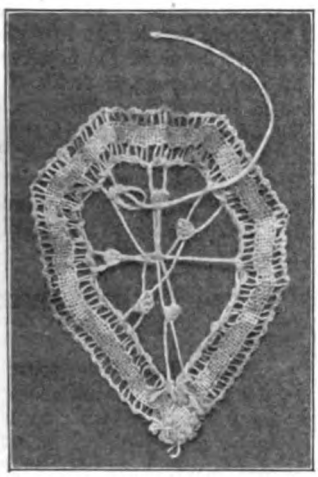


FIGURE 4.—DETAIL OF BRUGES SPIDER.

with a spider for the centre. This method is best for circular spaces. The stitches are worked from opposite braids, crossing in the centre, after which a spider's web is worked by passing the working thread under and over as many times as will be found necessary for the space to be filled in. If the space is very wide, the "spider" will have to be large in proportion. Take a stitch over two threads

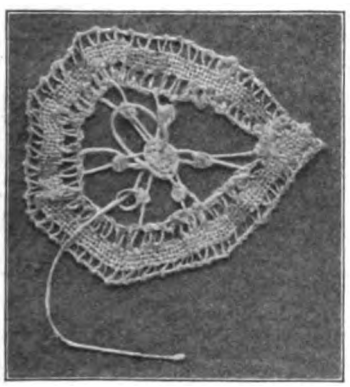


FIGURE 5.—BRUGES STITCH WITH SPIDER.

of the spider to stay it; carry the thread down and make a Bruges stitch half way, as seen in illustration 5.

We are indebted to Sara Hadley, professional lace maker, for the designs contained in this article. Patterns and materials for making the lace shown in this and previous numbers of THE DELINEATOR can be obtained at her art rooms, 34 West Twenty-second Street, New York.

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Tatting

ABBREVIATIONS USED IN MAKING TATTING.

d. s.—Double-stitch or the two-halves forming one stitch. p.—Picot. l. p.—Long picot. ch.—Chain, or a succession of double stitches. *—Indicates a repetition as directed wherever a * is seen.

TATTED END FOR TIE.

FIGURE 1.—The materials for this dainty tie-end are No. 100 cotton thread, a shuttle and four strips of open lace braid.

For each end cut 4 strips of the braid the width of the tie and fasten 2 threads in the end of the first strip, after hemming neatly. Make 7 d. s.; then with one thread work the clover leaf of 3 rings as follows: 5 d. s., 1 picot; repeat 3 times, close; join 2d ring to first at the 1st picot, and to 2d strip of braid at 2d picot. Make the 3d ring (all rings are alike), joining to 2d at 1st picot. Then with 2 threads work 7 d. s., join to 1st strip in 5th picot of braid; 18 d. s., join to 2d strip in 7th picot of braid from joining of clover leaf; 7 d. s., clover leaf, joining at 2d ring in 7th picot of first braid from last joining. Repeat to end.

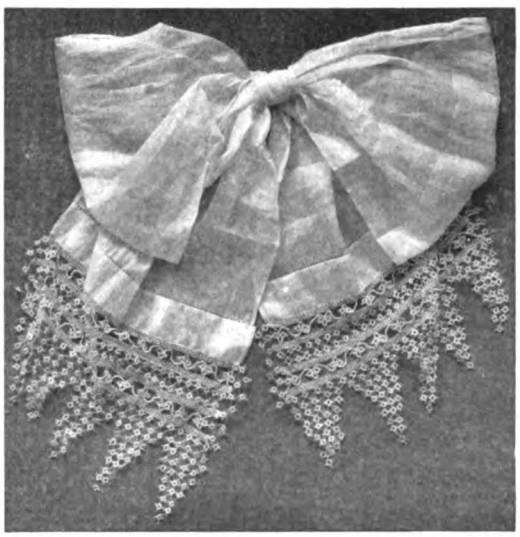


FIGURE 1.—TATTED END FOR TIE.

The centre strip of tatting is composed of rings joined alternately to 2d and 3d strip of braid in every 5th picot of same, with a short length of thread between each ring.

The next row is an insertion of clover leaves as directed for the first row.

For the points, make a row of tatting composed of double rings like those previously described, beginning at the upper edge of the tatting, where it joins the tie and working down the sides, then across the lower edge of the braid, joining in every 5th picot. Finish the other side and break thread.

Now work another double row placing one ring below each of the first 5 rings with 4 on the lower edge; break thread. Decrease in this manner until the point consisting of only one ring is reached.

Two of the ends are made exactly alike and over-handed to the tie of Persian lawn or China silk, which has previously been hemstitched.

TATTED POINT FOR STOCK-COLLAR.

FIGURE 2.—The point consists of three tatted wheels made as follows: With one thread make a ring of 2 d. s. and 10 picots, each separated by 2 d. s., then 2 d. s. close. Do not break the thread, but leave about one-eighth of an inch, and make a ring of *2 d. s. and 10 picots, each separated by 2 d. s., 2 d. s. close. Leave one-eighth of an inch of thread and tie in a picot of first ring. Leave an eighth of an inch of thread and repeat from *9 times. Tie threads and break. Join the wheels together by the middle picots of rings, as seen in the illustration.

Three of these may be made and attached to a fancy stock-collar; one for the centre of the front and one for each side. Where only two are desired the centre one may be omitted.

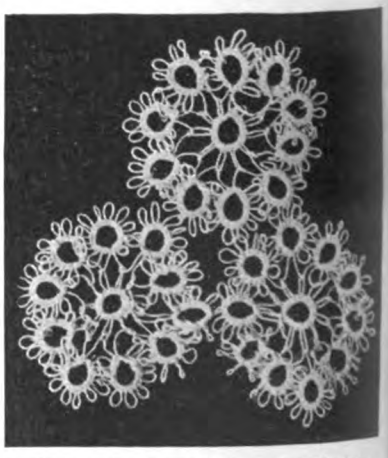


FIGURE 2.—TATTED POINT FOR STOCK-COLLAR.

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The Art of Netting

PROTECTION COLLAR OF NETTING IN SPIDER-WEB STITCH.

FIGURE 1.—This turn-over was worked with No. 150 linen thread.

Cast on 95 stitches over one quarter-inch mesh. With a mesh one-eighth of an inch put the thread round the mesh every other stitch.

With the same mesh net plain, holding the mesh evenly, so that when the long stitch is netted it will come close to the mesh, but when the short one is netted it will not reach up.

Repeat these two rows three times. Each time after the first, leave the last stitch without netting, so as to round the corner.

To work around the sides, net 40 stitches on one side, continuing the spider-web; turn. Each side has eight rows, leaving the last stitch each time.

For the edge use a five-eighths inch mesh. Tie the thread at one end of the neck and net 3 in the second stitch which was left. Continue along the slant, netting 3 in every other stitch which was left. Net 4 in the corner. Across the lower edge net 3 in each small stitch.

With an eighth inch mesh net twice around. Continue with the same mesh by netting along the top at the neck. With a small pin or sewing needle and with No. 90 thread net another row across the neck. Net across the neck once are eight more rows, leaving the last stitch each time when working across. Cut the thread and tie it on the other side. Net forty-three stitches; work back and forth eight times, leaving the last stitch as before. When this side is finished, take a mesh three times as large as the mesh just used. Tie the thread to the end of the thread where the collar was commenced. In the middle stitch of the slanting end of the collar work six stitches; in the corner stitch work six more. Across the edge of the collar put six stitches in every sixth stitch. If the stitches do not come quite even, skip only four or three next to the corners. This edge goes around the entire collar, even the neck.

When this is done, take a mesh half as large as that last used and net around, fastening the loop where stitches were skipped, into the middle one of the skipped stitches; that is, pull the loop up through the stitch and net it. Another plain row with the last mesh finishes the edge.

When it is completed, continue netting around the neck, using a very small mesh. Cut the thread and tie on No. 90. Net across, using a fine needle for a mesh. Then work across once more without any mesh to make a nice firm edge, but do not draw in the stitches, else it will not allow the collar to set straight.

The fancy netting illustrated at figure 3 is very dainty and simply made.



FIGURE 1.—PROTECTION COLLAR OF NETTING IN SPIDER-WEB STITCH.

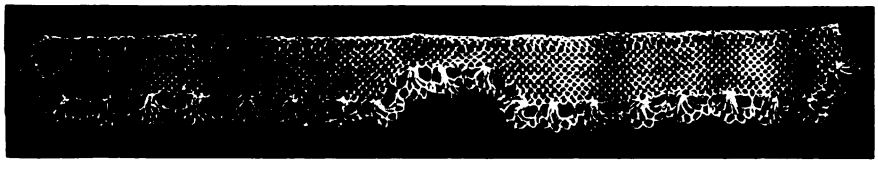


FIGURE 2.—NETTED COLLAR IN PLAIN STITCH.

more without using any mesh, but have a care not to draw the stitches too tight.

NETTED PROTECTION COLLAR.

FIGURE 2.—Use plain stitch, No. 150 linen thread, and cast 100 stitches over an eighth of an inch mesh.

Net five rows over same mesh. After the first row leave, without working, the last stitch each time across.

For the sides net forty-three stitches; turn, and net back and forth till there

Wherever plain netting is employed it is easily worked and will be found most appropriate for decorating the turn-over collar pictured at figure 2.

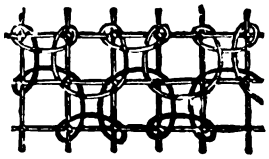


FIGURE 3.—FANCY NETTING.

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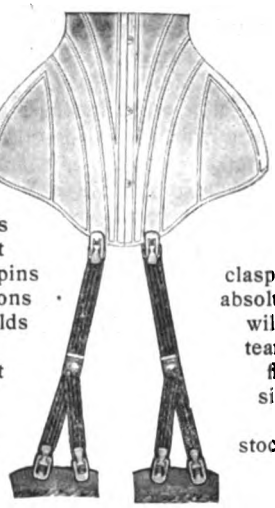
You want, everybody wants, brain and muscle, wind and stamina, and can get them if fed properly. This is an athletic age. The man or woman who is weak or sickly, is not in the race; success socially or in business goes only to the strong and healthy. It is largely a matter of choice with anyone for proper living, and proper food will bring the prize.

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Crocheting

ABBREVIATIONS USED IN CROCHETING.

ch.—Chain.
ch. st.—Chain stitch.
s. c.—Single crochet.
d. c.—Double crochet.—(Thread over once.)
sl. st.—Slip stitch.
st.—Stitch.
tr. c.—Treble crochet.—(Thread over twice.)
d. tr.—Double treble crochet.—(Over three times.)
p.—Picot.
l.—Loop.
k. st.—Knot stitch.
Repeat.—This means to work designated rows, rounds or portions of the work as many times directed.

BABY'S JACKET IN ROLL STITCH.

FIGURE 1.—A little more than 5 skeins of split cream zephyr were used in making the jacket illustrated.

Begin at the neck with a ch. of 80 sts. crocheted loosely and on this make 1 d. c. in each st.; ch. 3, turn.

1 roll st. of 8 overs in each st. of ch., ch. 3, s. c. in last st. of foundation, break thread.

TO MAKE THE ROLL STITCH:—Thread over the needle 8 times (or as often as called for), insert needle in work, thread over, draw through the work, thread over, draw through the coil on the needle, thread over, draw through one loop on needle. The roll when done has a string the length of the roll on its left side. To facilitate the passage of the needle, keep the throw-overs in their place with the thumb and middle finger of the left hand.

Fasten thread in top of 1st 3 ch., ch. 3, roll in same st., * roll between roll, repeat 16 times; widen by working 2 rolls between rolls. Then roll between roll, widen, * roll between roll, repeat 41 times, widen, roll between roll, widen, * roll between roll, repeat 17 times, ch. 3, fasten in top of 3 ch., break thread.

Working always on one side, repeat this last row 5 times, widening on the outside of preceding widenings and making one less roll in the back each time, but keeping the same number (17) for the front. In 8th or last row of yoke, widen again in centre of shoulder, and once in centre of back.

With thread in top of first roll, ch. 5, s. c. between 2nd and 3d rolls, ch. 5; repeat, missing 2 rolls each time, until there are 8 spaces. Ch. 14, miss 26 rolls on shoulder and s. c.; then ch. 5, miss 2 rolls and repeat until there are 17 spaces across the back (widening one space in the centre). Ch. 14, proceed as directed to end of row; turn.

S. c. in each st. to 3rd of 5 ch., ch. 5, s. c. in 3rd of next 5 ch. and repeat, making 7 spaces. Ch. 5, s. c. in 3rd of 14 ch., ch. 5, s. c. in 6th of same ch. repeat, missing 2 each time until there are 11 spaces from the beginning of row. Ch. 5, s. c. in next 5 ch., continue until there are 9 more spaces. Ch. 5, s. c. in same 5 ch., thus making an extra space in centre of back; reverse directions to end of row.

*Now make a shell of 6 rolls composed of 6 overs each in 3d of first 5 ch.; s. c. in 3rd of next 5 ch., repeat to centre, making 3 shells; turn.

Ch. 2, s. c. between 1st and 2nd rolls, ch. 5, s. c. between 3rd and 4th rolls, ch. 5, s. c. between 4th and 5th rolls, ch. 2, in 3d ch. between shells. Repeat from * to beginning, omitting the 2 ch. at the end.

S. c. to centre of 5 ch., ch. 5, s. c. in next 5 ch., repeat to end and break thread.

Make 7 rows of shells, widening once under each arm in 2nd row by making an extra shell in one of the large spaces and in the 3rd row widen by making a shell in large space on either side of centre shell. Then again in 6th row, 1 shell in centre, making 25 shells in all.

Instead of 2 rows of 5 ch. finish lower row of shells as follows: With thread at beginning of first roll of shell, ch. 5, s. c. in 5 ch., ch. 6, s. c. back in 3d st. to form a picot, ch. 2, s. c. in next 5 ch., ch. 5, s. c. between shells, repeat from beginning.

To make the sleeve, fasten the thread in space formed by 2 ch.; ch. 5, miss 1 roll of shoulder and s. c. between, ch. 5, * miss 2 rolls, s. c. between, ch. 5, repeat from * until there are 12 spaces. Ch. 5, s. c. in 2 ch. repeat until there are 14 spaces altogether, then another round of 5 ch. on 5 ch.

Make 6 rows of shells, 9 in each row, without breaking thread. After finishing



FIGURE 1.—BABY'S JACKET IN ROLL STITCH.

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last row with its 2 rows of 5 ch., make 2 more rows of 5 ch., on 5 ch.; then another row of shells with the picot finish previously described.

With thread in first roll of shell at lower right-hand corner ch. 5, * s. c. in 2nd roll of next shell, ch. 5, s. c. in first roll of same shell; ch. 5, repeat from * 6 times; ch. 5, s. c. in every 3 ch. of yoke. Continue around the neck, 5 ch. between every 2 sts; then another row of 5 ch. on 5 ch. around the neck, on which make 21 shells with the picot edge. Cord and ball tassels made of the zephyr are run in the spaces of the neck and the sleeves and finish the jacket.

CROCHETED WHEEL.

FIGURE 2.—*First round.*—Chain 8, join in a ring with a sl. st.

Second round.—Ch. 3, 23 d. c. in ring, join to 3 ch. with sl. st.

Third round.—S. c. in 1st d. c. of last round. * Ch. 6, s. c. in 2nd st. from needle, s. c. in next st. Ch. 4, s. c. in last s. c. made, thus making a picot. S. c. in 4th st. of chain. Make a picot, then s. c. in 5th st., and again in 6th st. of chain; s. c. in same place as 1st s. c. of this round, s. c. in 3 d. c. Repeat from *, join in 1st s. c. of this round and break thread.

Fourth round.—Fasten thread in 1st s. c. in 6 ch., s. c., * chain 8, s. c. in 1st s. c. of next 6 chain. Repeat from * and join in 1st s. c. with sl. st.

Fifth round.—Chain 3, d. c. in every stitch of 4th round; join in first 3 ch. with sl. st.

Sixth round.—S. c. in 1st d. c., chain 4, s. c. in 2 loops of 5th stitch from needle making a picot; make 2 more picots. * Thread over needle, draw thread through between 3rd and 4th d. c. of previous row, work off 2 stitches * leaving 2 on needle. Repeat directions between stars twice. Work off 3 sts. on needle; work off remaining 2 stitches. Make picot and work another cluster between 4th and 5th d. c. of previous row. Make 3 picots: s. c. in next 3 d. c. Complete the round, joining in 1st. s. c.

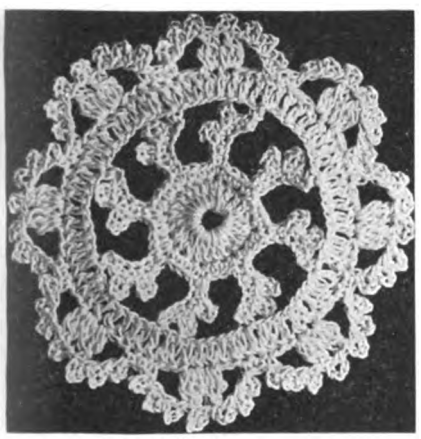


FIGURE 2.—CROCHETED WHEEL.



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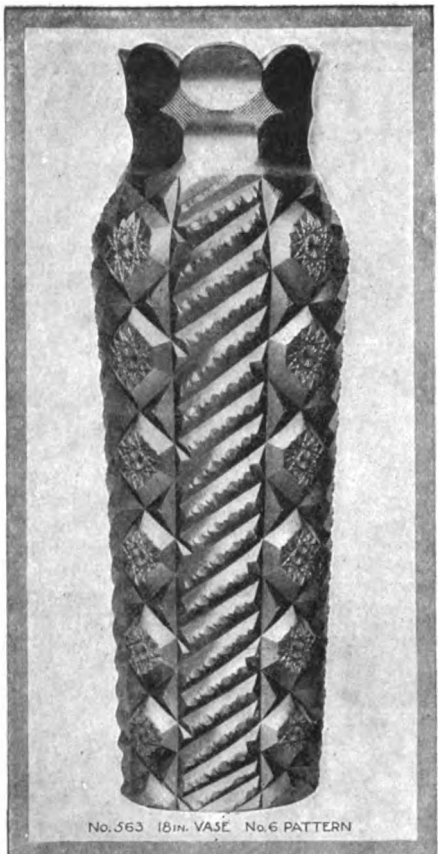
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I AM NOT quite sure that Pole Baker, ex-moonshiner, etc., is not the real hero of Will N. Harben's new novel, *Abner Daniel* (Harper & Bros.). Sometimes an author builds better than he knows, and in this case, I fancy, Mr. Harben has made Pole Baker more of a character than perhaps he intended. Abner Daniel is a diamond in the rough, a man whom every right-thinking and broad-minded reader will love for his honesty, his innate sense of humor and justice, but he is what he is, partly through temperament and partly through years of experience that have given him a bit of the philosophy of life, while Pole Baker becomes a man through love for Alan Bishop and oft-repeated failures. His first impulse toward reformation is not because he has come to see that his life is wrong, but because Alan wishes him to do differently. This Georgia cracker becomes a man at last, and the reader and Alan rejoice, even though the latter has almost reached the scriptural limit of seventy-times seven in his forgiveness. It is said that Pole Baker is drawn from life. Mr. Harben's work shows a steady trend upward, each novel being better than the preceding one. His stories are all typical Southern ones, full of the love, pathos and humor of the life in Georgia that he knows so well.

And still the garden books keep coming. In *Judith's Garden* (Lothrop Pub. Co.) we find a strong fragrance from *Elizabeth's Garden*. Mrs. Max and Elizabeth are very much alike; they both like the country, solitude, gardening and their own society better than that of any other person. I am not sure I would like to live with either of them; indeed, I am quite certain I would not. The whole world is my garden and human beings in their multitudinous variety the most interesting study to be imagined. Elizabeth and Mrs. Max belong to the Selfish family, of which there is a great variety, and they interest me because they have their variations and because they also are possessed of various qualities that belong to other family groups. Mary E. Stone Bassett has made *Judith's Garden* a most entertaining book, full of information concerning plants and how to make a gone-to-seed garden blossom like the rose. The author wields a delicate pen, tipped with refinement, wit and sentiment; the book is charmingly written, and the mechanical make-up is a work of art.

Buell Hampton (Forbes & Co.) is a story full of mystery that is not cleared up until the end. No reader will suspect the identity of the cattle thief who causes so much trouble; the relation existing between Horton, the cattle king, and the other prominent characters is not so cleverly hidden. Still, it is a book with a capital plot well developed. Ranch and range life on the Western plains is faithfully depicted by the author, Will George Emerson.

I took up *A Girl of Virginia* (Little, Brown & Co.) with a sense of pleasure. I remembered Mrs. Thurston's *Mistress Brent*, and promised myself a treat. I will say that I was mildly disappointed would be putting it gently; the disappointment went deep. Not that *A Girl of Virginia* is not a dear creature, and the book well written, for she is and it is, but the story is one that any of a dozen authors I could name might write as well. *Mistress Brent* was a book not one of the dozen authors could write; in it Mrs. Thurston set a standard by which the critic and reader will invariably measure all her books. *Mistress Brent* had elements of greatness in it, while *A Girl of Virginia* cannot even by the greatest courtesy be called anything more than a goodish novel.

The Hon. Edgar L. Vincent has given us a mixture of politics and love in *Margaret Bowlby* (Lothrop Pub. Co.) that is unusual. There is too much politics to call it a love story, and too much love to give it over entirely to the machine politicians. The scene of a greater part of the tale is laid in Albany and among politicians of the most pronounced sort. It is the old story of the young man who starts out in politics with high ideals and a determination to help make laws that will benefit his fellow men. How he succeeded in that and in his love story it would not be quite fair to reveal. It is a book that will find and entertain a large class of readers.

When you have read *The Rescue* (The Century Co.), think it over and say whether the author intended to rescue the mother or the daughter, or both; certainly they were rescued from each other—the best thing that could have happened to either of them. The daughter was rescued from an elopement, the Frenchman from an unhappy marriage; and until the end of the book I was looking for the author to rescue Daimer from the position in which he found himself as the lover of a woman seventeen years his senior. The story deals with heredity in such a clear, decisive manner that he who runs may read its definite purpose. It is written from a psychological standpoint, with the clearest of handling. Anne Douglas Sedgwick knows how to make her people work out their different characters by speech and action so that the reader need not

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told that they do this or that because their temperaments and heredity e thus and so. The situation of a other and daughter being absolutely ntagonistic to each other—the latter's heritance from her father being the ry qualities that made him repugnant his wife—is one well known to Dr. Weir Mitchell and other physicians who eal with abnormal mental and moral conitions brought about by disordered nerves nd the clashing of temperaments, but I o not remember that any other novelist as had the courage to touch it. Miss edgwick has not only courage but wisom and skill. Miss Sedgwick is a ative of Englewood, New Jersey, and omes of New England stock. She has ved much abroad but is a thorough American. There is a freshness and finish bout *The Rescue* that will give it a permanent place among the novels of to-day.

The Wager (F. M. Buckles & Co.) is a story of adventure with the scene laid n Limerick during the siege of 1690. It s a dramatic tale of love and intrigue, he plot hinging on the theft of a cross of onor and its rescue and having a proper nding. It belongs to that category of ooks of which nothing bad can be said, nor anything very good. It will while away an afternoon and leave one with a sense of pleasure that the cross was recovered and that the lovers came to their own. L. McManus is the author of this and many other excellent Irish stories.

The Macmillan Co. is extending the series of "English Men of Letters," bringing the books down to date in a rapid manner. The latest two are *William Hazlitt*, by Augustine Birrill, and *George Eliot*, by Leslie Stephen. Augustine Birrill is no Boswell, nor does he seem to have any liking for the work in hand; he is fair and just, or at least he means to be, but he has no leaning in charity toward the object of his work. He sets before the reader the facts in the case and for the most part leaves him to judge for himself, if he can do so after seeing that the writer has a strong and unavowed dislike for Hazlitt. In a few instances his sense of justice makes him acknowledge the literary merit of some of Hazlitt's work, but in his eyes the man's temper and exhibition of little meannesses outweigh the good in time. He is absolutely lacking in sympathy and charity, and one wonders that so clever an editor as John Morley should have set him this task. In what a different spirit does Leslie Stephen take up his work! While he loves and admires George Eliot, his spirit of fairness and keen critical sense prevent him from running to excess in praise. He is a true critic; he tells the reader why he does not agree with the author; and his reasons are not generalizations of his private belief or bias, but are founded upon the broad canvas of art criticism. The book is as fascinating as one of George Eliot's novels and should have a place beside her books in every library.

A ponderous book entitled *The Commoner-Condensed* (The Abbey Press) is a

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collection of editorials written mostly by William J. Bryan for his paper, and considered by him worthy of permanent form. The clear type and good paper will recommend the book to all who read it.

Bird lovers will be interested in a new book which has just been published by Charles N. Page, of Des Moines, Iowa, entitled *Canary Breeding and Training.* Mr. Page has made an exhaustive study of his subject, visiting all the celebrated breeding places of Europe and America. The book discloses many of the trade secrets beside thoroughly illustrating various styles of breeding rooms, training rooms, bird organs, etc.

In *Brinton Eliot* (The Macmillan Co.) we have an inspiring story of a young man's life from Yale to Yorktown, written by James Eugene Farmer, M.A. It is a tale to hold the attention of boys who love adventure, with a dashing love story.

Hezekiah's Wives (Houghton, Mifflin & Co.) is not a Bible story as one might imagine at first sight; on the contrary, it is one of the most charming and entertainingly written bird stories it has ever been my good-fortune to find. Lillie Hamilton French writes of Hezekiah as if he were a person; indeed, she says: "He was a person, yellow canary as he was—a person of distinction and charm." The author tells that Hezekiah came into her family rather an unwelcome guest but that he remained the most honored and best beloved member of it for five years. During this time he had three mates, and they raised several broods of tiny songsters. It is of their loves, joys and sorrows that the author writes. The courtship and marriage of Hezekiah read like a Summer idyl and make one long for a yellow bird in a yellow cage hanging in the sunshine, even though he would never sing but the song of captivity.

Dorothy Vernon, a spirited young woman who lived in England at the time Elizabeth was keeping the beautiful Mary Stuart prisoner, seems to be fair game for the novelists of the present day. Two writers have woven novels of romance and adventure about her, making her love for John Manners and elopement with him the climax of their stories. *Dorothy Vernon of Haddon Hall,* by Charles Major, I wrote of a few months ago. Now we have *Mistress Dorothy of Haddon Hall* (R. F. Fenno & Co.), by Henry Hastings, an interesting book, but the Dorothy is seen by Mr. Hastings from such a different viewpoint that there is little or no similarity between the two volumes. Mr. Hasting's Dorothy is much more docile than Major's heroine, and the former makes no use of the long standing feud between the Vernon and Manners families, thus missing a point of dramatic interest. Lady Vernon, Dorothy's stepmother, is very much in evidence in Mr. Hastings's book, and many a reader will undoubtedly throw the onus of the whole affair on her shoulders, for she had great influence with Sir George Vernon. The romance is exciting, and the book an admirable one for leisure reading.

The apple-blossoms on the cover of *Maid of Bar Harbor* (Little, Brown & Co.) will appeal to you before you open the book to see what Henrietta C. Rowe has written about, and you will begin the story with an agreeable feeling engendered by them. The story is one of early Puritan life long before Bar Harbor was discovered and made fashionable by a throng of annual visitors. The little maid is a winsome creature, and the reader delights that Fortune brings her at last to the full possession of her own. The heartless, cruel old Squire is set forth in striking contrast to his gentle wife. This maid of Bar Harbor had all the mother's gentleness with a stratum of firmness inherited from the father and, as one of the characters expressed it, "a whole lot of good sense." It is a very pleasing story with a fair showing of humor that offsets some of the grimness.

All musicians and such of the laity as are interested in the divine art of music will find the latest publication in the "Library of Useful Stories" (D. Appleton & Co.) very serviceable. Frederick J. Crowest has written *The Story of the Art of Music* in a concise and non-technical manner that will recommend it to all readers.

A volume of poems that will take place among the *Bigelow Papers*, Will Carleton's *Farm Ballads* and James Whitcomb Riley's poems is called *Pine Tree Ballads* (Small, Maynard & Co.). They are tales of every-day farm life, mostly, written in verse that might be criticised from a poetical standpoint, but they are so full of genuine feeling, so fresh and vigorous, that the reader forgives the faulty phrasing. The author, Mr. Holman F. Day, knows his New England well, and unlike many another who is blind to whatever is familiar, he sees the touch of Nature that makes the whole world kin. Another volume of verse, *The Rose of Joy* (The Neely Co.), tells the simple story of a young life that went out of the world all too soon. Josephine L. Roberts has written the story of this *Rose de Joie* in a pleasing manner and with a charming simile.

Do you remember that delightful little story *Up and Down the Sands of Gold* by Mary Devereux? If you do you will take up *Lafitte of Louisiana* (Little, Brown & Co.) with a keen zest, knowing that you have a treat in store, and so you have. In all the history of privateering and buccaneering there are no more romantic and fascinating figures than Jean and Jacque Lafitte, one-time gentleman blacksmiths in New Orleans. There is more strenuousness, more picturesque daring, more courage and loyalty crowded into the six years of their authentic history than fill the lives of a dozen ordinary pirates. Those two helped to make history in a very trying period of the United States, and reliable historians give Jean Lafitte and his Baratarians the credit of having turned the tide of battle in favor

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the Americans at the battle of New leans in the War of 1812. From history d the tangle of wild tales told of him ary Devereux has woven a powerful mance. She shows Jean Lafitte to ve been a man of gentle birth and rly good breeding, a descendant of one the noble families of France, and cque to have been his foster-brother. he gives a very plausible reason for his ndoubted connection with Napoleon and ows him to have been a man with a igh ideal of that honor ever to be found mong pirates; an honor ever ready to rotect a woman, to tell the truth and not heat his own. There are dramatic ncidents related with wonderful clever- ess, notably Lafitte's interview with Gen- ral Jackson and Governor Claiborne; a ove story runs like a minor chord through he book, which taken as a whole is one f the best novels of the month.

If it were possible to put old heads on oung shoulders, how much suffering— pparently needless—would be spared the ounger generation. Alas! each man and ach woman must learn by personal ex- perience, as the child must learn by actual contact with fire that it will burn. The les- son taught by *Separation* (F. M. Buckles & Co.) is one that all young married folk will do well to take to heart. First, settle all your differences yourselves; never allow a third person to interfere or to in- fluence you. Second, never give way to caprice, whims, childishness and selfish- ness. If there seems to be an irreconcil- able difference, let one of you go away for a few days or weeks, as the case may be, that both may find a new perspective and have time for anger to cool and common- sense to regain control. In *Separation* Margaret Lee teaches this lesson with great force. It is a wholesome book that any and every one will read with profit.

And now all the novelists seem to be turning their attention to Louisiana, that land of charming traditions and sweet, sunny and genial people and climate. Louisiana, that was passed from the French to the Spanish then to the French again and finally into the hands of the hated Americans, offers more romantic history and picturesque possibilities to the novelist than any other portion of our country. The French *émigré*, by reason of his religion, gentle birth and refine- ment of life and manners, is a favorite hero. Around him cluster traditions of courtly life and of the possibility of noble blood. *In the Eagle's Talon* (Little, Brown & Co.) we have a very fascinating story of the Louisiana Purchase. It does not aim to be a historical novel, although the background and setting are true to history. The interest centres in Louis La- frenière and Mam'selle Félicité and their true love that ran so troubled a course. Sheppard Stevens takes his hero to France and gives us a glimpse of life in the prison La Force under the reign of The First Consul. He has skilfully woven several well-known incidents of the Bonaparte family life into his story and imparted to them added interest by new settings.

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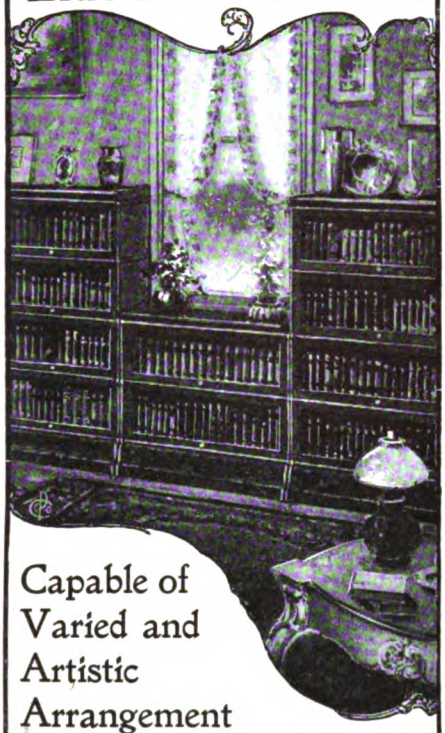


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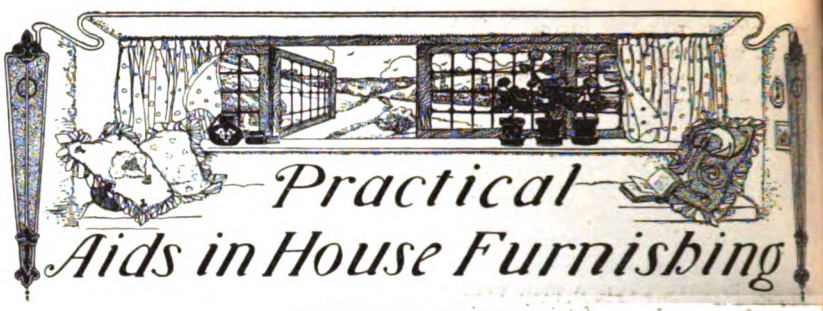
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Practical Aids in House Furnishing

BY ALICE M. KELLOGG

[INFORMATION UPON ANY MATTERS WHICH COME WITHIN THE SCOPE OF THIS DEPARTMENT WILL BE WILLINGLY FURNISHED SUBSCRIBERS WHO WRITE TO US ENCLOSING A SELF-ADDRESSED, STAMPED ENVELOPE.]

LAMPS AND CANDLESTICKS

Lamps and candlesticks, even with the perfection attained of late years in other means for artificial lighting, still retain a wide popularity. The sentimental charm that attaches itself to many antique objects and customs is not the only cause for the estimation in which lamps and candles are held. There is a substantial foundation of usefulness underlying the æsthetic enjoyment of the old style, and an occasional dependence if modern methods suddenly fail that keeps the manufacture of lamps and candlesticks on a permanent basis.

In early New-England times candles were universally used, and their making devolved upon the energetic housewife of that day. As each family usually slaughtered an ox yearly to provide the salt beef needed, there was an abundance of tallow. This was put into the kettle, melted and strained. Then, a ball of candle wick made of soft, untwisted cotton having been purchased, it was cut off and doubled. Twelve of these were strung on a smooth, strong stick the size of a finger, and when a dozen sticks were ready they were immersed in the warm tallow. A coating of the tallow adhered to the cotton wicks, and these were laid aside to cool, and then dipped again and again. The result was a round cylinder of tallow with a wick in the centre. To make the "tallow dips" white they were hung in the window to bleach out by the Winter sun.

Tin candle moulds were later on used for making the candles. Specimens of these moulds are carefully kept by historical societies, or by descendants of their first users, and still show the primitive customs of our forefathers.

A simple candle lamp of Colonial times was made by standing a plain or ground glass shade over a candlestick to keep the air from blowing the flame. Later, an oil lamp was constructed of a metal bowl which held sperm oil and a wick without chimney or shade.

The banquet lamp of our day resembles in height and general construction the brass lamp of the early nineteenth century. The one shown in the illustration has the graceful shade of that period, an article only seen now in collectors' hands or held at the antique shops for high prices. Sometimes the lower rim of the shade is hung with glass pendants that catch the evanescent rays of color fascinatingly.



DOUBLE STUDENT LAMP.

The lamps manufactured in this country a few years ago were one of the marked features of our impoverished artistic taste; but with the art element springing up so conspicuously now in all departments of house furnishing, the designs and styles of lamps have been wonderfully improved. The mechanical construction is complete in every detail, the shapes of bowls and shades and their coloring and designs extremely beautiful.

As lamps are first of all an article for use, they should be selected with this point in mind, but with the artistic element closely united. Many porcelain and

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ANTIQUE BANQUET LAMP.

rate workmanship and in other materials.

When a piano is insufficiently lit by the gas jets or electric wires, a standing lamp is the best additional light that can be brought in. If the room is furnished in heavy wood and dark colorings the standard should be of wrought iron. With lighter, more delicate surroundings the dull or polished brass looks better.

In houses where lamps must be changed from one room to another, it is convenient to use those of brass, copper, silver or black iron with two handles for carrying.

The larger and handsomer lamps are made with the oil tank a separate part that may be removed for filling and cleaning without disturbing the standard. Drawing-room and parlor lamps are in this way saved the risk of a trip into the kitchen department. Small brass hand lamps with one handle are made to hold a colored shade. These are the prettiest lamps for country bedrooms.

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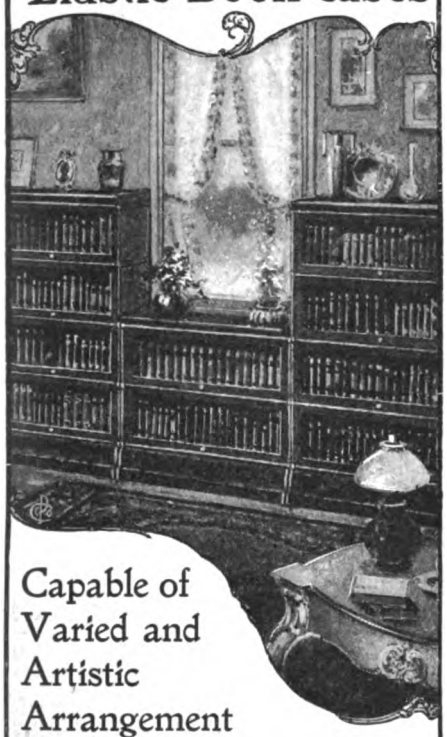
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PRACTICAL AIDS IN HOUSE FURNISHING

(Continued)

candle will always be in vogue. For the dining table candles should have pretty shades to harmonize with the flowers used as decoration, and, to prevent accident by fire, the shades should be made up over a non-combustible lining. The shape of candle shades does not change from season to season, but the material and its make-up varies. Some shades are composed of tissue paper, plain or crinkled; others are of thick white paper decorated with water-color paints; and some are of silk finished with gimp and fringe.

The bedroom candle depends upon the style of its holder for becoming an interesting accessory to the smaller furnishings of the chamber. The tin candlesticks



BEDROOM BRASS CANDLESTICKS.

covered with enamel paint, and the colored china are the least expensive for cottage rooms. Hand-painted work may be introduced on fine white china candlesticks, with the same color and decoration employed in other parts of the room. Brass candlesticks always retain a high degree of popularity, antiques being carefully cherished, and their reproductions almost as much thought of.

Silver candlesticks have a special fitness in the dining-room among fine glass and china, the branching candelabra making a handsome part of the sideboard accoutrements. Tall candlesticks made of rich-toned mahogany are also in place in the dining-room, their wooden surface not exacting the constant rubbing and polishing of the metals.

Russian candlesticks of hammered brass that stand four and five feet from the floor are sometimes used for a piano light, or simply as an element of decoration in a dark corner.

Candlesticks are made in glass shapes, in fine or coarse make, the cost agreeing with the degree of fineness of the material. These seem to have the right setting in rooms finished in white paint and dainty furnishings, and also for use at meal-times to supplement silver pieces.

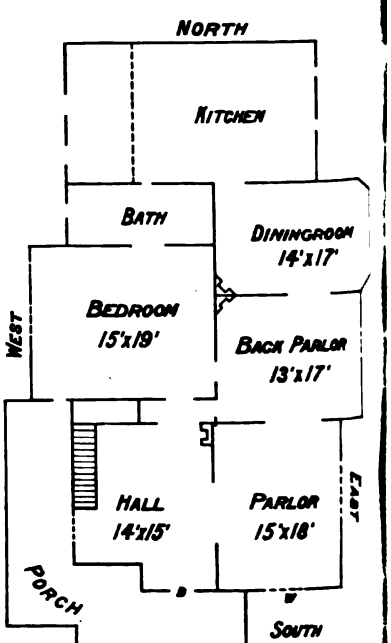
Lamps and candles are, however, only an auxiliary to the regular gas and electric lighting of city and suburban homes. The latter must be introduced in the modern dwelling before it is considered completely equipped. In the selection of chandeliers and electrics attention should be paid to simplicity and grace of design. There is a limited choice in materials, but the patterns are legion. Chandeliers are not necessary in rooms with low ceilings, nor in sleeping-rooms. Side lights are used in their place, or double lights placed at each bracket if one is not bright enough.

The fewer varieties of metal that appear in one room the more artistic the result; so, in choosing gas brackets and chandeliers the aim should be to bring them into relation with andirons, fire pieces and other articles of the same material. Bright brass is covered with a lacquer that makes polishing unnecessary. A dull brass finish has the advantage of a softer, more refined appearance. Wrought iron and black iron finish on brass are the most durable and least troublesome to the housekeeper.

SUGGESTIONS FOR HOUSE FURNISHING.

OUTSIDE COLORS FOR A COTTAGE—As the one-and-a-half story cottage is already painted moss green with white trimmings, the new porch added would best be kept to these two colors, with the roof a terra-cotta red. The chairs and tables to be painted to use on the porch could have the roof color and look well. A variety of colors on the outside of a house is too distracting to be artistic.

COLOR SCHEME FOR A MISSOURI HOUSE—The hall having a red brick fireplace suggests the use of dull red there, with a two-

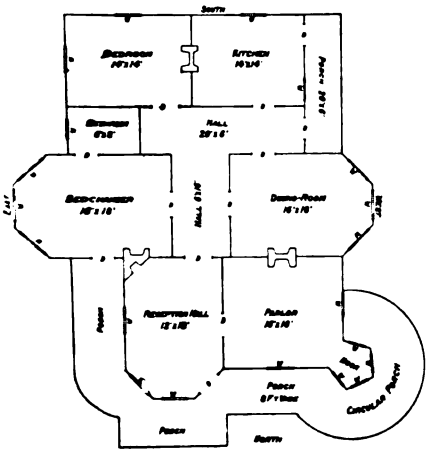


toned paper for the wall and a carpet in reds and browns. In the parlor the oak mantel and wood finish would make a light brown tapestry paper appear to advantage. The back parlor could be furnished in mission work to give variety to the house, a green burlap being used on the walls. From this room the dining-room in buff would open pleasantly, with buff and green carpet. In the bedroom a set of green oak furniture would be pretty with a red flowered wall-paper.

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PAINT FOR A HALL FLOOR.—If it is possible to have the floor stained and finished with shellac, this would be better than paint; but if the boards are not in condition for the former process, the color to use with a wainscot in two shades of oak would be the darker tone, carried out as closely as possible with oil paints with a shellac finish.

COLOR PLAN FOR A SOUTHERN COTTAGE.—The outside brick color does not need painting, as the dull red will be the best background for vines and shrubs. Inside, the reception hall may be given a buff or yellow wall that could be carried through the middle and back hall; the parlor needs red to make up for the north and west exposure; the dining-room may have green walls which will



combine pleasantly with the oak woodwork. The two east bedrooms could be red and yellow in flowered patterns. No striped papers should be used with the wall divided by wainscoting. The plan of the cottage could be improved by having a door from the bath room into the hall, and a window door from the parlor out to the west porch.

PAINTING A SUBURBAN HOUSE.—The two story, swell-front modern frame dwelling with cupola in front and gable at the side, situated on the corner of the street, should be painted to appear well with the houses on each side. This point should always be considered in suburban houses, where each house is only a part of the whole. Without knowing the colors of the adjacent buildings a general suggestion only can be made for a yellow side color, white trimming and green blinds.

CURTAINING A BAY WINDOW.—The latest style of curtaining for a bay window with four lights three feet by six feet eight inches is asked for, but there is nothing newer or better than the simple hanging of two breadths of lace or muslin from each window, either to the floor or to the sill, looped back to the sides if the light is needed, or hanging straight if the light is too strong. The latest materials for such windows are described in the April DELINEATOR.

LIBRARY, HALL NOOK AND RECEPTION-ROOM.—The library finished with green oak could be treated to a gold-and-green Japanese leather paper; green cotton net or an écru-colored fish-net for the windows would be better than white. The hall nook, with large leaded glass window, could be made a writing place for guests, with a pretty table, reading lamp, etc. The furniture for this nook should be something quaint and original, in Flemish oak like the wood finish. The reception room in white enamel may be hung with a salmon-red paper printed in a Colonial pattern, with small rugs in the same color and green, mahogany furniture, and salmon-colored silk window hangings.

CHOICE OF WOODWORK.—Instead of making the down-stairs woodwork ebonized it will be brighter and prettier to have it painted white. With a few Japanese pieces to start on, the den could be made interesting and more novel than by making it Turkish in idea. Some Japanese prints are inexpensive and decorative in a room of this kind.

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So great is my confidence in the superiority of the "Dorothy Dodd" Shoe over all others, and being desirous of convincing the women of the country by actual test of this superiority, I offered in the September magazines **$4,000.00 IN PRIZES** for the best reasons why the "Dorothy Dodd" shoe is superior to all other shoes in the following respects:

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4. **"The Arch-Supporting Feature of a 'Dorothy Dodd'"**
   (This "Arch-Supporting Feature" relieves half the weariness of walking.)
5. **Flexibility of a "Dorothy Dodd"**

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No fashionableness of costume will cover a neglect of footwear, but with feet and hands properly encased one cannot go far wrong.

How disappointing it is after approving the details of a lady's dress to spy a pair of unstylish shoes. It takes away all the charm.

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But a "Dorothy Dodd" Shoe has more than Style. It has **lightness**; it has **extreme flexibility**; it has **"The Arch-Supporting Feature."**

It supports the arch of the foot (that part between the ball and heel) and fits under and about the instep and "waist" after a month's wear as perfectly as when first put on. Thus it is not possible for the foot to slip forward and crowd the toes. The ball and toes have plenty of room, the foot is given free natural play and the wearer as a consequence a better poise in walking.

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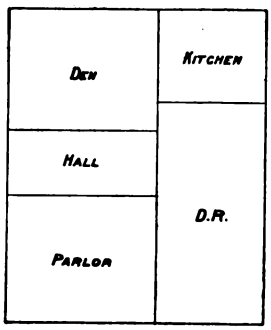
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PRACTICAL AIDS IN HOUSE FURNISHING

(Concluded)

WALL COLORS FOR FIRST FLOOR.—In a south parlor a green wall is the prettiest to have, if it accord with the other furnishings. The sitting-room and dining-room, being on the north side of the house, may be red and yellow. A good hard-finished wall may be tinted with water-color paints of the desired shade if paper is not to be put on.

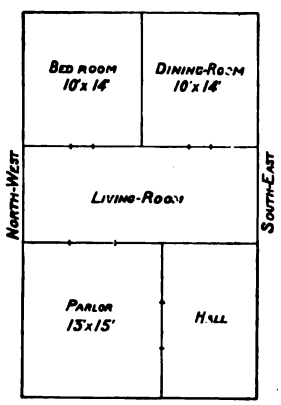
RECONSTRUCTING A FIRST FLOOR.—The present arrangement of rooms can be improved by making the room at the left of the hall the dining-room and throwing the two rooms into one large living-room. The part



on the right of the hall (now the parlor) could be used for receiving callers, and the back part (now the dining-room) for the more private use of the family. If this were done, it is suggested that the living-room be furnished in greens and yellows the halls in red, and the dining-room in buff and blue. In place of the ordinary parlor set of furniture, it is better to buy single pieces of good style—a sofa to seat two, an armchair, two side chairs and a hard-wood rocker, with some small tables for the front part of the room. In the back part there might be a comfortable divan, a large reading table, rocking and easy chairs, piano, plants and tables for work and evening games.

TEA MATTING.—The tea matting referred to in this department in the June number is used for covering the chests of tea when they are brought over from Japan. It may be bought from a grocery store at a small cost, but it takes careful work to lay it smoothly on the wall as a substitute for wall-paper. When the practical difficulties are overcome the artistic effect is very good.

COLORS FOR A REMODELLED HOUSE.—It would be better to keep all the woodwork in white paint. The picture moulding will add the necessary finish to the walls, without any



border. The hall may be treated in buff, the parlor in green, the living room in red, the dining-room in buff (repeating the hall paper) and the bedroom in a red flowered paper. This would give each room a pretty outlook from one to the other. As ingrain or cartridge paper is preferred, the selections should not be too light in tone or the rooms will lack character.

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The HOME and HOUSEKEEPING of To-day

BY MARGARET HALL

[THIS DEPARTMENT IS DESIGNED TO MEET THE NEEDS OF PROGRESSIVE HOUSEWIVES EVERYWHERE. INFORMATION UPON ANY TOPIC OF DOMESTIC INTEREST WILL BE GLADLY SUPPLIED BY THE EDITOR UPON REQUEST, PROVIDED A STAMPED, SELF-ADDRESSED ENVELOPE IS SENT.]

VEGETABLES

Vegetables form an important feature in the daily regimen and play a significant part in connection with the well-being of the human system. They carry directly from Nature's laboratory many medicinal ingredients essential to the reinforcement as well as the purification of the blood; to the growth and development of the bones and the strengthening of muscles and nerves. The list of vegetables at all seasons is a liberal one, and their possibilities of presentation are limitless.

POTATOES.—The most valuable ingredient contained in the potato—potash—lies close to the skin; and yet this essential portion of the vegetable is usually thrown away. The sharpest of small vegetable knives should be used in paring potatoes in order that only a mere shaving may be removed.

New potatoes should not be peeled at all but simply well washed and put on to boil in the skins. They are to be put down in water which has reached the boiling point, salted in the proportion of about a teaspoonful of salt to two quarts of water, and allowed to boil not over rapidly until done, which should be in twenty to twenty-five minutes. The water is to be drained off immediately lest the potatoes become soggy. Next shake up the kettle, tossing the potatoes apart to dislodge and expose each for an instant. Sprinkle them with salt, cover with a double cloth and place them on the side of the range or the shelf above, that they may become dry and mealy and retain all their heat until they are ready to be served, when the skin should be removed carefully.

Old potatoes that are at all wilted or dried should be pared properly and soaked in cold water for at least a couple of hours and put on to boil in cold water, the salt not being added until the end of twenty minutes.

All potatoes on being peeled before cooking should be at once thrown into cold water to stand until ready to cook; otherwise they will become discolored. Also, previous to being cooked they should be sorted over and those of as uniform a size as possible selected, so that all may be done equally well at the same moment.

Boiled potatoes may be served plain, or with melted butter, or with a white sauce made after the directions given in previous articles of this series, thinned with milk to a desirable consistency.

Baked potatoes take about an hour to cook in a well-heated oven. The skins should be previously well washed. When they are done press them with a cloth held in the hand to see that they are perfectly soft and mealy throughout. Serve the potatoes immediately in a vegetable-dish covered daintily with a napkin. They become watery if allowed to stand.

Left-over baked as well as boiled potatoes may be utilized in various ways: creamed, hashed brown; in a salad with other cold vegetables, and also for corned-beef hash, etc.

For stuffed baked potatoes take the potatoes from the oven when soft enough throughout to yield to the pressure of the hand; cut in the middle of each a slit large enough to admit a small spoon, and scoop out the interior of the potato without breaking the skin otherwise. Put the mass of potatoes removed in a hot dish, mash quickly with a silver fork, moistening with butter and hot milk or cream, until very light and creamy; season with pepper and salt, and just before placing it back in the skins add the well-whipped whites of eggs, beating up all very lightly, and brush over the outside of the mixture with a covering of beaten egg-yolk, then return to the oven to brown slightly. Fill each skin generously so that it may resemble a potato which has burst open in the baking.

Mashed potatoes, a seemingly simple dish, may under different hands be presented in varying degrees of excellence. As light and creamy a consistency as possible should be obtained. After paring, boiling and dredging with salt as already directed mash the potatoes while still very hot to a mealy condition in the kettle in which they have been boiled; this should be porcelain-lined or agate ware. Season with pepper and salt and beat with a wire beater, an egg beater or a large silver fork, adding gradually hot milk and butter sufficient to produce the creamiest condition, still using the kettle in which the potatoes were boiled, that they may lose none of their original heat. Serve in a hot dish. Snow potatoes are made by pressing the hot mass through a strainer or sieve into the dish into which they are to be served.

Left-over mashed potatoes may be fashioned into small cakes, dusted with flour on both sides and sautéed until a light brown; or the mixture may be combined with beaten egg, grated onion and minced parsley and formed into croquettes, or simply reheated with a little milk; again,

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HOME AND HOUSEKEEPING

(Continued)

they may be used with cold flaked fish *rechauffé*.

Creamed potatoes may be served enenjoyably by very simple methods. Cut up very finely left-over cold boiled or baked potatoes, put down in a pan with milk to cover and a generous piece of butter, let cook moderately for fifteen or twenty minutes or until the milk becomes perfectly creamy and season with pepper and salt. If something still richer be desired, add half a cupful of cream a moment before taking the potatoes from the fire, or, in the absence of cream, a tablespoonful of unsweetened condensed milk. When desired a sprinkling of minced parsley may be added.

For hashed brown potatoes, cut or chop finely a quart of cold baked or boiled potatoes and put them down in a frying-pan in which has been dissolved a tablespoonful of butter and an equal quantity of tried-out suet or beef dripping. Let the potatoes simmer in this and season with pepper and salt; have the pan covered. When the potatoes seem rich and moist throughout and browned underneath add a sprinkling of finely minced parsley and with a large, flexible knife loosen the potatoes from the bottom of the pan, turning the sides over toward the middle as in making an omelet, and slip them carefully onto the serving dish. For a pint of potatoes use half the quantity of butter and drippings.

Once a day is sufficient to eat potatoes. Rice and other cereals, macaroni, spaghetti, baked bananas, etc., will be found agreeable changes.

Bananas go well with beef, lamb, poultry, in fact with any kind of meat. A simple and enjoyable method of cooking bananas is as follows:

Remove the skins, sprinkle the bananas lightly with sugar, add to each a few drops of lemon juice and bake in a hot oven for about twenty minutes, basting occasionally with the juice formed. Bananas are said to contain more nitrogenous and nourishing matter than any other fruit.

Sweet potatoes may be boiled or baked according to the directions given for white potatoes, but they require less time. They also make delicious croquettes and puddings, grated raw in the latter instance. Left-over sweet potatoes may be cut in slices and sautéed until a light brown on both sides.

RICE.—As a vegetable rice will present a pleasant change either alone or in combination with other things. It must be well washed in several waters and then put on to boil in a large saucepan or stewing kettle with a very liberal supply of salted water which has reached the boiling point and placed over a hot portion of the range, that the water may boil very rapidly after the rice has been sprinkled in gradually, to avoid stopping the boiling. It must then cook continuously for twenty to thirty minutes or until the grains are soft. Do not cover the kettle. When the rice is done drain off every drop of water, sprinkle lightly with salt and then place the rice covered with a napkin on the side of the range or in the oven, to steam until dry.

Combined with tomatoes rice will be found an enjoyable feature of the menu. The rice may be cooked according to the directions already given, then added to strained, cooked tomatoes which have been nicely seasoned with an onion, a couple of cloves, three or four whole black peppers and a bay-leaf. Use a cupful of tomato sauce to a pint of boiled rice. Put them on together in a flat pan to heat slowly, mixing them together carefully with a fork and adding a good piece of butter. Rice boiled in milk will make an agreeable dessert for young children, with butter, nutmeg and sugar added at the last.

MACARONI, ETC.— Macaroni, spaghetti, vermicelli and Italian paste are also wholesome and easy to digest. Macaroni and spaghetti must be put down like rice in boiling water or, better still, beef, veal or chicken stock. The vessel must be shaken occasionally that the macaroni may not adhere to the bottom. When done to tenderness the macaroni may be blanched by being placed in a colander and having cold water run through it. It may be served in many appetizing forms. Baked, it is put in a dish in alternate layers with grated cheese, seasoning with paprika, salt, butter and a little dry mustard; milk is poured over to cover and the macaroni baked brown in a hot oven. A cream sauce may be made and poured over the macaroni, a generous quantity of grated Swiss or Parmesan cheese being heaped over this. Again, a tomato sauce may be made, combined with rich, good stock, a few mushrooms and other savory seasoning. Macaroni makes a fine filling for boiled fowl and may also be made into delicious timbales.

BEANS.—These are pronounced the most nutritious of vegetables and compare favorably in strength-giving quality with meats.

Green string beans and wax or butter beans are first to be well washed, the ends cut off, the strings removed and the beans cut small in crosswise or thin lengthwise pieces, as preferred, and cooked in boiling salted water in an uncovered kettle until tender, then all the water should be immediately drained off and a seasoning of salt, pepper and butter added; or they may be served with a cream sauce. When not perfectly fresh beans should stand in cold water an hour or more before being cooked. Lima beans are cooked after the foregoing formula, but will take longer to cook than the green string or wax beans.

Succotash when properly made is delicious. The Lima beans should be young and tender. They are to be cooked alone until very nearly done, and the corn, if very fresh and young, may be cut from the cob and put in about ten minutes before the succotash is to be taken from the

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ire; butter, pepper and salt are then added. A small piece of salt pork cooked with the Lima beans will give an additional relish. There should be very little water in the cooking vessel when the corn is added. If the corn is not young and fresh the whole grains of corn should not be used, but simply the interior of the shells and the milk; the inner portion of the grains may be extracted by scoring each row of kernels with a sharp knife directly through the middle and then pressing out the juice or milk and tender inside portion, leaving the shells on the cob. A large silver fork should be used for this purpose.

White dried beans are very wholesome and may be cooked plainly and served with a French or mayonnaise salad dressing. These beans must soak in water all night, then be put on early in cold water to boil and let simmer gently until tender. A piece of bacon or pork cooked with the beans is said to aid in the digestion of the latter.

CAULIFLOWER AND CABBAGE.—In selecting cauliflower choose the whitest and most closely formed. Always wash well, removing all outside leaves and the stalk. To remove any insects and worms the head of cauliflower should be placed for an hour, upside down, in a vessel of water to which has been added a tablespoonful of salt or, better still, one of vinegar. Then place it, head downward, in boiling salted water until tender, removing any scum which may arise. If the cauliflower is at all discolored, boiling it in milk or half milk and half water will make it white. It may be served plain boiled, with a cream or Hollandaise sauce, or baked *au gratin*. Cauliflower must be removed from the water as soon as it is cooked. This rule, indeed, is imperative with all vegetables.

An inviting entrée may be made by using the sprigs of the cauliflower cut off and plunged into boiling water for a couple of minutes. Take them up, drain well and cover the bottom of a saucepan with shavings of bacon and pack in closely the sprigs of cauliflower upside down, laying in between the stalks a forcemeat made of veal or chicken highly seasoned; mix in a cupful of fine breadcrumbs, a dessert-spoonful of minced parsley and a small grated onion, a cupful of finely chopped mushrooms and two minced truffles. Add a couple of well-beaten eggs and pour over all a cupful of stock. Simmer gently for about twenty minutes or until the cauliflower is tender and the remainder of the mixture quite solid but not pasty. Turn all upside down into a baking dish, place in the oven for a couple of minutes to brown and then serve.

"Ladies' cabbage" is a dish that may be presented to the most fastidious with assurance of approval. Wash and cut up finely the choice portion of a small head of cabbage, rejecting the coarse outer leaves. Put down in a pint of boiling, salted water and let cook rapidly for ten or twelve minutes. Drain off all the water and add in its place a cupful of rich milk. When this comes to a boil stir in a heaping teaspoonful of flour that



Eleventh Prize Recipe

Pillsbury's Vitos Souffle:—Mix one-half cup sugar and one-fourth cup Pillsbury's Vitos gradually into two cups of hot milk. Cook in double boiler fifteen minutes. Remove from fire and add one teaspoon butter and the yolks of three eggs, beaten until thick and lemon colored. Cool, add two level teaspoons baking powder, and cut and fold in the whites of the three eggs, beaten until stiff and dry. Add one-half teaspoon vanilla and turn into a buttered pudding dish. Set in pan of hot water and bake thirty-five minutes. Serve at once with creamy sauce, which is made thus: Cream one-fourth cup of butter, add one-half cup powdered sugar gradually and beat thoroughly. Add four tablespoons milk or cream, drop by drop, and one-half teaspoon vanilla, that sauce may not have a curdled appearance. Before serving, set bowl over hot water, stir constantly until mixture is creamy. Avoid allowing sauce to stand long enough to melt butter.

Above recipe gained Eleventh Prize in a contest participated in by more than a thousand amateurs, $680.00 being divided among the twelve prize winners.

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HOME AND HOUSEKEEPING

(Continued)

has been smoothly blended with half a cupful of milk. Stir until smooth, add a good-sized piece of butter, salt and pepper and serve. This mixture may, for a change, be put into a baking dish with half a cupful of cream added, then covered with fine crumbs dotted over with butter and baked to a light, even brown.

PEAS.—Peas are healthful and nutritive and may be cooked after the directions given for beans. If they are not particularly tender, a little bicarbonate of soda and a few mint leaves will improve their quality and flavor. Peas should always be mashed when given to young, growing children. Canned peas need only to be rinsed off with cold water and then put on with a little water to become heated, as they are already sufficiently cooked. Add butter, pepper and salt and serve.

BEETS.—Beets are said to promote the appetite. Young beets will cook in an hour; old beets require two or three hours and sometimes longer. Care must be taken not to break the skin of this vegetable while it is being boiled, as loss of the juice will affect both the color and the flavor. When beets are taken up from the fire, drain them and allow cool water from the faucet to run for an instant over each beet to facilitate the removing of the skins, which will at once slip off on pressure of the thumb and finger. Baked beets are very fine. These or boiled beets should be cut in thin slices, and butter, pepper and salt added while they are very hot.

PARSNIPS.—These are considered nourishing and wholesome and are relished especially with salt meats or fish. The vegetable will boil in half an hour or more. When they are done to tenderness the skin is to be removed. Slices cut lengthwise, sprinkled with salt and pepper, dipped in butter and then in flour may be sautéed until a light brown.

Parsnips may be mashed, combined with bread-crumbs, flour, beaten egg, butter and seasoning and made into croquettes.

TURNIPS.—Like other vegetables turnips are to be put down in boiling water salted, they will take from thirty to forty minutes or more to cook, according to size. Boiled plain they are most frequently used in connection with carrots, parsnips, onions, etc., as an accompaniment to boiled beef. Cut into dice turnips are served (with carrot also) with mutton and lamb. Fried, or rather sautéed, slices of boiled turnip are used with the sauce of braised duck; and turnips boiled to tenderness are at times mashed with potatoes and served. To make stuffed turnip, cut a slice from the top of a boiled turnip, scoop out a portion of the centre, mash this with an equal quantity of potato, season with salt and pepper, add a well-beaten egg and a little cream, refill the turnip and cover over with the slice cut off. Brush over with beaten egg and brown in a hot oven.

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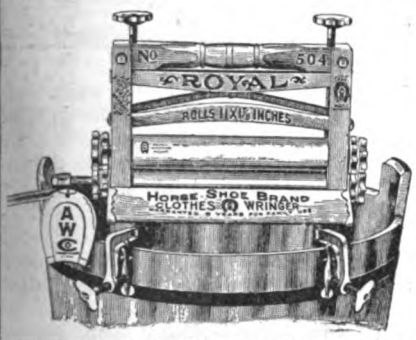
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HOME AND HOUSEKEEPING

(Concluded)

medium for soups and sauces is found in carrots. Young carrots should never be peeled, but simply washed and scraped; they will boil in less than an hour. They will be found enjoyable cut in dainty slices and served with a sauce made of cream, eggs and parsley.

ASPARAGUS.—This is one of the most popular, delicious and healthful of vegetables. The stalks must be scraped off and put into cold water, then tied in bundles and the tough ends cut off to make all of equal length. Boil in salted, boiling water for half an hour or a little less. Remove the asparagus from the water as soon as it is tender and place it on buttered toast to serve, with cream or Hollandaise sauce or melted butter.

Asparagus tips may be used in numerous enjoyable ways; they may be added to an omelette, served with a cream sauce in patties or on toast, or used as a decoration with boiled salmon or with salmon mayonnaise; combined with shrimps as a filling for green peppers, with a rich white sauce or a mayonnaise.

SPINACH.—This vegetable must be washed and re-washed and allowed to stand in several waters until all sand or earth is removed. No water except that which adheres to the leaves after these several washings will be required for the cooking. After cutting off the roots and thoroughly cleansing the spinach put it down in a saucepan and cover tightly. Cook for about ten minutes, add a tablespoonful of salt to half a peck of spinach, cover again and cook for ten minutes more, being careful that it does not burn. Toss it up with a large spoon or fork once in a while. When done to tenderness, drain as dry as possible and turn out into a colander until as much moisture as possible has been extracted. Chop the spinach very fine and put it over the fire in a flat pan, adding a tablespoonful of butter, a little onion juice, pepper to taste and half a cupful of cream; stir all well together and pile in a mound in a hot vegetable dish. Garnish with hard-boiled eggs.

CUCUMBERS.—To prepare stewed cucumbers, peel the vegetable and cut it into lengthwise quarters and then into pieces about one inch long. Put it into boiling, salted water for fifteen to twenty minutes, drain well and serve with a cream sauce. Cucumbers should be peeled and placed on the ice as soon as received so that they may become crisp. Salt will make them flabby.

ONIONS.—The onion is esteemed highly for its healthful properties. Bermuda onions or white or yellow onions are delicious boiled and served with a cream sauce. Put the onions down in boiling, salted water for thirty to forty minutes; drain well. Cut in slices and fried in butter they are enjoyable with beefsteak. Spanish onions make a delightful salad. Stuffed with a forcemeat of chicken or beef and mushrooms and a bit of ham or bacon and savory herbs and bread crumbs they are epicurean.

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The Kitchen

A COLONIAL THANKSGIVING DINNER

(For illustration see Pages 804 and 895).

On the table should be old-fashioned pickles, bar-le-duc or currant jelly, gooseberry jam and tart preserves. Philadelphia cream cheese should be served with the bar-le-duc jelly. Use cold plates under the hot ones on which the food is served.

BOILED INDIAN MEAL PUDDING.—Mix a cupful each of finely chopped beef suet, sweet milk, molasses, seeded raisins and flour, two cupfuls of cornmeal, and a level teaspoonful of soda sifted with flour and meal; dip a cloth bag in hot water, dust inside with flour and pour the batter in, tie securely, leaving a quarter for the pudding to swell; plunge the pudding into a deep kettle full of boiling water; cover and boil constantly for three hours, refilling the kettle from the teakettle of boiling water as that in the pot evaporates; when done remove and plunge into cold water; take out and drain immediately; cut open the bag and place the pudding on a hot dish; serve with the following sauce:

RAISIN SAUCE.—Mix one cupful of molasses with one cupful of hot water, the juice of one lemon and the grated rind of a half, and half a cupful of seeded and chopped raisins; cook for ten minutes; add one tablespoonful of cornstarch wet with cold water, and a tablespoonful of butter; cook until creamy.

SAGE DRESSING FOR TURKEY.—For a ten-pound fowl use the inside crumb of a large loaf of stale bread; crumble and toss in butter in a frying-pan until brown; remove to a bowl and add one large onion, one head of celery minced very fine, six milk crackers soaked in hot water until soft, four whole eggs, one teaspoonful of sage, and salt and pepper to suit; beat up until light; then fill the fowl.

CIDER SAUCE FOR HAM.—Put in a saucepan one cupful of hard cider, two cloves, six peppercorns, one bay-leaf and one teaspoonful of sugar. Let infuse for ten minutes; strain and thicken with a teaspoonful of cornstarch wet with a little cold water; simmer; serve hot.

ELECTION CAKE.—Sift one pound of flour in a bowl; add to one and one-fourth cupful of yeast (one and one-fourth compressed yeast-cake equals this), a tablespoonful of molasses and one-fourth of a cupful of warm water. Add these to the flour, working into a dough; let rise for three hours; cream one pound of butter with one pound of pulverized sugar, then add half a cupful of milk; beat seven eggs without separating until light; add these to butter, sugar and milk alternately with three-quarters of a pound of flour; beat until light; then add one teaspoonful of cinnamon, half a teaspoonful of ground mace and half a nutmeg grated. When the dough is light add it to the cake batter; turn into a greased tin and bake for one hour in a moderate oven.

ROAST TURKEY, PUMPKIN SAUCE.—Stuff the turkey with bread and sage dressing. Cut a pumpkin into cubes, add a cupful of water, simmer all day, press through a colander; return to the kettle with butter, vinegar and ginger; brown; serve cold.

CLOVED HAM.—Soak the ham over night; boil two hours, then cover with flour paste and bake for two hours; remove the paste and three-quarters of the skin; cover the flesh with cracker crumbs and sugar; arrange cloves about the edge; brown in the oven. Serve with cider sauce and pickled walnuts.

SUCCOTASH.—Cook two quarts of Lima beans for half an hour; drain, then add kernels from six ears of corn, a cupful of water, half a teaspoonful of salt and a pinch of pepper; when the corn is tender add a cupful of milk with a little butter.

GEORGIA POTATOES.—Boil sweet potatoes until they are almost tender; pare, then cut them into slices and arrange in a baking dish with bits of butter, sprinkle with sugar, turn a wineglassful of sherry over them and bake until they are a rich brown.

LEMON CHEESE CAKE.—Beat six eggs, one pound of sugar, half a pound of butter, the grated rind of three lemons and the juice of six; then cook in a double boiler until like honey; when cold turn into a pie-crust shell; trim with fancy crust pieces and brown in the oven.

FROZEN CUSTARD.—Scald two quarts of rich milk; then add three tablespoonfuls of cornstarch wet with cold milk; cook for twenty-five minutes; add six beaten eggs, one cupful of sugar, one teaspoonful of lemon and vanilla extracts; then freeze.

SACK POSSET IN GRACE CUP.—At the conclusion of the dinner grace is said and the "grace," or loving, cup is handed around, each guest drinking of the sack posset. Posset properly means "a drink taken before going to bed"; in ancient times it consisted of milk curdled with wine.

FRUIT CENTRE-PIECE.—Arrange wheat or other grain heads around an embroidered centre-piece; then place on it a basket or silver or china dish filled with grapes and polished November fruits. Place a grape scissors in the dish.

PUNCH.—This is served from a buffet to all the guests, who stand and drink the health of absent friends, after which they seat themselves to partake of the good things that follow.

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A POUND OF ALMOND PASTE

The possibilities of almond paste are not generally known, and one is usually indebted to the professional baker for the various delicious fancy cakes and macaroons of which it is the foundation. The following tested recipes are all readily adapted to the home kitchen, and a morning's labor devoted to carefully following them will prove a pleasurable surprise in the many good things resulting from a single pound of almond paste.

MACAROONS.—To one-fourth of a pound of almond paste add a level teaspoonful of flour and six ounces of sifted powdered sugar; with the hands work the mixture together until it is thoroughly smooth and free from lumps; or, better still, run it through an almond grater several times. Add vanilla to flavor and gradually the white of one large or of two small eggs as required, and knead to a smooth paste. The mixture should be stiff enough to hold its shape. Drop the mixture from the tip of a spoon in small piles upon shallow baking-pans lined with ungreased paper, and allow plenty of room for spreading. Bake fifteen or twenty minutes in an oven a little less hot than for sponge cake, yet scarcely slow enough for meringue. The baking is the most difficult part. After removing from the oven lay the paper of cakes upon a dampened board for a few seconds, and they will loosen easily if a knife is slipped under them.

To make almond crisps, sprinkle the macaroons before baking with blanched and finely chopped almonds.

STARS, CRESCENTS AND CLOVER-LEAVES.—Mix one-fourth of a pound each of almond paste and sifted confectioner's sugar, a few drops of vanilla and the white of one small egg, as directed for macaroons. Have ready some finely chopped, blanched almonds (or other nuts) and some sifted powdered sugar. Break off a portion of the mixture and shape it into a long roll. Cut off inch pieces from the roll, roll each piece separately in the chopped nuts and shape it at the same time to form a crescent. Arrange the cakes on shallow buttered pans, allowing ample space between them. Dredge a board with sugar and nuts and pat and roll out the remaining mixture to about one-fourth of an inch in thickness. Cut it into stars, clover-leaves or any small fancy shapes and arrange on buttered tins. If a clover-leaf cutter is used, stick in a bit of citron to represent the stem. Gather up the scraps of dough, pat, roll out and cut as before until all is used. Bake in an oven somewhat slower than moderate.

To give pleasing variety in appearance and flavor, ice some of the cakes when cool with a simple frosting made as follows: To a tablespoonful of either lemon or orange juice add sifted confectioner's sugar until thick enough to spread.

CINNAMON STICKS AND HORSE-SHOES.—Mix, as directed for macaroons, one-fourth of a pound each of almond paste and of sifted confectioner's sugar, an eighth of a teaspoonful of ground





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THE KITCHEN—*(Continued)*

cinnamon and the white of one egg. Dredge a board with sugar, break off a portion of the mixture and pat, roll out and cut into strips about half an inch wide and three inches long. Place the strips as soon as they are cut on buttered pans dusted with flour. Cut the remaining mixture into five-inch strips and, on the buttered and floured pans, shape them carefully to form horseshoes. Bake the cakes on the centre grate in a slow oven. Ice the cakes when cool with boiled frosting. Color a portion of the frosting a deep pink and use it on the horseshoes. Make eight dots, to represent the nails, with melted chocolate.

DATE MACAROONS.—Take two ounces of almond paste, two ounces of confectioner's sugar, one ounce of seeded and finely chopped dates, grated orange rind to flavor and the white of one egg. Mix and drop as directed for macaroons. Cut some of the dates into short strips, stick a strip in the top of each macaroon, sprinkle with powdered sugar and bake and remove from the papers as directed for other macaroons.

ALMOND PUDDING.—This delicious pudding serves the double purpose of utilizing the yolks of eggs and the remaining two ounces of almond paste. It will fill a quart mould and is more than ample for a family of six. Boil three-quarters of a cupful of sugar and one-fourth of a cupful of water to a thick syrup, then cool. Rub two ounces of almond paste to a smooth batter with half a cupful of cream, adding the cream gradually. Next add the well-beaten yolks of four eggs and the cooled syrup. Cook the mixture over hot water to a creamy consistency, stirring constantly, beat until cool and flavor with a teaspoonful of sherry, if desired, and a few drops of vanilla. Whip a cupful of rich cream until stiff and dry, then fold in gently six grated lady-fingers and the cooked mixture. Put into a mould and chill for four hours.

AMELIA SULZBACHER.

CRULLERS AND DOUGHNUTS

The success and wholesomeness of these midwinter sweets depend largely upon the quality and temperature of the fat in which they are cooked.

Instead of using lard for the purpose, a day or two before needed procure several pounds of clean, whole leaves of beef suet. Place it over the fire in a porcelain-lined kettle and pour over it about a pint of water. When it begins to cook, stir frequently to prevent scorching. After it is all rendered, strain carefully through a flannel cloth into glass jars and set away to become cold. Crullers or doughnuts fried in such fat may be eaten even by those whose digestion is not of the best.

To cook the cakes properly, the fat must be deep and of exactly the right heat—375°—which may be recognized by a blue vapor arising from its surface. When this temperature is reached, it may be held by dropping into the fat a small crust of bread, which will also give the fat something to act upon, and thereby prevent burning. The time required for cooking depends upon the thickness of the cakes. Usually it takes from five to eight minutes. The process is greatly expedited if a wire frying-basket is used.

The use of eggs in cakes of this variety prevents the dough from absorbing the fat.

SOFT CRULLERS.—Heat a pint of water in a saucepan, and when quite warm mix with it, a little at a time, three-quarters of a pound of sifted flour. Set half a pound of fresh butter over the fire until it becomes soft, then stir it into the flour and water and add half a pound of powdered sugar and half a nutmeg grated. Remove the saucepan from the fire and with a wooden spatula beat the contents until thoroughly mixed. Whip six eggs until very light and fold them into the mixture. Flour a dough-board well, then form the batter into rings upon it. This may be easiest accomplished by passing it through a screw funnel. When transferring the crullers from the board to the hot fat use a very broad-bladed knife.

HARD CRULLERS.—Beat together three eggs, two cupful of sugar, and one heaping tablespoonful of butter, add one cupful of sweet milk, half a grated nutmeg, a tablespoonful of cinnamon and three teaspoonfuls of baking powder mixed with six cupfuls of sifted flour. Turn out on a well-floured dough-board and knead until stiff enough to roll a quarter of an inch in thickness. Cut into squares, making several incisions in each.

WONDERS.—Cut up half a pound of fresh butter into one pound of sifted flour; add three-quarters of a pound of white sugar, a heaping teaspoonful of cinnamon and a glassful each of white wine, if desired, and rose water. Beat six eggs until light, then fold them into the other mixture. If the dough is too soft, add, a little at a time, more flour. Roll out in a rather thick sheet. Cut into strips, then form each strip into a figure eight, and fry. When done sprinkle over with powdered or granulated sugar.

PLAIN DOUGHNUTS.—Beat two eggs until light and add to them half a pint of sugar and the grated rind of one lemon. Beat ten minutes, then stir in half a pint of sweet milk, and lastly a pint and one-half of flour with which have been mixed two teaspoonfuls of baking powder, a little salt and some grated nutmeg. Turn out on a well-floured moulding-board, roll into a thick sheet. Cut out with a biscuit cutter, then with a smaller cutter remove a round from the centre of each. Fry until a golden brown.

CREAM DOUGHNUTS.—Beat together until light two eggs, one cupful each of sour cream and sugar, a saltspoonful of salt and the juice of one lemon; then add flour enough to roll. Cut into circles and fry in boiling fat. Serve hot with powdered sugar and cinnamon mixed.

KATHERINE E. MEGEE.

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BITS OF HOUSEWIFELY KNOWLEDGE

If half of the cream to be used in aking ice-cream is first scalded and the igar melted in it, there will no danger f churning it into butter, as sometimes ccurs when it is used unscalded. After oling add the remainder of the cream emanded by the recipe. It will be cher and more velvety in texture than the "raw" cream is used.

Always remember that loaf cakes re-uire a slow oven, while layer cakes emand a quick, steady heat. If the ven is too hot and is hard to cool, instead f laying a piece of paper on top of the ake, a plan which frequently causes it o fall, set an asbestos mat on the upper helf of the oven. It absorbs much of he heat and protects the top of the cake rom burning.

To obtain a few drops of onion juice, ake a slice of the onion and scrape the ut surface with a sharp knife over the lish you wish to flavor.

When baking a fish that is very thin leshed near the tail, pin about it, five or ix inches from the tail up, a small pocket of buttered paper, which will preserve its shape and keep the tail from becoming dry and brown before the thicker portion is cooked.

Never fry more than six oysters at once unless you have a very large kettle of fat. If more are cooked they will soak grease and take a long time to brown.

Wipe with a damp cloth figs and dates, and wash prunes, raisins or any dried fruit before using. They have lain open to dust during the drying process, while fruits which are cured in Oriental countries are frequently exposed to the most uncleanly conditions.

It is almost impossible to whip cream unless it is thoroughly chilled and at least twenty-four hours old.

A good rule to commit to memory for the making of a mayonnaise is three eggs to one quart of oil and half a cupful of vinegar or lemon juice. Sometimes the mayonnaise will thicken sufficiently with less than one quart of oil, if it is very cold.

In cooking peas and beans that are too old to be very tender, add a pinch of baking powder to the water in which they are cooked; it removes the strong flavor and makes them more delicate as well as more digestible.

Scallops crumbed individually consume so much time that it is a much easier method to put the finely sifted crumbs on a sheet of heavy paper and into this drop the egged scallops. Lift the paper by the four corners and toss the scallops gently in the crumbs until they are thoroughly dry and coated.

When a boiled ham has been almost used, cut off every bit of available meat, discarding tough gristle and skin, put it through the finest knife of the meat chopper and season highly, when it will be transformed into devilled ham. Pack in a small jar, cover with melted butter and put away to use for sandwiches. The ham bone may be utilized for soup stock.



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Send for "The Vital Question" Cook Book [Free].

THE NATURAL FOOD CO.
Niagara Falls, N. Y.





Malta-Vita

"THE PERFECT FOOD"

PURE, PALATABLE, POPULAR

Millions are eating MALTA-VITA, the perfect food.

Tastes good—because it is good

MALTA-VITA is the original and only *perfectly cooked, thoroughly malted, flaked, and toasted whole wheat food.*

Insist on getting **MALTA-VITA,** the perfect food, needs no cooking, always ready to eat. Relished by old and young, sick or well. Sold by grocers.

Malta-Vita Pure Food Co.
Battle Creek, Mich. Toronto, Canada



WHEN YOU SEE A BABY

with solid muscle and rosy cheeks, healthy teeth, good sleep and contented disposition—nine times out of ten it is a

Highland Brand Evaporated Cream

baby. It is healthy, strong and contented, because the food is complete—readily digestible and a safeguard against bowel troubles.

Highland Brand Makes Weak Babies Strong.

Most grocers sell it. If yours doesn't send us his name and we will send you a sample can **FREE.**

HELVETIA MILK CONDENSING CO.

Dept. E,
Highland, Ill.

"Where Model Dairy Farms Abound."





Patented Jan. 23, 1900



The IDEAL Steam Cooker

Cooks a whole meal over one burner, on *gasoline, oil, gas, or common cook stove.*

Reduces Fuel Bills One-Half

Makes tough meats tender. Prevents steam and odors. Will hold 12 one-quart jars in canning fruits. **Whistle blows** when Cooker needs **more water. Seamless copper bottom** and **sides.** We also make **Square Cookers with doors.** Send for illus. catalogue. *We pay express.* **Agents wanted.**

TOLEDO COOKER CO., Box 23, Toledo, O.

BITS OF HOUSEWIFELY KNOWLEDGE

(*Continued*)

Plain apple sauce may be transformed into a really delicious dish by various small additions. Dates stoned and cut in two, orange peel in flakes, half a cupful of English walnuts or a cupful of plump raisins will so flavor and enrich apple sauce that the children will welcome it as a dessert.

If you have a cupful of cream on hand you wish to keep fresh for a day or two, add to it two or three lumps of sugar, stirring it well, then cover it and set it away in the coldest corner of the refrigerator.

To make a baked potato as delicious as possible, put it in a napkin when taken from the oven and rub it gently between the hands till mealy. Do not break it or you will have a moist, heavy potato.

Celery will easily keep in perfect condition for several days if it is washed, then put in a canning bottle, sealed tight and set in a cool place. The tops will have to be trimmed off to allow of its being put in the can.

Always use white pepper when seasoning a cream sauce, mashed potatoes, a white soup, a creamed dish, savory rice, poached eggs or any white dish in which the black grains of pepper would show distinctly.

Keep the two handles of a double boiler in line, so that they can readily be lifted together.

It is economy to buy cornmeal and hominy in small quantities, they spoil so quickly.

Occasionally a cereal, when nearly cooked will be too moist to serve because the proper quantity of water and grains has not been used. Do not, in trying to thicken it, throw in more of the cereal, for it would not cook equally; instead for fifteen minutes leave off the lid and let evaporation do the thickening.

When it is not possible for you to watch a stew and keep it from boiling—which toughens the meat and spoils the flavor—put it to cook inside a double boiler. It will require twice as long time as if right over the fire, but this process will make tender the toughest sort of meat.

There are some flavorings which seem required in reheating certain meat leftovers. Beef needs browned onions, mutton or lamb browned onion with chopped celery; chicken requires parsley and celery salt; veal, lemon juice and onion browned in butter.

Never serve a vegetable cooked with a sauce, such as creamed potatoes or cauliflower, with a meat or poultry which has a sauce. If the meat is dry have vegetables served with a sauce.

Keep a thin knitting needle by the stove to use in piercing any vegetable which is cooking. It will not leave so unsightly a mark as a fork.

The first time new iron utensils are used, such as pop-over cups, waffle irons, sad irons, griddle or frying pans, they should be heated very slowly or they may crack.

ISABEL GORDON CURTIS.



Robust, red-cheeked children are made so by Nature's best cereal offering—WHEATLET. Its rich, nutlike flavor, cannot be substituted by any other cereal.

WHEATLET

contains an everlasting wholesomeness imparted by the choicest seed wheat obtainable.

Half pound sample for name of grocer and three 2-cent stamps.

Read what this high authority, a millionaire food manufacturer himself, has to say about Wheatlet:

"After a thorough test in my own family, I can hold up my hand and say on my soul that WHEATLET is the 'Best Cereal Food in the World!' and I feed my five children on it."

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"All the Wheat that's Fit to Eat."
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Saves weary hours on wash-day. Saves carrying heavy baskets of clothes. Hang articles out as fast as washed. Take in as fast as dry. Drier is on revolving head, giving access to every part.

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holds 110 feet of line. A practical household convenience. Guaranteed in every respect. Your money back if you are not pleased after 30 days' trial. Ask your hardware dealer or write to-day for **FREE** booklet—tells about our Balcony and Lawn Driers also.

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Food cooked by steam is *healthier* and more digestible than boiled or baked. Our Cooker can be used to great advantage for steaming the different cereal foods that are on the market. People eating steam cooked foods will not suffer from indigestion. Don't stand over a hot stove, but make cooking a pleasure by using our

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AGENTS WANTED. Liberal terms, on good salary and large commission basis. Write for territory at once. Book free.

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Is a DELICIOUS, DAINTY, DELICATE, DESSERT.

Made of the purest gelatine with fruit flavors: Strawberry, Raspberry, Orange and Lemon.

It is all ready for any meal by simply adding hot water and setting to cool; thus saving time and labor of preparing desserts. 10c. per package. At grocers' everywhere. Try it to-day.

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Great Foundry Sale.

with reservoir and high closet. We ship range for examination without a cent in advance. If you like it pay $21.75 and freight and take range for

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If not satisfactory we agree to refund your money. Tolman Ranges are made of best wrought steel. Oven 17½x21 in. Six 8-in. holes. Best bakers and roasters on earth. Burn anything. Asbestos lined flues.



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Will soon save their cost in fuel. Write to-day for our new Catalogue.

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Tapioca THE STANDARD NOW FOR ALL TAPIOCAS.

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Gelatine Pure, delicious; quick and sure to "Jell."

Wholesome, tonic and medicinal. Right the reverse of real coffee—

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THE MINUTE MAN.

Send five 2c. stamps and get a pint sample of each of these MINUTE delicacies with a handsome book, "The Story of the Minute Man," with copies of famous paintings in many colors and a Splendid lot of Recipes. Book and 3 pkgs. sent postpaid, or send 15c. and get full sized pkge. of MINUTE GELATINE and the elegant book.

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The best nipple made. Strong, lasting and never collapses. Send for sample nipple and our book, "Health Helps." Both Free.

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DOMESTIC SCIENCE

TO PREVENT CHEESE FROM MOULDING.—Cheese will not mould if it is wrapped in a cloth wrung out of vinegar and then in one of paper.

TO BEAT THE WHITE OF EGGS.—To beat the whites of eggs quickly, put in a pinch of salt. The cooler the eggs, the quicker they will froth. Salt cools and also freshens them.

TO RENDER LINEN GLOSSY.—To give a gloss to linen, grate into the starch a little fine spermaceti.

DECANTERS AND BOTTLES.—To cleanse bottles, make a lye by boiling equal quantities of soda and quicklime. When cold, put this in the bottles with some small pebbles and shake well. Set the bottles to drain thoroughly, then warm them, and blow inside with a pair of bellows to absorb all moisture.

GREASY KETTLES.—To clean greasy kettles, warm the pot or kettle, then throw in a handful of corn-meal and rub well. You will find the meal will absorb all the fat so that soap and water will make the kettle perfectly clear.

TO RENDER LINEN WHITE IN BOILING.—A tablespoonful of turpentine in a clothes boiler will whiten linen, take out the stains and render washing easier. Flour is very cleansing and will clean the goods as well as soap. Rinse well afterward.

TO BOIL A CABBAGE.—A cabbage is rendered more wholesome if boiled in two waters; the first carries off the oil, which is contained in cabbages and to some persons proves very unwholesome.

A USE FOR PIECES OF OILCLOTH.—Cut out the best pieces of oilcloth when substituting a new one and use them for rests for pots and kettles when they are brought from the stove to the table.

DINING-TABLE STAINS.—To remove white stains caused by a hot dish from the dining table thrust a shovel into the fire until it has reached white heat, and then hold it over the stains as near as possible without running any risk of burning the table. The color is restored almost instantly.

TO POLISH WINDOWS.—The action of the sun, moisture and carbonic acid in the air on the soda or potash in glass produce an opaqueness more or less pronounced. To remove this, wet the glass with diluted hydrochloric acid, and after a few minutes go over the glass with powdered whiting. Pour the acid slowly into the cold water, using four ounces of the acid to twelve ounces of water (one pint and a half). Polish with chamois or soft paper. It must be remembered that this acid will attack metals and should not be allowed to touch them, nor should the bottle be left open an instant longer than necessary, as the fumes are very destructive.

Knox's Gelatine

Shield your family from impure and adulterated foods. Knox's Gelatine is the only pure calves stock gelatine made in the country.

PURE SURE DAINTY HEALTHFUL

FREE my book, "Dainty Desserts for Dainty People" for your grocer's name. Or instead send a 2c. stamp. For 5c. in stamps, the book and full pint sample. For 15c. the book and full two-quart package (2 for 25c.). Pink color for fancy desserts in every large package. A package of Knox's Gelatine will make two quarts—a half gallon—of jelly.



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BLANKE'S Faust Blend COFFEE

is not only *good*, it is the Best on Earth or anywhere else. Endorsed by scientists as pure and wholesome. A can by mail for 60 cents if your dealer doesn't handle it. Specify whole, ground or pulverized.

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Healthful for the bed-chamber, bath and sick-room. Made of knitted wool fabric, lined with soft, white wool fleece. Worn in rubber boots absorbs perspiration. Sold in all sizes by dealers or sent by mail, 25c. pair. Parker pays postage. Catalogue free. J. H. PARKER, Dept. G, 103 Bedford St., Boston.

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Your Thanksgiving Breakfast

and every breakfast during the year will be more appetizing and you'll better appreciate the deliciousness of those griddle cakes and muffins if you use

Goyer's Maplecane Syrup

"A High Grade Product."

It has a delightful maple flavor that stimulates the appetite for more. The color is of a rich dark amber. Maplecane stays on your cakes because it is rich, sweet and thick. It is far different from those watery, colorless, and tasteless so called syrups. Get the genuine Goyer's and notice the difference and superiority. It comes in patented hygienic cans and is absolutely pure. Half the price of many syrups not nearly so delicious and good. Try it for desserts, cakes and confectionery.

Our Free Offer: Most grocers sell our goods, but if yours doesn't, send his name and we will forward sample of Goyer's Maplecane Syrup Free, also valuable recipe book.

For ten cents and grocer's name we will send 1 lb. can (costs us 25 cents).



C. W. GOYER & COMPANY,
Established 1846.
185 Tennessee Street, Memphis, Tenn.

Also canners of Goyer's Old Process Open Kettle Molasses. Largest canners of molasses and high grade syrups in the United States.

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in the United States will be shown in *Keith's Magazine* the coming year. There will be full descriptions, plans, costs, etc., and many will be from photographs taken especially for us, as the finest examples in different cities. Balance will be prized designs prepared specially as models of what the artistic, practical, low-cost home of today should be. You cannot afford to be without *Keith's*, as in addition each issue contains a wealth of practical and valuable suggestions in house furnishing, decoration and construction. $1.00 per year. *All News Stands.*



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NYE & HERRING INFANTS' CHILDREN'S BAZAAR

Infants' Outfit
23 PIECES
$5.69

Everything for the complete outfitting of Babies and Children. Send 3 cents postage for Fall and Winter catalogue. No Patterns.

No. 101 D—Apron—Good quality Lawn. Waist has one row embroidery insertion, ruffle of goods from belt over shoulders. Sizes 4 to 12 years. Price 50 cents. By mail, postage extra, 7 cents.

637 Madison Street, CHICAGO, ILL.

DOMESTIC SCIENCE

TO WHIP CREAM QUICKLY.—Put the cream in a glass jar with an air-tight cover and after adjusting the cover firmly shake it vigorously. A tiny pinch of salt and a little lemon juice help to make it turn, but it must not be shaken too long, as when this is done the cream may develop into water.

CUSTARD PUDDINGS.—Custard puddings require very slow cooking, and very little sugar should be added, as this causes them to be watery.

TO CLEAN CASHMERE.—Wash cashmere in good hot suds in which a little borax has been dissolved. Rinse in strong blue water. Do not wring it, but hang up dripping, and then iron while damp. If this is done the material will look like new.

TO CLEAN MARBLE.—Take two parts of common soda, one part of pumice stone and one part of finely powdered chalk; sift it through a fine sieve and mix it with water, then rub it well all over the marble and the stains will be removed; rub the marble over with salt and water.

CARE OF PANS.—Pans in which fish or onions have been cooked should be washed and scalded, then filled with water, in which should be put a teaspoonful of soda for every two quarts of water. Place them on top of the stove for half an hour or more. This will insure the removal of the flavor of the fish or onions. The best way to clean the thin iron spiders which have become burned and black is to boil a little vinegar and salt in them, when they may be easily scrubbed clean with any good kitchen scouring soap.

PILLOWS AND BOLSTERS.—To wash a pillow or bolster, double a sheet and sew one side and ends together, leaving an opening on one end a little more than the width of the pillow. Open the pillow, sew the two together and shake the feathers into the sheet. Wash thoroughly in soap-suds, rinse, wring with machine and dry in the sunshine, shaking often to lighten the feathers. Before returning the feathers to the tick, coat the inside with thick flour paste and let dry, or what is better, rub the inside surface with melted beeswax so the fluff and feathers will not work through.

LIQUID GLUE.—A good liquid glue may be made by a simple process. Take a common glass fruit jar and half-fill it with broken pieces of glue, covering them with vinegar. Put the jar in hot water and let it remain until the glue is melted, when it is quite ready for use.

BURNT LOAVES OF BREAD.—When loaves are baked in too hot an oven and the outside crust gets too brown, do not attempt to cut it off, but as soon as the bread is cold rub it over with a coarse tin grater and remove all the darkened crust.

What are brittle lamp chimneys for?

For sale.

MACBETH don't make 'em.

If you'll send your address, I'll send you the Index to Lamps and their Chimneys, to tell you what number to get for your lamp.

MACBETH, Pittsburgh.

"Standard of Highest Merit."

FISCHER PIANOS.

THE NEW SCALE Fischer yields a wonderfully pure quality of Tone, combined with great power and durability; it stamps the Fischer Piano with an individuality that no other piano possesses.

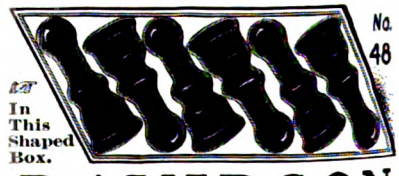
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BY OUR NEW METHOD of Easy Payments every home is at once enabled to possess and enjoy a High-Grade Piano. Pianos delivered to all parts of the United States. Write for catalogue, terms and all particulars.

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164 Fifth Avenue, New York, N. Y.



No. 48

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DAVIDSON

Rubber Nipples

Cannot collapse, give a constant flow of milk, prevent choking, all on account of **the little collar.** At your druggists, or send 2c. for a sample; 60c. for a dozen.

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Something New Something Good

Button at the waist. No supporters. No garters. **Best** for health, comfort, economy and wear. *Perfection* for babies. The **IDEAL** stocking *summer* or *winter* for **all.** Two separate parts, best yarn, best *non-poisonous* dyes, best **every way. Try a pair.** We pay postage. Cost no more than other good stockings. Sent on approval on receipt of price where not kept by dealers. Write for circular.

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Smart dressers appreciate the distinguishing points between

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DISTINCTION IN DRESS

garments and other gowns and wraps. They are of such style, fabric and finish that the wearer has but to don a frock or wrap to be convinced that she was never so modishly and becomingly dressed.

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of fashion is found in Printzess garments. They have a style peculiar to themselves. There are no handsomer garments made than these, and no better. The range of fabrics includes everything standard and all the seasonable novelties.

No. 496—Illustrated here, is an exceptionally stylish walking skirt. Made with nine gores, it fits to perfection about the hips and waist line. Has slot seams finely stitched, under-faced with the fabric, giving a very ornamental effect. Seams are all bound. It is faced on the bottom the depth of the stitching. Stitched placket hole, closing with hooks and silk-embroidered eyelets. It can be had in heavy melton, in Oxford, dark gray, olive, blue and black and in dark blue and black sprinkled with pin-point dots of white at **$6.00**

It also comes in fine all wool cheviot in navy blue, brown, tan and black and a large variety of all the seasonable fancy mixtures for . . **$9.00**



The "Printzess" label on any garment means distinction of style and superior workmanship.

These new walking skirts are unexcelled for beauty and utility. They fit into almost any use, because they are of such handsome fabric and so beautifully made.

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Our booklet F, "Distinction in Dress," tells all about the latest models in gowns, wraps and separate skirts and illustrates them. Your dealer has these, too. If not, write us and we will send you the book. Please give your dealer's name when you write.

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World-Famous for Perfect Ease

These Ladies' House Shoes are made from pure WOOL Felt. They have very flexible leather soles, and the high ones are richly fur bound. Colors: Cardinal, Black, Bottle Green and Dark Brown.

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Catalogue on application.

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The confidence shown in these Furs by the liberal patronage of DELINEATOR readers in past years is their best recommendation. It will at once be noted that the following is a very unusual offer:

Coast Seal Jacket

Exceptional offer, **$48.75**

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Send at once for THE INTERNATIONAL FUR AUTHORITY, an exponent of Famous Albrecht Furs. It thoroughly reviews and illustrates all the correct and standard styles in fur wear, containing authentic information and lowest market prices. The recognized and only complete Fur Authority issued in America. No woman should be without this valuable work. Sent absolutely free upon request.

E. ALBRECHT & SON, 20 E. 7th Street (Founded 1855.) **Box B, St. Paul, Minn.**

LADIES! PEET'S Patent Invisible Eyes

take the place of silk loops, and make a flat seam. The Triangular ends keep the stitches firm, and the Eye from turning over. Ideal for Plackets.



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2 doz. Eyes 5c; with Spring Hooks 10c. Black or White. Sizes No. 1, 2, 3 and 4. For sale at all stores, or by mail. Beware of imitations, and see that our trade mark, **"It's in the Triangle,"** is on every package.

PEET BROS., Philadelphia.



Fairy Bust Form

Ask your dealer for them and take no other. Send stamp for catalogue of our corset specialties.

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PRACTICAL GARDENING

By WARD MACLEOD

[FLORAL QUESTIONS OF A SEASONABLE CHARACTER, TO BE ANSWERED IN THESE COLUMNS, SHOULD REACH THIS DEPARTMENT SOME WEEKS IN ADVANCE OF PUBLICATION. WHEN REPLY BY MAIL IS DESIRED, A SELF-ADDRESSED, STAMPED ENVELOPE SHOULD BE ENCLOSED. ADDRESS COMMUNICATIONS TO WARD MACLEOD, CARE OF THE DELINEATOR.]

THE RARE AND BEAUTIFUL CYCAS REVOLUTA

Few collections of decorative plants are enriched by the presence of this most graceful member of the cycas family, and few well-grown specimens are found outside the limits of the greenhouse. Nevertheless, it responds most readily to intelligent care and is really the hardiest of the pinnate-leaved varieties. It is a bold, handsome plant, commonly but erroneously called sago palm. It furnishes none of the sago of commerce but in China and Japan is extensively grown for the pith found in the trunk. This is converted into a food similar to sago and furnishes one of the chief articles of food for several months of the year.

It is also styled fern-leaved palm, because of its handsome pinnate leaves. So very beautiful are these that they are largely used for funeral designs, simply tied together, two or three in a cluster, with or without the addition of roses. *Cycas circinalis*, *Lehmanii* and *media* are rare species of this class adapted to spacious conservatories and confined, as a rule, to extensive private collections. *Cycas revoluta* is far more valuable for all purposes to the florist, and since it has an established reputation for beauty the result has been a growing demand. With its popularity, however, the cost



ZAMIA AND CYCAS REVOLUTA.

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plaint frequently comes that when grown in the home its leaves turn brown or die. This is in a measure natural. The cycas is simply a low-growing tree with a single, cylindrical stem terminated by a crown of deeply cut, pinnate leaves of thick, leathery texture. This crown is yearly replaced. Still, after it attains some age and size, the plant should hold more than one whorl of leaves. The peculiar trunk attains, meantime, greater height and diameter, forming a very imposing feature in its construction. The new growth is preceded by a tuft of downy, brown, incurved shoots at the top of the trunk.

When grown indoors the cycas delights in a strong, moist heat and pot room sufficient to permit free root growth. When in health it requires a shift every two years. The pot should be deep rather than wide, so that the main root—the life prop of the plant—may strike downward according to its natural bent. The soil should be a strong, turfy loam well enriched with leaf-mould and lightened with coarse sand. In the absence of leaf-mould add one-sixth of old, finely pulverized cow manure, thoroughly mixed in. The drainage should be perfect, the foliage kept perfectly clean. The plant thrives well where gas is used, other conditions being right. Its greatest enemy is dry heat, and rather than subject it to this damaging condition, it should be wintered in very cool quarters, known to be above the freezing point. With the latter precaution it may be safely grown in halls and windows warmed only by the sunlight. It will really thrive in a temperature of 50° all Winter, but the leaves will not be so luxuriant in size as under the impetus of moist heat. The new growth is retarded in a low temperature, and after it is perfected and sufficiently hardened, the plant may be placed outside. Florists carry a large part of their stock over in this way, providing always a strong light.

Amateurs, under adverse conditions for growing or with limited plant space, would better adopt the above treatment for the welfare of the plant. With foliage well matured and warm weather assured it may in the Spring be placed on a veranda with only the morning sun, or under a low, drooping tree with the sunshine shimmering through, and protected from high winds. Its leaves burn easily under the strong focus of the glass in the greenhouse, yet, strangely, it will bear the strongest sunshine in an airy, open location if properly matured and plentifully supplied at all times with water. With good drainage, sufficient root room, the surface mulched to protect the roots, and the pot (or better a wooden tub) protected from the sun's heat, it absorbs immense quantities of water. Give it every evening, after the sun leaves it, a generous drenching with water on both sides of the foliage, not a dainty sprinkling with a whisk-broom or a hand-atomizer, but a liberal application with the hose or a portable spray pump or plant sprayer, commonly used in outdoor gardening. This will keep the plant free from its common enemies,

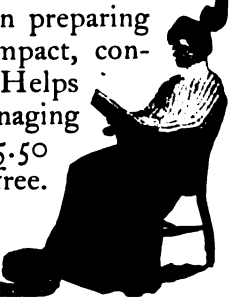


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PRACTICAL GARDENING

(*Continued*)

scale, red spider and mealy bug. The mealy bug is a small, cotton-like pest found in the rough places on the trunk and at the base and overlapping of the leaves. These pests are found on palms, if neglected. In this event treat the plant well with clear water afterward. A temperature of from 60° to 65° will grow it thriftily, and if moisture be provided the temperature may rise to 70°. When cutting the leaves for use leave about three inches of their stem on the trunk, never cutting very close to it.

In the extreme southern and usually frostless regions of Florida, this palm develops its beautiful leaves with the luxuriance of a native, and endures the Winters from the upper edge of the orange belt all the way to the coasts of Florida and southern California. The opposite conditions here indicated—strong, moist heat during its growing period and comparative cold during its period of rest—should be imitated, as nearly as possible, in indoor culture.

SPECIAL POINTS IN INDOOR CULTURE.—The supply of water for the indoor cycas must not be so generous. While it ought never to become very dry and requires plenty of water, it should never stand in it. If it is kept in jardinières, place in the bottom a layer of charcoal or anything that will keep the pot out of the water. Empty and wash the jardinière once a week. It is better to buy these plants in the Spring. Taking them from the moist air of the greenhouse into a dry temperature of from 70° to 75° proves always disastrous, sometimes fatal. Sponge the foliage once a week with soap made from a good white soap, rinse after and spray often with clear water, as insects will not trouble. Never permit a draught of cold, frosty air upon the plant. Give fresh air daily and freely, but from a door or window somewhat removed. Place at a distance from registers, radiators, etc., as the hot, dry air absorbs the moisture from the foliage faster than the roots can supply it. Do not feel anxious if the temperature goes down to 45° and 50° at night. It will prove beneficial. Do not place the cycas in a dark corner like a piece of upholstery that light may fade. Give it the strongest light possible without direct sun, and an hour or two of early morning sunshine will serve to keep it healthy.

Do not overdo in the matter of fertilizers. Bone-meal is the safest fertilizer in amateur hands. A teaspoonful to an eight-inch pot worked into the top soil is right; do not use it again so long as growth is steady. It is well to have a supply of fertilized soil on hand for use when it is advisable to remove the top soil from long-potted plants. Half a pint of bone-meal to half a bushel of potting soil makes a good article. If it has been mixed for a month or two,

uch the better. Experience teaches nen and how much fertilizer to use. he older and thriftier the plant, the ore it will bear. An overdose or too equent use will make itself known in ding foliage. Plant dyspepsia is from o much rich food. Double the time efore another application.

DISEASED CYCAS.—Sometimes, under ad treatment, a cycas will drop all its aves and refuse to put forth more, as if ead. Shake off the old soil and repot a small pot that just accommodates it, lace it in a high, very moist temperature nd it will soon recrown itself. This is a ime when the florist will make over a lant, as good as new, but double caution s required in the after treatment. A good ime for the rejuvenating process is in he Spring when it can be placed in a ireless room or on a shaded porch, en- irely out of the sun but in the strongest ight. It is a mistake to send palms to he florist for refreshing under ordinary conditions, when they are to be returned o conditions that counteract the benefit.

PROPAGATION.—Young plants are ob- tained from suckers, but it takes many years to grow them to decorative size. Well-developed trunks, minus both roots and leaves, are imported in great quanti- ties. These, placed in strong, moist heat by the florist, make rehabilitated speci- mens of commerical value in two years' time. They should not be placed on the market sooner.

ZAMIA INTEGRIFOLIA

The zamia is a remarkable genus, intermediate between the palms and ferns. *Zamia integrifolia* is the handsomest of the species and is known also as the beautiful coontie of Flor- ida, in portions of which it is native. As an ornamental, it ranks second only to its near congener, *Cycas revoluta*, and is sold at a more moderate price. It delights in a soil rich in leaf-mould and porous with coarse sand, and flourishes under the treatment given for cycas. When re- ceived in a dormant state, minus both roots and leaves, place it in moss, slightly damp, and keep in a temperature of 70° until it begins to grow. It some- times drops its fronds when shipped in full foliage, but it may be restored as prescribed for cycas. The zamia forms widely different specimens in the hands of different growers. Crowded among other plants, dried out and soaked alter- nately, a short, stunted, and much warped growth results. Rapid progress in growth, under the impetus of moist heat, develops a perfect mound of rich, glossy, fern-like foliage, making an exquisite specimen. It is not so finely cut nor closely set as the cycas but more easily and rapidly obtained. Culture is all in all with cycas. A *Cycas revoluta*, the pride of a bright correspondent, has grown, under her intelligent and syste- matic care, into a magnificent specimen not surpassed in beauty and luxuriance by those offered at fancy prices by the average professional florist with green- house facilities; and this under all ex- tremes of environment.

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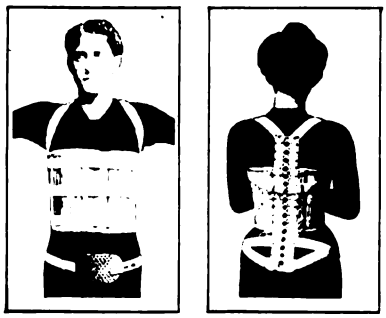
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During the six months previous to procuring the appliance, I was unable to stand on my feet. After wearing it for six weeks, I could walk with the aid of crutches, and eight months from the time I first commenced the use of the Brace, I was able to do as much work as any able bodied man.

My experience has convinced me that spinal trouble is the cause of many symptoms of disease that can never be cured by treating the symptoms, and nothing but some support to remove the weight of the head and shoulders from the spine will give permanent relief.

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PRACTICAL GARDENING

(Concluded)

HINTS AND HELPS FOR NOVEMBER

Oleanders may be left in the open air quite late in the season, according to weather and location. They are a hardy evergreen in the orange belt of the South and when grown in the North, in tubs on the lawn, may be simply laid down on their sides when frosts and light freezing prevail, protected with heavy covering. When settled freezing drives them indoors, they should be placed in the cellar. Examine carefully for scale or mealy bug. Water them as required through the Winter—perhaps two or three times. Store hydrangeas, hibiscus and other hard-wooded plants, if not already done. Water in the manner directed for oleanders. Store all fuchsias in the cellar, except the fine Winter bloomer, *speciosa*. Roses must be laid down and secured. Do not cover with leaves, earth or litter until the ground is frozen hard, apparently to remain frozen. In places where the soil is still open, the hardy bulbs, as tulips and hyacinths, may yet be planted. Mulch the bulb beds and the hardy border when settled freezing demands it. Chrysanthemums in pots, when done blooming, should be cut down near the surface and sent to the cellar. Amaryllis, showing signs of blooming, should be helped along by means of a weak fertilizer. Treat bulbs showing buds in the same way.

ANSWERS TO CORRESPONDENTS

ROGER:—*Hoya carnosa* or "wax vine" thrives best in a good garden soil with one-fourth of coarse sand added. It likes a warm place with plenty of sun and air in the Summer if flowers are wanted. It makes a beautiful vine with little sunshine but will not bloom. Given little pot room and trained on strings near the glass it gives three crops of flowers during the Summer. Smothered and crowded on a trellis, it gives none, as a rule. Rest it during the Winter by keeping it quite dry, but water it freely during the growing period.

SAME SUBSCRIBER:—*Epiphyllum* is the name of what you call "Christmas cactus." You will find its treatment and that of common forms of cacti in THE DELINEATOR for February, 1901. Their culture is too lengthy to be given in this column.

J. M.:—Violets should flower successfully in pits, in extreme Southern Wisconsin and near Lake Michigan. Ground sloping to the south is right, and the bottom of the pit should be flat. Begin on a small scale.

MR. S. J. VAN K.:—Spanish dagger may be procured under the name, *Yucca Alifolia*, of any of the leading florists. *Yucca filamentosa*, however, is the only one that is hardy in the North. Add considerable coarse sand to the soil, in a well-drained location and simply do not disturb them more than to keep the grass from encroaching. Give no fertilizer. It fails to bloom if the roots are molested, but not otherwise after reaching a blooming age—usually three years. The last is very imposing, the strong stalks bearing upward of two hundred lily-like, individual flowers, deep creamy-white.

KATHARINE:—*Gardenia Florida* is propagated from side shoots of the half-ripened wood, in early Spring, in a strong bottom heat. Later, it may be grown in bottles of water placed in a warm window with strong light, but out of the sunshine. Pot it in a good fibrous loam, with one-third of leaf-mould or decayed manure added, and grow it with plenty of light and heat. Care should be taken to have the drainage good.



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A HALLOWE'EN WEDDING ANNIVERSARY

A young couple who had been married two years on the thirty-first of October decided to celebrate their paper wedding by inviting sixteen of their friends to a dinner party and call it "A Frolic Over the Teacups." As the young people who came entered readily into the spirit of the evening, the entertainment proved to be enjoyable from beginning to end. The guests were surprised at the ingenuity of the hostess in developing so many pretty effects from commonplace tissue paper; everywhere possible the decorations were made of it, and the result was charming.

The dining-room was decked in red with a dash here or there of green or yellow, and ropes of cut red tissue paper were festooned on the walls and twined amid garlands of leaves made of green and of yellow blotting-paper, veined and painted in their natural colors. Japanese lanterns of brilliant red were suspended in every available place, while funny little Jack-o'-lanterns having green eyes and grotesque brownie caps made of yellow, red or bright green tissue paper hung in the corners. Over the table the bulbs of the electric lights were covered with thin red silk bags tied about the top with narrow yellow ribbon, casting a rosy glow over everything. On the table paper was used in many forms, the color scheme successfully carried out in gold and red china, gilt-edged lace paper doilies under the various dishes. Fancy cardboard boxes with ruffles of crêpe paper were lined with oiled paper, then utilized for small cakes, yellow peppermints, olives and salted almonds. The chandelier was twined with feathery clematis, the ends formed into festoons reaching almost to the centre-piece, and attached to the vines were gilded nuts fastened on by red ribbons. At diagonal corners stood pumkins hollowed out, lined with red paper so arranged that a wide frill hung over the sides and piled high with fruits of all kinds. There were also cabbages made of paper and filled with nuts.

In the middle of the table was a witch fearful to behold. She was about eighteen inches high and made of the top of a broomstick securely fastened into a block of wood, then made into shape with cotton. The head was a gourd Jack-o'-lantern with a tiny candle burning inside, the top covered with a sugar-loaf hat about which coiled a tiny toy snake. The dress was of bright-scarlet crêpe paper, covered with cabalistic symbols in gilt. On each shoulder perched a Japanese skeleton; on the arms, made of cloth and wire, was a basket knit of brown tissue paper, and over the sides hung yellow ribbons with little knots at the ends. The witch was surrounded by wee red, yellow and green candles burning in small candlesticks.

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This style of Pompadour is very light in weight. The soft, wavy hair is combed over one's own hair and cannot be told from the natural, producing an elegant and very becoming effect. When ordering, send sample of your hair, state dimensions from ear to ear over top of head, and if **with** or **without** frizzes to the face. **Price each $3.00 for all ordinary shades,** sent on approval. Order a Switch or Pompadour at once, or write to-day for free catalogue.



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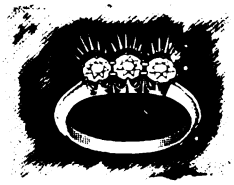
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WRITE FOR PARTICULARS
1120 CHESTNUT STREET, PHILADELPHIA, PA.

A HALLOWE'EN WEDDING ANNIVERSARY

(Continued)

The place-cards were tinted green, with name in gold outlined with red, and on one side was glued a solemn owl stuffed with cotton plentifully sprinkled with sachet powder. To make the bird more realistic, the wings and tail, which were glued to the body, had painted on them markings and spots. The eyes were of flat beads surrounded by a circle of yellow paper.

The guests found beside their plates enormous chestnuts. These when taken in the hand proved to be paper, and when pulled apart a ruffled cap dropped out. After adorning themselves all were ready for a merry time, and they had it. In the first place, a delicious Hallowe'en repast was served, and before leaving the dining-room each person selected a ribbon and pulled from the witch's bag a booklet, the cover embellished with pen-and-ink designs of imps, witches and fairies, and bearing in rustic lettering, "Teacup Fates," with the following:

If you wish to know what your future fate is to be,
Just read carefully what I've written for thee.

Printed inside were these simple rhymes:

If cream before sugar you put in your cup,
The one you love best soon with you will sup.
A single leaf floating on top means a beau,
At least so I am told by those who know.

Grounds formed into a ring,
Happiness will surely bring.
If into a long, trailing line,
A lover soon, a sure sign.

A small speck near the top of the cup,
Will always bring you extra good-luck.

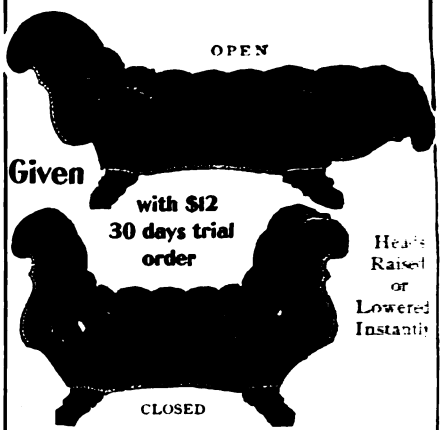
When the happy crowd returned to the parlors the lights were turned low, the company seated in a semi-circle about a brightly burning grate fire and the first person at the right handed a small round stick, called the "Witch Candle," that had been burning for five minutes to keep the witches away for the coming year, then blown out so as to leave only a glowing coal. The person who received it had to sing a song, tell a conundrum or recite a verse of poetry, and pass it on to the one sitting next, who had to proceed in the same manner, and so the fun continued until the light was extinguished. The one holding the stick when the light went out was made to tell a ghost story.

After this there were more Hallowe'en games, the most mirth-provoking being a novel fencing match. Couples were given foils tipped with powder puffs which had been dipped in flour. The one who first touched and left a white mark on his or her opponent was considered the victor and, beside, was to have good-luck during the coming year.

Before leaving the young people received souvenir bonbon boxes imitating rosy apples, and inside of each was a piece of the wedding cake made two years before. This was to dream over and to discover the fate Fortune had in store.

RUTH VIRGINIA SACKETT.

Earn a Roman Divan



This beautiful new piece of parlor furniture has a has a patent automatic adjustment for lowering the heads, giving you two distinct articles of furniture instead of one. It is finished in maple and covered in either red, green or brown velour, and is one of the most popular pieces we ever made.

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Our goods are absolutely the best of their kind, and cannot be bought for less anywhere. **We are the only firm in the world making its own goods and its own premiums, and can guarantee absolutely unequaled values.** We send the premium right along with the goods, and without a cent in advance from you, and allow you **30 days** in which to sell the goods.

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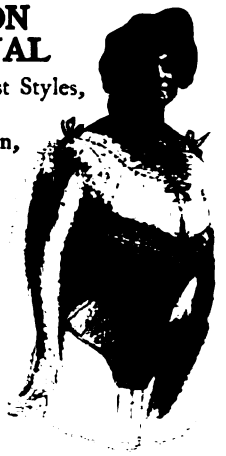
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We pay Express. Write for Catalog and Particulars.

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America's most popular illustrated money saving book, containing all the
Latest Styles Tailor-Made Cloaks, Suits, Waists and Furs
A STARTLING SENSATION

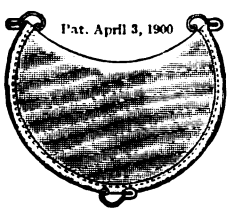


THIS HANDSOME NEW TAILOR-MADE SKIRT made of Vicuna Cloth black, blue and gray. Extremely well tailored, side plaited, kilt bottom, with numerous rows of tailor stitching, like picture, made without train, suitable for dress or walking skirt.
Our Price Wonder Only
$3.00
Every lady who desires to dress stylishly and appreciates buying from the FACTORY at FACTORY PRICES should
WRITE FOR OUR CATALOGUE TO-DAY
The illustrations are accurate, as they were photographed from the garments, thus offering an easy method of making intelligent selections at home.

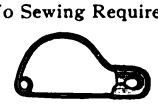
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Our Sensational Bargain
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Host of other attractive garments at equally startling prices are described in our
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No Sewing Required.



Latest Improvements for Fastening Shields to Waist.

The loop takes in the fullness of the material of both shield and seam, which no other pin does.
If not found at dealers will be sent on receipt of price.

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WILL NOT RUST
8 PINS TO SET
SELLS AT 10 CENTS

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Eagerly welcomed by refined women of society and the stage in Europe and America. Positively a revelation. Inflated by a breath, adjusted instantly, with or without corsets, take any and every shape, conform to every position and movement; impossible to detect with any costume. Durable, delightful, healthful; weight 1 oz. Give style to any figure. A support to mothers. Pronounced by an eminent woman "more an inspiration than an invention." Write for interesting pamphlet with illustrations from life; mailed in plain sealed envelope for two-cent stamp.
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BUDDINGTON'S IMPROVED DRESS CUTTING MACHINE
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HALLOWE'EN IN HOME OR SCHOOLROOM

How to plan a Hallowe'en festival for children and at the same time keep sentimentality out of the entertainment is not the easiest thing in the world, but a little thought shows it may be done, and so skilfully that the party will forget that shades of future husbands and wives have neglected to appear.

Let the invitations excite interest. Tuck into the empty shell of an English walnut a strip of paper containing the invitation, after which lightly glue the halves together. Tie up the nut in two square pieces of tissue paper, green outside and yellow inside, by gathering the paper around the nut and tying with a narrow red ribbon. The green, yellow and red represent Autumnal coloring. The corners may show the lining.

Jack-o'-lanterns are to be the chief decoration and may be formed to afford the children much merriment. Cut round, laughing faces, long, doleful faces, faces with hideous grins, and supercilious faces with high arched brows. Let the room be lighted only with these pumpkin lanterns, which may hang from the ceiling and be placed in every nook and corner. For further decoration evergreen boughs woven in and out will be found effective.

The fun may be made uproarious at first by introducing games, such as threading needles with a rolling jug for a seat, bobbing for apples in tubs, or trying to bite suspended apples with molasses on their cheeks. Next provide each child with a goblin or brownie mask or a sheet and pillow-case costume. Silhouette pictures may now be presented. Half the party go behind the sheet and turn, one at a time, into pantomime artists, while the other half guess who each is.

Supper may be eaten in true picnic style, the young folks seating themselves on soft cushions placed on the floor. Each child is given a yellow gourd, which has been hollowed out, lined with Japanese napkins and filled with viands that all children like. Dainty sandwiches, salad in tiny gourds, popcorn balls, gingerbread made into animal forms, and nuts may all be found. On the very top place what appears to be a rosy apple, but what proves a bonbon box filled with delicious nut candy.

During the spread ghost stories of not too terrifying a nature may be told. All may take part, each guest giving a sentence or two of a story and stopping abruptly for the next to continue. Ask a child to recite "The Gobble-uns 'll Get Ye," or "Seein' Things at Night."

Souvenirs will be the one remaining touch to make the children perfectly happy. Construct a huge pasteboard pumpkin and cover with yellow paper. Into this put the gifts and attach to each of them a long yellow ribbon which hangs over the sides. Just before the boys and girls go home, bring in the pumpkin and let them pull out all sorts of appropriate knickknacks, such as black cats, witch dolls, four-leaved clovers, tiny brooms, rabbits' feet, etc.

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Send Only 25 Cents



$1.95
For this Rich $4.00
Pattern Hat

Send 25 cents and we will ship to your nearest express office, express paid, this rich Velvetta Hat, exactly like above cut. Made of materials especially imported by us. The hat is Hand Made of the very finest of Imported Velvetta, laid in graceful folds, the rim being covered with Fine Tucks. Between the crown and rim is a draping of pure silk taffeta carried around to the back. A very handsome Imported Black Breast, held in place by an Imported cut steel buckle, forms the side trimming. The side bandeau is finished off with a knot of Pure Silk Taffeta. The above cut is an exact copy of the hat and shows one of the very newest ideas, modeled after a Paris pattern hat. You can order it in Black, Brown, Gray, Tan, Red, Blue or New Green.
If you find the hat equal to or better than you can buy of your home milliner at from $4.00 to $5.00, pay the express agent $1.95, and wear the most dressy hat for all occasions shown this season.
Send five cents in stamps for the finest Illustrated Millinery Art Catalogue ever issued. It tells how you can buy and wear the very newest Paris styles for less than half what you would ordinarily pay. We want an agent in every town. Milliners write for our special terms.
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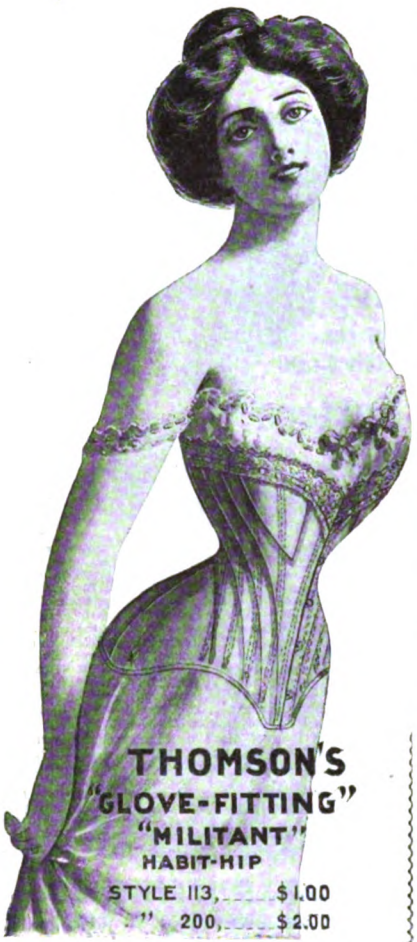


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Fashions in Mourning

The new mourning materials, while not shown in such variety as are the colored goods, are extremely attractive and offer charming possibilities to the clever modiste. The long-haired fabrics, such as zibeline and camel's-hair, are fashioned into handsome street costumes, preferably of the two-piece order, to be worn with shirt-blouses of some dull-finished silk or soft woollen goods, trimmed with bands of crape or lustreless silk. These heavy materials may be procured with a dull lustre instead of the silky surface generally seen. Camel's-hair serge, dull-finished cheviot and Melrose suiting are fashionable materials for the dress that is to be worn upon ordinary occasions, and machine-stitching and stitched bands of mourning silk are the usual trimming. Black Eudora cloth adorned with crape bands is smart for street gowns.

Among the soft-finished materials are the ever popular nun's-veilings, Henriettas and cashmeres, and for functions such as a person in mourning may attend, the dull-finished mousselines and chiffons, also Brussels net trimmed with crape folds, suggest attractive dresses. A dull-black taffeta is the lining preferred for the sheer effects.

Gowns of dull mourning silk trimmed lavishly with crape are extremely stylish and in many instances are preferred to those fashioned from soft woollens.

It is considered correct to wear ruches or boas made of crape or of Brussels net or chiffon combined with crape.

Dull jet trimmings are to be had in a variety of designs. They are not to be worn in first mourning, however.

There are the daintiest little sheer turn-over collars and cuffs, made of hemstitched lawn of the finest texture, that afford a most attractive and becoming finish to the all-black gown.

Crape veils are more fashionable than ever and are worn on hats as well as on bonnets. A perfectly flat hat will have long streamers of crape, and the veil is arranged so that it can be worn over the face or thrown back. When the latter style is chosen a small face veil of Brussels net with a border of crape should be worn.



FIGURES 1 A AND 2 A.

FIGURE 1 A.—This toilette is particularly suitable for walking and will be smart developed in rough, long-haired material. The blouse Eton jacket was shaped by pattern No. 6333, price 20 cents. The



FIGURE 3 A.

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kirt was cut by pattern No. 6264, also osting 20 cents; it is a five-gored mode aving lengthwise side-plaits. The length



FIGURE 4 A.

may be short round, instep or shorter, as preferred.

FIGURE 2 A.—This walking suit, showing seams in slot effect, unites a blouse Eton jacket, with slot seams and a five-gored skirt in nine-gored slot-seam effect to flounce depth. Patterns Nos. 6164 and 6381, each costing 20 cents, were employed in shaping the jacket and skirt respectively.

FIGURE 3 A.—In this toilette a bodice and a seven-gored flare skirt in frou-frou effect at the lower edge are united. The waist is cut by pattern No. 6206, price 20 cents. The skirt is in habit style, with button or placket-and-seam closing, and is to be made with or without the yoke and circular flounce. The pattern is No. 6243, price 25 cents.

FIGURE 4 A.—A bolero with drop-shoulders is the interesting feature of the bodice which forms a part of this toilette. The skirt is of three-piece shaping, with an inverted box-plait at the back. It may be fashioned with or without the applied folds or the yoke and circular flounce. The patterns used are waist No. 6319, price 20 cents, and skirt No. 6312, price 25 cents.

FIGURE 5 A.—The Louis XV. modes are extremely popular, and the coat which forms a part of this stylish street toilette is distinguished by that shaping. The pattern employed was No. 6277, price 20 cents. The flare skirt is a five-gored mode closely fitted to the knee and in habit style. This design is represented by pattern No 6260, price 25 cents.

FIGURE 6 A.—Good style marks this toilette consisting of a shirt-blouse and skirt. The shirt-blouse, in slot-seam effect, is given becoming shoulder breadth by epaulettes. Pattern No. 6282, price 20 cents, was used for the blouse, and No. 6241, price 25 cents, was employed to fashion the skirt, which is distinguished by a front tucked in panel or "Gibson" style. The circular side-and-back portion is lengthened by a graduated, circular flounce. Cloth or soft woollens are adapted to the mode.

FIGURE 7 A.—A slot seam effect distinguishes this attractive toilette, which will be equally pleasing developed in soft woollens, cloth or mourning silk. The fulness of the fronts of the waist is taken up in plaits stitched in slot-seam effect to yoke depth. A Duchess closing is arranged, and stitched straps provide ornamentation. Pattern No. 6314, price 20 cents, was used for the illustrated blouse, and No. 6327, price 25 cents, for the skirt, which is of seven-gored shaping, in eleven-gored slot-seam effect to flounce depth.

FIGURE 8 A.—This smart street costume is particularly adapted to rather heavy goods. It consists of a jaunty jacket, and a five-gored flare skirt with an inverted box-plait at the back. The pattern is No. 6310, price 25 cents.



FIGURES 5 A AND 6 A.

La Force

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Superior in cut, style, quality and general utility. Of soft, fine, French kid, made with gussets so as to fit the hand with anatomical exactness. Perfectly sewn, they should not rip or tear. Slit is under-faced with kid. Clasp-mountings in **Gold** and **Enamel** are distinctive and fine. Every variety of color and tint. Good enough and handsome enough to wear on any occasion. We know of no better glove at the price than the La Force.



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We Guarantee that this pair of gloves is honestly made of good materials, and with fair treatment will give faithful wear.

We Guarantee that if the wearer has the right size, these gloves can give absolute satisfaction.

We Guarantee that if fitted too small, they will give scarcely any wear, as an over-strained glove is sure to fail speedily.

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Ask your dealer for them, if he does not sell them send us your order, giving size and color and his name and we will refer you to our agent in your vicinity. Our booklet, "**Glove Life,**" free for the asking.

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WE TRUST YOU FOR 10 DAYS



$1.50

SEND ONLY A LOCK OF YOUR HAIR

and we mail you postpaid a 22-inch fine **HUMAN HAIR SWITCH,** matching sample, short stem 2¼ oz. If perfectly satisfactory, remit $1.50; otherwise return. **It is free** for selling 3 switches at $1.50 each. Send 4c. in stamps for one on approval.

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GOLD MEDAL AT BUFFALO AND

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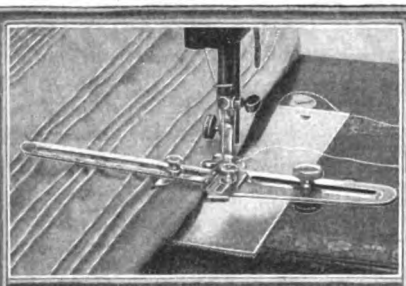
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Tucks on the bias, **in circles,** and box plaits without leaving crease in center of **plait.** Tucks any material a machine will sew—silks, velvets, lawns, woolens, **without measuring, creasing or basting.** Fits all machines. Does beautiful, fast work. Tucks any width from tiny "pinched" tuck, up. Width of tuck and space between absolutely true and uniform. **30,000** now in use. **Every** dressmaker and every woman who sews should have one.

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THE R. R. APPLETON CO.
78 Franklin Street
New York

FASHIONS IN MOURNING

(Continued)

FIGURE 9 A.—The "Gibson" shaping characterizes the waist forming a part of



FIGURE 7 A.

this toilette, the pattern selected being No. 6080, price 20 cents. The skirt is unique in shaping, being made with a circular portion having centre-front seam and in tunic depth at the back, where it is length-



FIGURE 8 A.

Common Sense Tucker AND Hemmer Combined

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Can be changed in a moment from Tucker to Hemmer and vice versa. Tucks without creasing from the smallest pin tucks to any width. Tucks in clusters without measuring for wide space. Tucks woolens and all kinds of goods, without basting or measuring. As a hemmer it is superior to a dozen of any other make. Hems any width from ⅛ to 1½ inches wide. You can start the goods easier and hem over seams better than any other. Durable. No springs. Nothing to break or wear out. Postpaid to any address for $1.25.

Wonderful Ruffler



Fits any machine. Gathers or puffs any fabric any desired fulness. Work finished in less time than required to adjust other devices. **Little Wonder Ruffler** does better work, saves time and labor. All leading dressmakers and others use our attachments. Thousands in use. 50c. postpaid to any address.

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THE GILBERT CREST CORSET

insures the straight front effect, the flat abdomen, the gracefully rounded hips—in a word that charm of figure which every woman desires. The upper section overlaps the under section, giving double bones and so double strength where most needed. When the body is bent in any direction, these sections give slightly on each other, which prevents the corset breaking at the waist line. All bones and steels absolutely rust proof.

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We Want as Agent in every town and city in the U. S. Liberal commissions and exclusive territory given. We assist our agents in every possible way. Write for particulars.

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"THE FLOUNCE OF THE DROPSKIRT MUST BE INTERLINED"

FASHION NOTE

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FASHIONS IN MOURNING

(*Concluded*)

ened by two circular flounces. Pattern No. 6371, price 25 cents, was here utilized.

FIGURE 10 A.—A yoke-waist with bo-



FIGURE 9 A.

lero, and a tunic skirt, are united in this dressy toilette, for which patterns Nos. 6152, price 20 cents, and 6289, price 25 cents, were employed. The waist suggests an association of different materials, and the five-gored flare skirt is distinguished by narrow applied flounces and a five-gored upper skirt or tunic cut in points.



FIGURE 10 A.

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COLLEGE NEWS

BY CAROLYN HALSTED

IN CASE OF ILLNESS

In these days of college athletics, wholesome diet and sensible regulations, the health of the average student needs little attention, but in a community of from five hundred to a thousand girls there must of necessity come some little ailments, or even an occasional case of over-study or measles, and for all such contingencies the colleges are well equipped. In addition to the regular infirmary some have a diet table where the delicate student can order the special fare prescribed by the college physician to suit her case, while in the diet kitchen she can secure any necessary dishes at irregular hours.



ON THE VERANDA OF THE INFIRMARY AT CORNELL.

Vassar's new infirmary, presented to the college by a graduate, is one of the most perfect and up-to-date buildings of its kind, handsome in structure and arranged with all the latest ideas and apparatus for the care of the sick. The ward for contagious cases is isolated, with an outside stairway and other precautions. Many of the rooms in the other wards have been furnished by classes in college and are dainty and homelike.

At Mount Holyoke the infirmary though not new, being a former small dormitory remodelled, is modern and inviting, and the girls quite enjoy a stay under its roof. All the sunny, cheery rooms have a lovely outlook across the wooded country to the distant mountains and are very attractive within, being artistically furnished by classes or individuals. That donated by the class of 1901 has walls of delicate old rose, with furnishings deeper in tone, a hygienic iron bedstead and a glass table that is easily disinfected. The hardwood floors and open fireplaces add to health and comfort. The contagious ward has no connection with the other part of the building and is a model in its way, its floors of concrete allowing no crevices for the lodgment of germs.

A trained nurse in cap and apron is always in attendance, her own sanctum on the first floor proving an alluring spot to the convalescing patient. Each day the college doctor makes her rounds, though the patient may have her own physician should she prefer. She is moved in a big wheeled chair dubbed "the chariot"; or, if too ill to sit up, the stretcher is at her service. If well enough, the invalids are allowed to go into the cosey little dining-room for meals, as the change does them good. The change of diet from that of the college dormitory always proves appetizing, each day's menu being carefully arranged by the nurse. Unless patients are too sick for visitors, their friends may call during visiting hours. The popular girl has a stream of callers whom she receives in her room, the sitting-room upstairs, or the favorite lounging place, the roomy hallway running the length of the house and made attractive with rocking chairs and divan.

Mount Holyoke has a dispensary, also, in one of the dormitories, where the physician holds office hours twice a day, and the students are privileged to consult her free of charge for any trifling indis-

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osition, though all prescriptions are paid
or, being put up in the adjoining drug-
oom, which is thoroughly equipped.

Dr. M. Anstice Harris, the dean of Elmira College, writes:

"We have an infirmary for our students, to which they go when they are not well enough to do their work, and here they are carefully looked after by a lady whose special province this is. In case of need she telephones for a physician to the city of Elmira. The infirmary is seldom used, however, and no physician will ever add much to his income through the college practice. I do not quite understand why we have so little illness—it may be the climate, or the life, or it may be that we are simply fortunate in our students, or possibly it may be the great care given to the selection and preparation of wholesome food."

The Woman's College of Baltimore is another proverbially healthy institution, the sunny, airy rooms set aside in each residence hall for ailing students being little occupied, and the contagious ward serving more as a precaution. It is the duty of the college physician to keep closely in touch with each student.

At most of the colleges, in addition to the regular examination of every entering freshman in regard to her muscular development, heart and lungs, a chart is filled in with statistics as to her parents, grandparents and family history.

The infirmary at Salem College is in a separate building, reached by covered ways from Main and Annex Halls, containing, beside the two wards furnished in hospital style, a room for convalescents with plenty of couches for minor and temporary ills. On the same floor are to be found the matron's room, kitchen and storeroom. The matron is a trained nurse, to whom the girls go freely while the college physician is near at hand. The upper floor, having an outside entrance, is reserved as an isolating ward for contagious diseases, though the need for it rarely occurs. A feature in connection with the infirmary is the course in nursing under the supervision of the matron.

Smith College is patiently waiting for some good friend to build for it a new infirmary; meanwhile a cottage is used in case of an illness severe enough to need special care, anything slight being treated in the patient's own room in the dormitory. As at most of the colleges, an extra charge is made for care in the infirmary and for the doctor's fee, though the daily free consulting hour at the doctor's office is taken advantage of when the students are only slightly indisposed. Northampton possessing an excellent city hospital, the students are often sent there in case of a protracted illness, as a private room can be had at less expense than in the college infirmary.

Among all young collegians whenever a chum succumbs to indisposition she is coddled and cared for devotedly by roommate and friends, who in addition to looking out for her diet and keeping her supplied with hot-water bags and mustard plasters, run in to cheer her up with gay nonsense or gossip, bringing flowers and fruit or cooking dainties on the chafing-dish, or read-



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COLLEGE NEWS

(Continued)

ing to her and writing the home letters.

At the co-educational universities where the girls' fraternities flourish, when any "Greek" falls ill she is overwhelmed with attentions from her "co-frats," whether she is a resident of a chapter house or rooming elsewhere.

Cornell University has the most delightful facilities for housing its invalids, the co-educational system being maintained in this as along all lines. The sons of the late Henry W. Sage, the university benefactor and donor of the chapel and library, gave his beautiful home on State Street, not far from the campus, to be used as an infirmary, and endowed the gift, that no student need be debarred from its benefits for lack of funds. All patients pay expenses when possible. One ward is reserved for the women students, and several for the men, while a number of rooms are at the disposal of anyone wishing to have private treatment.

As Cornell counts some three thousand five hundred students, the average of two hundred and fifty a year taking advantage of the infirmary is a very small showing, and of these only from thirty to fifty are numbered among the "co-eds." No contagious cases are treated, all these going at present to the city hospital, but a contagious ward is soon to be added. A benefit bringing with it some regret, as it will necessitate the occupation of the side lawn now such an attractive outlook during six months of the year, for the building is kept open nearly all Summer for the students of the Summer school. On the broad veranda the convalescents recuperate, lounging in the roomy chairs or reading in the hammock. The girls sit or receive their friends in the drawing-room, the library opposite being reserved for the men's use, all coming together for dinner in the commodious dining-room. As surgical cases are treated, the operating-room forms an interesting feature.

A senior at Colorado College writes:

"We have a nice infirmary with a lovely balcony facing the Rockies and grand old Pike's Peak. When the girls are only slightly ill they are cared for by their friends or by the housekeeper, but if very ill they go to the infirmary and have a trained nurse. A sheet-iron door is so placed as to cut off the infirmary, so that when necessary complete isolation is possible."

The neighboring institution, the University of Colorado, having a fine medical school, the State hospital was placed nearby, and to this the University students go for treatment.

The University of California has no dormitories, the students living in fraternity houses, clubs or other accommodations, but the need of a proper place to house them when ill having been felt, it is planned to erect a hospital building on the campus, the funds to be raised largely by the undergraduates. For this purpose many entertainments are arranged, the theatricals of the Prytanean Society, composed of representative junior and senior girls, having proved among the most successful.



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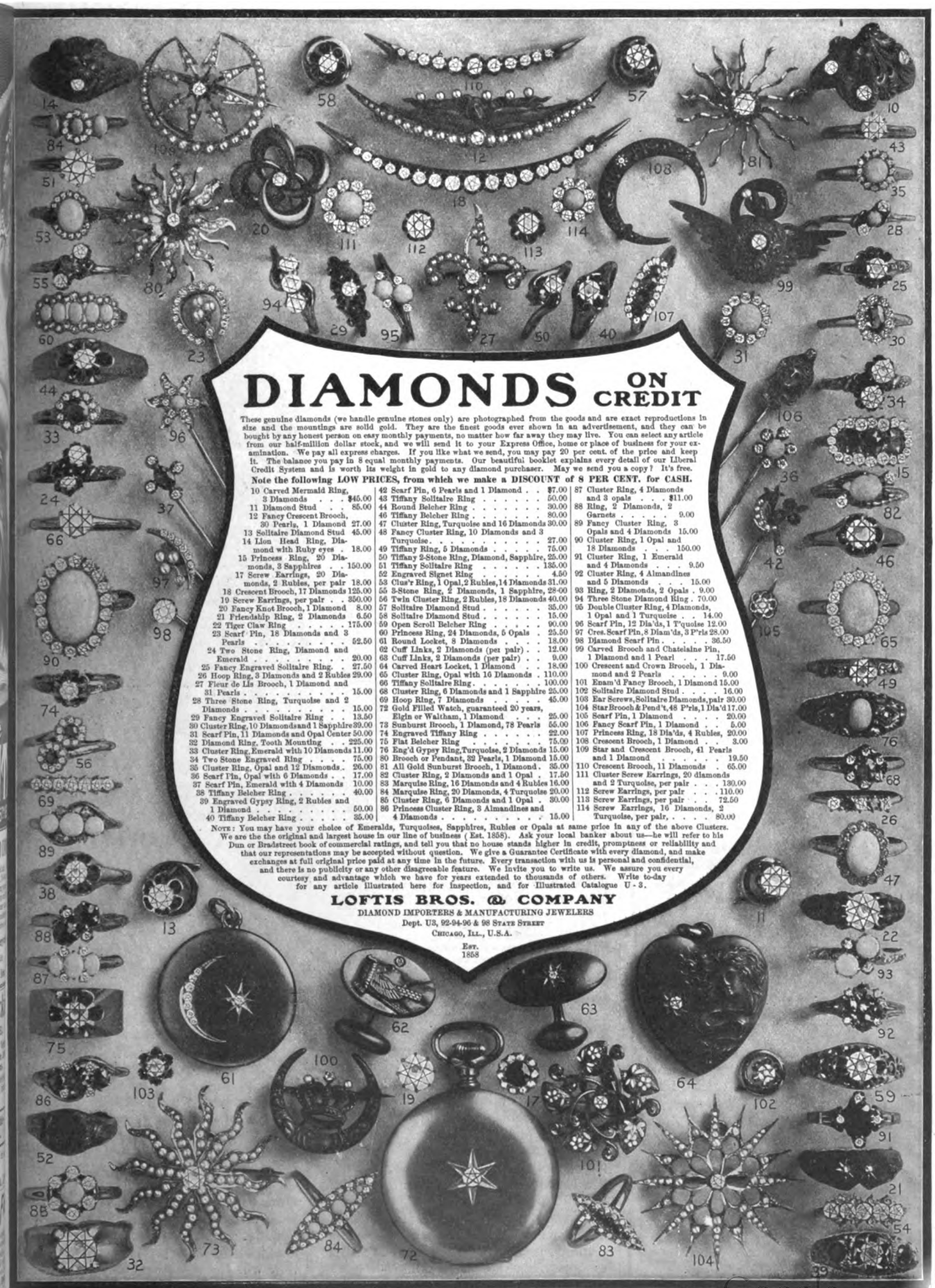


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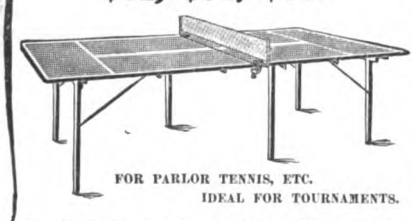
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MUSICAL TRAINING FOR THE YOUNG

BY R. G. ROSENBERG.—IN TWO PAPERS

PAPER SECOND.—THE VIOLIN

Many of the remarks on the piano in the October issue are equally applicable to the study of the violin. At the outset of the musical career a definite choice between piano and violin is frequently difficult and at times impossible; in the uncertainty nothing is lost, but everything gained, by deciding upon the piano—a term or two of instruction on this instrument gives invaluable, and some claim indispensable, prefatory aid to the violin course. During this time the matter may be carefully discussed in all its bearings; both instruments have ardent champions, generally running to excess in zeal for their favorite instrument. The question will finally resolve itself into one of personal predilection and become a choice of either an instrument possessing an unrivalled range of musical possibilities, or one capable, in skilful hands, of delineating every phase of human feeling with marvellous fidelity and completeness. For years the stringed instrument has been regarded as the peculiar property of the male sex; in recent times this prejudice has joined many others in retirement before the newer conceptions of woman's place in the social and industrial sphere. Doubtless, too, wider appreciation of the violin's manifold beauties has had an influence on the point of view; at any rate, it is becoming more and more common for this instrument to be selected as the medium for musical expression for women; and it is due to this wholesome revolution that there exist to-day some women soloists of distinction.

As a part of the social mechanism the violin possesses some decided advantages over the piano; first and foremost is the important desideratum that one's own familiar instrument, being easily portable, is always at hand for use. Many pianists are able to recall one or more heart-burning occasions when, being requested for a number, they have had to endure



A NATURAL, UNCONSTRAINED POSITION.

an instrument with which they were not *en rapport* or which was of inferior make or in poor condition. Secondly, for those who do not regard æsthetic effects with indifference, there are not many situations in which a graceful woman presents a more pleasing sight than with bow and violin in hand. Then, too, the future possibilities of professional women violinists are indisputably brilliant; as teachers they will be sure to meet with flattering success, for they are superior to men

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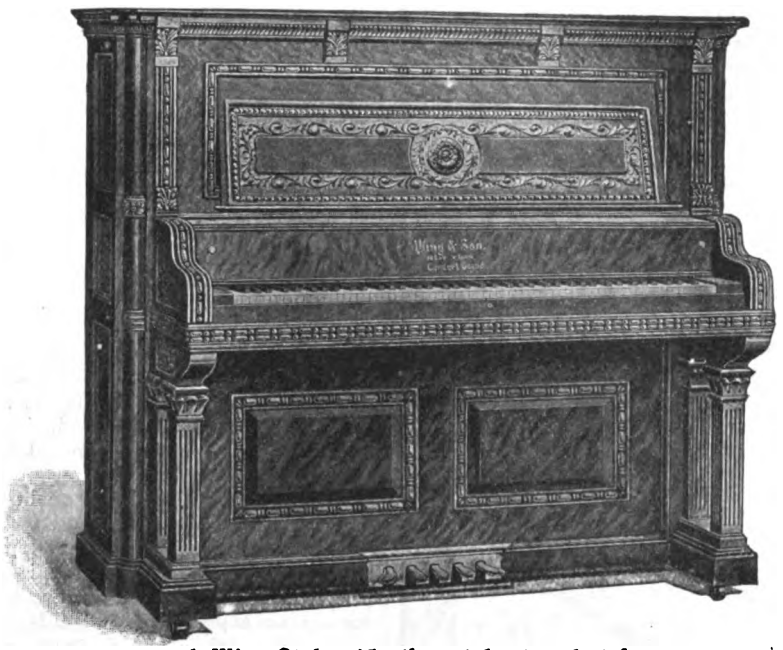
because of their intuitions, their greater sympathy with children, their larger fund of patience. It is equally reasonable to anticipate that the ranks of solo and orchestra players will be more generally recruited by feminine talent. As a bread-winning occupation violin playing will for very many years remain free from the competition that meets the pianist at the outset.

It is assumed, then, that the violin is to be the choice. The general rules mentioned in the previous chapter are to be observed: the proper age and the physical and mental development must be considered, and all that has there been said concerning the great importance of equipping the future musician with a good secular education, which is to proceed uninterruptedly with the musical training and never be subordinated to it, applies with undiminished force to the subject under consideration. In addition thereto it may be mentioned that in this study the care of the hands is of even greater moment. The boy or girl should be absolved from his or her respective shares of the coarser household duties, which in many families are a matter of necessity; in others, one of domestic discipline. On the contrary, they should be enjoined to devote as much of their leisure as is possible to active exercise in the open air; but the more violent athletics are to be avoided, as it should not be the desire to produce a physical prodigy, but simply to establish a regimen that will be corrective of the ill effects of an otherwise sedentary mode of life.

THE CHOICE OF A TEACHER.—There are three recognized schools of violin playing at the present time, each one characterized by some predominant traits that attract adherents: they are the Belgian, the German and the French. The Belgian school is famous for great breadth of tone, combined with soft quality and graceful, full bowing. The German school is distinguished for exacting technique and much admired for musicianly interpretation of the old masters; its tone is more reputed for solidity than brilliancy and is supposed to lack the elegance and breadth of bowing, which is a much-vaunted feature of the other schools. The French school is noted for velvety quality of tone, lightness, elegance and variety of bowing. There are, of course, many modifications of these schools which defy classification. The headquarters of these schools are at Brussels and Liege, Leipsic and Berlin, and Paris, respectively. The above distinctions cannot have the same significance for the general reader that they possess for professional musicians; and their enumeration would be unjustifiable were it not that there are particular circumstances in which a knowledge of the chief points of excellence of the various schools will be of assistance in selecting a teacher, and because some parents may wish to send their children abroad; the latter step, however, would be ill-advised for all but advanced pupils, who gave evidence of decided talent and for whom a foreign finish was deemed essential.

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MUSICAL TRAINING FOR THE YOUNG

(Continued)

In the selection of a teacher the broad rule obtains to procure the best, if possible. The folly of practising short-sighted economy during the first years of tuition has already been discussed and is referred to again only by way of emphasis. Let the teacher be one who not only has a first-class reputation but who can show results in the successful careers of former pupils.

CHOICE OF VIOLIN AND BOW.—A good instrument, conforming in size to that of the pupil, is not necessarily an expensive one; nor is it wise to select a costly instrument for the beginner, since it will have to be discarded for a larger one in a few years. But it is absolutely essential for the proper education of the ear that violin and bow should be free from defects. In addition to excellence in quality they should be of requisite proportions to the physique of the learner. These proportions include the length, breadth, thickness and weight of the violin and the length of the bow, since it is manifest that a young child could neither hold nor play upon an instrument which would be comfortable for an adult.

A violin and bow of fair quality will suffice for the first year or two. At a later stage of the student's development when an instrument of full size is to be selected, the most careful scrutiny by the teacher or experienced judge is to be made. If it be possible, no consideration of expense should sway the purchaser; a violin and bow of superior quality should be secured. During the period in which an under-sized instrument is used care should be taken that the change to a larger one be made at the proper time, as with too small a violin the pupil will not get the proper reach and will consequently play out of tune, an evil which it will take much time and labor to overcome. Too much emphasis cannot be laid upon the need of having some one of technical discernment assist in the selection of the violin. Tone is its all-important quality, and a layman is rarely competent to pass upon this feature.

CARE OF VIOLIN AND BOW.—The violin is a very delicate instrument, sensitive to extremes of temperature and moisture. It must be guarded against both when not in use by being kept in a well-lined, air-tight case, covered with a soft cloth and the whole put away in a dry place. Violin and bow should always be kept perfectly clean; before being laid aside they should be carefully wiped with a dry cloth in order to remove the accumulated dust and rosin. The latter will erode the varnish and destroy the tone and beauty of the instrument. Pupils should not be permitted to use too much rosin, a tendency to which beginners are greatly inclined, as an excess produces harsh and shrill tones. They should also be constantly reminded to relax the bow hairs at the end of their exercises or lessons. A bow of the finest quality will be ruined if allowed to remain tense; the stick will lose its elasticity often it will become hopelessly misshap

CARE OF THE HANDS.—The nails the left hand should be trimmed as s as possible in order to produce de of touch. The hands, while pl should be free of moisture, as the causes the fingers to slip on the str and also destroys them. If the condi be at all troublesome, a physician sh be consulted with a view of eradicat or checking the evil. The general co of the hands should be of such a charact as to keep them soft and pliable. Vio exercises and such games as bas football, etc., tend to dull the sensib of the fingers and to stiffen the wr joint by excessive muscular developm

PRACTISING FOR BEGINNERS.—Th attitude of the violinist, technically know as the "position," is a highly import matter, and faults in this respect ar acquired at the very outset unless great care be exercised. The position of t player may be likened to the detail of the artist's work—it must never obtrude itself upon the view; it should be so much part of the execution that, for the time being, the sound-producing mechanism vanishes and only the music is manifest A faulty position not only seriously mars a performance by suggesting effort distracts the attention of the hearer an interferes with complete enjoyment. Important points to be observed in a correct position are the following: the player must stand erect with the head up and the heels close together; the posture must be relaxed, a matter that will be gradually acquired as the pupil gains proficiency and self-confidence. The violin must rest with the lower edge in the hol collar-bone; the shoulder being mov slightly forward slants the instrument toward the right side at an angle of twenty-five or thirty degrees. The neck of the violin is gently held by the first joint of the thumb and the third joint of the index finger; it must not be permitted to sink into the cleft formed by these two members. The left elbow is drawn in and under the violin as far as possible but never in contact with the body, as in this case the violin is bound to sag. Great difficulty will at first be experienced to prevent sagging, for to the untrained the position described is a constrained one, and the instrument will soon drop from sheer fatigue; when this occurs a rest of a few moments should be permitted. A sagging position of the violin throws the grasp of the left hand entirely out of proper relation with the finger board and strings and deflects the bow from its normal course; under these circumstances correct playing is impossible.

The position of the right hand is equally important in its effects upon what is called the "bowing." The bow must be made to glide over the strings in a line absolutely parallel with the bridge. Most of the motion in bowing should be made by the forearm and hand, the shoulder joint participating the least in the move

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ients. The upper arm should never move n and out from the body, only to and ro; the bow should be held lightly by ne thumb and fingers of the hand. The rst joints of the fingers grasping the tick on the outside, the tip of the thumb oming in contact with its under surface t a point immediately in front of the ittle block of wood, called the frog, from vhich the hairs emerge. Practically the ow is held by the thumb and index inger, the others serving to guide and steady it. The hand should not sprawl over the bow; the fingers should be held close together.

It is only under particularly happy circumstances that it is possible to have the personal supervision of the teacher during the hours of practice; it is the ideal method and should be resorted to when available. Failing the presence of the teacher, however, the duty of overseeing the study should devolve upon a parent, tutor or other trustworthy individual; for this reason attention has been called to such significant points as position, etc., in order to avoid bad habits and to secure the diligence and attention of the pupil. At the beginning one or two hours' practice in the day is as much as it will be safe to impose; at intervals a rest of a few moments should interrupt the exercises to forestall fatigue. The periods of continuous practice will, of course, be lengthened as progress is made. It is also necessary to restrain the tendency of most pupils to practise in rapid time; in fact, a slow *tempo* should be encouraged during the years of pupilage; it is a common fault of even advanced pupils to play too rapidly, and a certain amount of slurred work naturally results. Watchfulness will also prevent mannerisms. The most frequently observed of these are bending or swaying of the body in rhythmic harmony with the music; uttering peculiar sounds when executing difficult or complex passages, distorting the features as the theme changes, etc., etc. The player should at all times appear calm and dignified; an attentive and discriminating audience will always reward the reposeful performer.

A last word to parents ambitious for fine artistic careers for their children: the vast majority of talented and well-taught musicians will have to forego the glory and financial rewards that come to soloists. Years are required to approach perfection in classical music. It is a mistake to suppose that one can learn all of music by technical practice. Much is gained by study, much by observation, and pupils in cities have the best advantage, for hearing concerts and operas helps to form style.

Indifferent as we are in our standards when judging parlor performances, that portion of the public which pays generous fees for formal musical entertainments is as discriminating, as relentlessly critical, as any in the world. Fame is a possibility only for the few; the many must be content with the equally honorable, if less spectacular or remunerative, career of teaching. Both are practicable in any large city.



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GIRLS' INTERESTS OCCUPATIONS

BY PRISCILLA WAKEFIELD

MY TALK this month will be in part on matters relating to the business life of a girl. If you are a novice entering business you must learn that the life is very exacting. It demands accuracy, promptness, faithfulness, punctuality, devotion to duty, a constant regard for the interests of your employer. If you imagine that a slipshod, careless, slovenly way of working will win success or promotion you are mistaken. It is a feminine fault to be lacking in accuracy, and it is something which you must strive to correct. Many women are vague in giving directions, indefinite about an address, careless in carrying out an order. They have never acquired a habit of strict attention to detail, concentration of mind on the matter in hand. Their thoughts are wandering or absorbed in some interest of their own, instead of their immediate occupation. You must train yourself in accuracy and concentration as the first steps toward success.

Frequently when a girl enters business she thinks of it as a temporary thing, not as a career or a profession. She takes it merely as a means of earning a living until she marries, and she gives to it half-hearted, indifferent attention. There is no harm in looking forward to marriage "with the right person, when the right time comes," as our grandmothers used to say, but you should remember that if you are a poor worker you will be a poor home-maker. You must realize that by developing your best powers of mind, by learning regular habits of work, self-discipline and concentration you will be gaining what will be as useful to you in home life as in business. It is natural to wish for a home of your own, but you will be badly prepared to make it a pleasant or a comfortable abiding-place if you are inefficient, lazy, careless or undisciplined.

From the moment you engage in any business you must realize your responsibility. During business hours your time belongs to your employer. You are not doing your work honestly if you are dilatory, dawdling, or if you are indifferent to the demands of the moment, or gossiping with others, or having talks over the telephone on personal matters, or allowing friends to come in to see you and take up your time. Sincerity in business life means that you must be diligent and faithful at all times. This is the moral side of the question. The practical side is that it is a disadvantage to yourself to trifle away your time, or to do any of the little things which you imagine pass unnoticed. You know the difference between "eye-service" and the conscientious fulfilment of duty. It is not honest to work well only when you are observed. You must do well always. You must do your best. Every girl who enters business may as well understand that the ranks are crowded, the supply is greater than the demand, and that incompetent, inefficient, negligent workers are not wanted. Those who are to be trusted and who are capable, intelligent and ambitious will succeed where others fail.

Be interested in your work. But I can hear you say, "I don't like the work—I want something else." I can only tell you that you will not have much chance to get something else unless you deserve it, and if you are doing your present work carelessly you cannot expect promotion. Avoid self-pity. Avoid complaining to yourself or to others about your work, or talking as if it were a grievance, or going to it with the air of a martyr. Take pride in doing your work well, whatever it may be. Remember that advancement comes to the painstaking, cheerful young woman who takes an interest in the business. If the work is not exactly what you want, you must do it well, all the same, because you are a responsible person and to be trusted.

I know a girl who had to give up a longed-for college career because a sudden change of fortune made her assistance needed by her parents. Did she complain, or repine, or rebel against fate? Not at all. Her bright, cheerful spirit in accepting disappointment, her earnest desire to help her dear ones deserve love and praise. "I am endeavoring to prepare myself to be a valuable office assistant and an expert stenographer. I have a good position, for a beginner, and hope to do well." That girl will succeed in business and will lead a happy, useful life wherever she may be; she possesses the characteristics which point toward success.

Courtesy is something you must practise. Cultivate a cheerful, interested alacrity, instead of a bored, languid, or, possibly, an antagonistic manner. "It is not always easy to be pleasant and patient," you tell me. Of course it requires self-discipline, but this is for you to cultivate, if you would be successful.

Good health is essential to success, and to keep this you must have sound sleep, nourishing food, regular exercise in the fresh air. A neat, personal appearance and an appropriate style of dress are important. The dress must be plain, serviceable, of good material. The skirt should clear the ground. A hat not too large and plainly trimmed is best for business. Neat, well-fitting boots and gloves are of importance. To be well gloved and well shod are points of

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which one cannot be too particular. The hair must be neatly arranged. The best style for dress and hair is that which does not attract attention. Jewelry of any description should not be worn with a business dress.

GIRLS ASK ME VERY OFTEN HOW TO care properly for the hands and nails. Not everyone can have well-shaped hands—that is one of Nature's gifts—but everyone can improve their appearance by attention and can keep the nails in good order by constant care. Nothing is more expressive than the hand. It indicates so plainly the character and habits of the owner. A neglected hand shows lack of refinement. A hand may be large and not well shaped, yet if it is well kept it is attractive and shows that the owner loves neatness. There is no excuse for a lack of care of the nails. It is not necessary to go to a manicure, and there are but few articles to be purchased if one would be her own manicure. One will need a good pair of nail scissors, a pair of cuticle scissors, a nail file, a buffer or chamois polisher, a few orangewood sticks, a box of nail powder and some rose paste.

Carelessness in washing and drying the hands will make them rough. Hard water and soap containing an excess of alkali injure the hands. Rain water is softening. If you have rough work to do, wear gloves. If impossible to do that, rub the hands with cold cream or vaseline when your work is done and then wash them with good soap in warm water in which is a pinch of borax. Rinse them in warm water, then in cold, and dry them with care. Almond meal sprinkled over the hands after washing is softening and prevents chapping. Lemon or a raw potato will remove stains. A good mixture for making the hands white is of lemon juice, honey and alcohol.

When manicuring dip the nails in warm soap suds for several minutes. Dry on a soft towel and press down the skin at the base of the nails with an orange-wood stick, so that the half-moon, which is one of the beauties of the nail, will show. File the nails and trim them carefully, making them oval in shape and not allowing them to extend beyond the tips of the fingers. The nails should not be scraped or pressed with the scissors, as this injures them and makes ridges on the soft parts, causing them to grow unevenly. Very little cutting of the cuticle at the base of the nail should be attempted or the skin will be coarsened. Touch the nails with rose paste or cold cream. Spread the nail powder freely on the polisher, or on the round part of the palm of the hand, and polish briskly on this surface. Every trace of paste and powder must be rinsed off and a final polishing given after washing. Equal parts of talcum powder, pulverized boric acid, finely pulverized starch and ten drops of carmine will make a good nail powder. A thorough manicuring once or twice a week and a careful filing and quick polishing every day should keep the nails in good condition.

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CHAP. III.

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You will not gain a proper appreciation of the value of time until you have a watch that will see to it that you don't have to hurry here or wait there, a watch that is inexorable, that keeps perfect step with Time itself.

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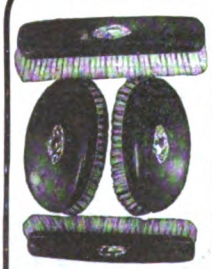
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THE HOME LIFE OF THE JAPANESE

Thirty years! It makes me feel old when I think of the time which has passed since I made that memorable zig zag drive from Yokohama to Tokyo—ah but it was called Yeddo then! It was a wintry day, bright but blustering. The interpreter who had come to Yokohama to conduct me to the capital thought that a jinrikisha was not good enough, and had hired a rickety rig to which two vicious native horses were harnessed.

Nineteen miles, however, even in a somewhat roundabout way, are not interminable. It was six o'clock when we drove up to the recently opened French hotel at Tsukidji, for cook and servants would follow the next day. A good dinner made us forget the jolting and discomfort, and we had settled in the comfortably furnished room, when an official arrived with an invitation from his Excellency Carassu Maru, the Governor of Yeddo, to visit him at his house. It was so politely worded and showed such a courtesy toward a stranger, that I agreed with my interpreter that a refusal was out of the question. Thus, on my very first evening at the capital of Japan, I was introduced in the Japanese home—such as it was at that time.

Japan had adopted such civilization as China possessed, and consequently the ladies of the household were rigidly excluded, but step by step I was allowed to penetrate into the home life. Carassu Maru had two sons, sturdy urchins at that time about eight years old, from different mothers, one of whom was his legal wife and the mistress of his household; the other, by means of her motherhood, had acquired right and title to respect, as before the birth of her son she was only a handmaid. This custom, now growing obsolete and rendered illegal by the new code, was also introduced from China.

Poor Carassu Maru! Big-hearted and a notable patriot in a country where every man, woman and child richly deserves that title to respect, his ungovernable temper caused him to commit irreparable blunders. I recollect well that I visited him, not many months after my arrival, and found the usually decorous household showing signs of perturbation. Its master alone was smoking the pipe of happy contentment. I knew that he had resigned his office, because he thought the Government was going too fast with the innovations. His dignity of Kugé, Court Noble, and a descendant of a former Emperor, rendered him independent of office, and he was at liberty to express his sentiments, which he did with natural impetuosity. Being brought into frequent contact with the leaders of the progressive party, I learned much from my intimacy with one who held Japan's traditions dearer than her progress.

On this occasion my host, after observing the usual salutations, tokens of self-respect as much as of consideration for

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ıe guest, he burst out laughing and ithout further preface exclaimed:

"I have just given my daughter in arriage."

I offered my congratulations, at the ıme time observing that I was ignorant f the existence of the young lady.

"Congratulations!" he exclaimed. Come, that is rich! No; the Govern-ıent published a law which permits in-:rmarriages between the different classes. ust fancy! The first clodhopper may ed the daughter of a noble. I thought here might be an error somewhere, and alled on the Sa-dái-jin (Minister of the .eft). He assured me I was right in my nterpretation of the new law; there was ıo error at all. 'Then,' said I, 'suppose ı laborer (*ninzoku*) should marry my laughter; he would be her husband and ny son-in-law?' 'Most decidedly,' re-plied Iwakura. 'Very well,' said I, and ıowed myself out. This was three days ıgo. When I came home I ordered the ıouse-steward to watch the passers-by, and if he saw a likely young fellow, be-onging to the *heimin* (common people) class, to bring him in. That day he brought in three bumpkins, but they did not suit my purpose, as each had a wife. But the day before yesterday he cornered a young fellow, a tinker by trade, and about eighteen years old. He was unmarried, and I ordered him to appear here yesterday to marry my daughter. At first the fellow was frightened out of his wits, but he saw that I had mine about me and promised to obey. Yester-day the ceremony took place, and now I am the happy father-in-law of a tinker. What will the Government do now?"

The affair made noise enough at that time among the old nobility, but the Government wisely took no notice of it. Not very long ago I met the oldest son and successor to the title. I asked him, rather diffidently I confess, if his oldest sister was still living. He laughed at my remembering his father's eccentricities, and replied, "Oh, yes; and she is quite happy."

Here is a true picture of the family life of Old Japan. The father was an absolute autocrat; wife nor children had a voice in the direction of family affairs. To be sure, it did happen sometimes that the wife manifested greater intelligence and will power than the husband, in which case she was sure to make her influence felt. But such instances were very rare.

What struck me most, and what strikes every foreigner who is fortunate enough to be admitted into the home life, is the uniform decorum prevailing in every family of high or low birth. There is a notable self-restraint, amounting to self-respect, in the behavior especially of the younger members. No child will address his or her parents without being called upon to do so, and the replies are always ceremonious. While the parents may and sometimes do unbend into familiarity, the child always replies in respectful language. Whenever he salutes his parents it is with a silent bow, which is returned, but in a less obsequious manner.

The absence of that cordial affection





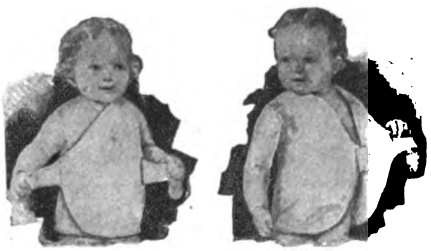
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THE HOME LIFE OF THE JAPANESE

(Continued)

which renders our home so dear to us led me to believe, in the first years of residence in Japan, that its inhabitants were absolutely heartless. Several incidents had occurred to confirm that belief. Among my more intimate acquaintances was Mr. Iwaya Shu—the family name precedes the baptismal—then a high official in the Household Department, since appointed by the Emperor as a member of the House of Lords. Iwaya had two sons, aged respectively fourteen and twelve, both exceedingly bright boys. The younger was an affectionate little fellow and did not hesitate to show something so rare in a Japanese child that it attracted my attention. One day, I think it was in 1874, I happened to pass by Iwaya's house and met the boy. He bowed and was about to pass, when I spoke to him, and I noticed that his eyes showed unmistakable signs of tears. This struck me the more because I had never seen a Japanese child weep. His action, moreover, showed that he was in distress, and his evasive answer to my question as to what caused it whetted my determination to discover its origin. It was some time before the child was convinced that sympathy and not curiosity was my motive; but with that conviction his hesitation disappeared, and he told me that his father had informed him of his intention to present the boy to his friend Mr. Kusakabé.

I retraced my steps and entered Iwaya's house. He appeared in the parlor presently, and without much introduction stated the cause of my visit, asking him if he really did intend to give away that bright young child. He answered in the affirmative, and I protested, in strong terms, I suppose, for I was young and hot-headed, against parting mother and child. His manner lost its cordiality as he listened courteously, and he replied simply by remarking that I was unfamiliar with Japanese customs and was not expected to appreciate them. My answer, that I was very glad not to do so, did not serve to restore our former intimacy.

Duties called me to Osaka, at about this time, and it was six months before I returned to Tokyo. Iwaya's son, now named Kusakabé, had written occasionally, and, since I was acquainted with his adoptive father, I called soon after my arrival. The boy came into the room where we were as happy as ever. I inquired after his relatives and at last asked if he often visited his mother.

"Why," he replied, "my mother is here, at home."

"What! Mrs. Iwaya is here?"

"*Mrs. Iwaya*, no! Mrs. Iwaya is not my mother; Mrs. Kusakabé is."

Twenty years later, in 1894, I accidentally met Iwaya. The recognition was mutual and instantaneous. It gratified me that he forsook his Oriental stateliness to shake hands in a cordial manner. I had noticed in the newspapers that his elder son, a promising scholar and professor at the Imperial University, was

ad, and expressed my sincere sympathy, which he responded with more than ual feeling.

"And how is your second son?" I ked.

He looked at me in surprise and said: Second son? I have no second son."

"I mean," I insisted the child which u gave to Kusakabé."

"Oh!" he replied, "*Mr.* Kusakabé is ce-Governor of Hiroshima. I saw him Kyoto a short time ago, and he is well."

With all this, to us apparently heart- ssness, the Japanese is really attached his family; only he disdains to show

Family life as we consider it—the e tied up within the members of the mily, those dear ones whose happiness pays us richly for all our care and anx- ty—such a life has no existence among ie Japanese. But it will not always re- ain thus. The self-restraint imposed pon parent and child is, I think, due not nly to the household organization, as im- orted from China, but in a greater degree the abominable system of espionage hich was brought to perfection under ie last dynasty of Shoguns (1603-1867). When a careless word might lead to the xtermination of a family, root and ranch, people acquired the faculty of elf-control and self-restraint. The fact hat the Japanese love to dwell upon in- tances of devotion to the family, pleads or this view.

Whanever a Japanese gentleman and vife appear, and both are dressed in our tyle, he acts as any gentleman would oward a lady, according her precedence n every proceeding. But if she is dressed n the far more becoming native costume, he follows him at a respectful distance. What is more curious is that, with the hange of costume, the lady assumes a ifferent manner. Japanese high-bred women are always lady-like and winsome, but on donning the foreign costume they drop the submissiveness—it is by no means servility—which characterizes them in their native garb.

I have said so much of the boys, that it is time to devote some space to the other sex. To-day, as in years gone by, the *Onna Daigaku* or *Greater Learning for Women*—is the mirror of attainment for all Japanese girls. The following extracts will give a fair idea of what is expected of daughter, wife and mother:

"Seeing that it is a girl's destiny on reaching womanhood to go to a new home and live in submission to her father-in-law and mother-in-law, it is even more incumbent upon her than it is on a boy to receive with all reverence her parents' instructions. Should her parents, through excess of tenderness, allow her to grow up self-willed, she will infallibly show herself capricious in her husband's house and thus alienate his affection; while if her father-in-law be a man of correct principles, the girl will find the yoke of these principles intolerable, she will hate and decry her father-in-law, and the end of these domestic dissensions will be her dismissal from her husband's house and the covering of herself with ignominy. Her parents, forgetting the faulty educa-

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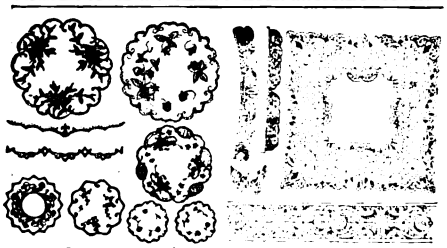
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THE HOME LIFE OF THE JAPANESE

(Concluded)

tion they gave, may, indeed, lay all the blame on the father-in-law.

"More precious in a woman is a virtuous heart than a face of beauty. The vicious woman's heart is ever excited. When she speaks it is to set herself above others, to upbraid others, to envy others, to be puffed up with individual pride, to jeer at others, to outdo others—all things at variance with the way in which a woman should walk. The only qualities that befit a woman are gentle obedience, chastity, mercy and quietness.

"From her earliest youth a girl should observe the line of demarcation separating women from men; and never, even for an instant, should she be allowed to hear or see the least impropriety. The customs of antiquity did not allow men and women to sit in the same apartment, to keep their wearing apparel in the same place, to bathe in the same place, or to transmit to each other anything from hand to hand. A woman going abroad at night must in all cases carry a lighted lantern, and (not to speak of strangers) she must observe a certain distance in her relations even with her husband and with her brethren.

"In China marriage is called returning, for the reason that a woman must consider her husband's house as her own, and that when she marries she is therefore returning to her own home. However low and needy may be her husband's position, she must find no fault with him, but consider the poverty of the household which it has pleased Heaven to give her as the ordering of an unpropitious fate. The sage of old taught that, once married, she must never leave her husband's house. Should she forsake the way, and be divorced, shame shall cover her till the latest hour. A woman once married and then divorced has wandered from the way, and is covered with shame, even if she should enter into a second union with a man of wealth and position.

"It is the chief duty of a girl living in the parental house to practise filial piety toward her father and mother. But after marriage her chief duty is to honor her father-in-law and her mother-in-law."

These rules, and many similar ones, are somewhat relaxed in the presence of strangers, but in the family they hold good to-day, as they did hundreds of years ago. A divorce on the part of the husband is easily obtained. One of the legal causes of divorce is, "If the husband find the wife too loquacious." Yet, in all my long experience in Japan I have met only one man who discarded his wife, and I have never met with a family where dissension existed; nor have I ever heard of a husband treating his wife with severity, although the same cannot be said of some parents-in-law, who consider their son's wife a mere chattel. As a general rule, the appearance of girls and women testifies of a lightness of heart not always found in other climes where their sisters have more abundant means of happiness.

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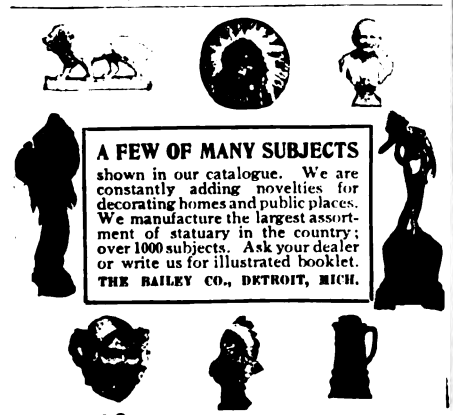
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Answers to Correspondents

THE HOUSEHOLD.

RICA:—Mildew is easily removed by rubbing or scraping a little common yellow soap on the article and adding a little salt and starch. Rub all well on the fabric and put in the sunshine. Or apply finely powdered pipe clay or fuller's earth. Expose it several hours to the atmosphere. Try a little salts of lemon, oxalic acid or tartaric acid and hot water to remove the red stains from the fan. All strong acids tend to injure the fabric; therefore, immediately after the stains have been removed the fabric should be repeatedly rinsed in cold water.

MRS. GLORADE M.:—One of the best and most economical of the various fluids for removing spots from fast colors is made as follows: Cut four ounces of Castile soap into a quart of soft water and heat it until the soap is melted. Remove from the fire, and add two quarts of cold soft water. When the liquid is quite cold pour into it four ounces of ammonia, two of alcohol and two of ether. Bottle and cork tightly. When it is desired to remove grease spots or generally renovate a garment, shake the liquid well, apply with a sponge or cloth and rinse with clear water. When fast-colored dress goods are to be washed, add a cupful of the fluid to a pailful of soft water, soak the garments in this water for a few minutes, wash them and rinse thoroughly.

A COOK:—In broiling a chicken it should be opened down its back. It is best to remove the breastbone or at least to divide it, if the chicken is small, and to quarter it if the chicken is of fair size, always taking care not to cut or tear the flesh. The joints of wings, thighs and legs should be broken and their tendons clipped, except the birds be very young, when the joints can be severed at the table. It is customary, if a broiled chicken be of fair size, to quarter it by cutting across it each way with a knife that is so sharp that the crisp skin is not torn. The removal of the bones before broiling a chicken does not impair its appearance, nor is their absence noticeable, because they are taken from the inside and only the outside is visible on the platter. If carving scissors are used, a removal of the bones and a severing of the ligaments before cooking will not be required.

HOUSEKEEPER:—Mocha and Java coffee mixed—one-third of the former and two-thirds of the latter—is considered the most satisfactory combination by the majority of persons. Buy coffee in small quantities and unground; keep it in air-tight cans and grind it only as required. The finer it is ground the stronger will be the extract. There are many kinds of coffee-pots in use, and many are modifications of the French coffee-pot or biggin. The coffee should be ground as fine as the mill will make it. Allow half a cupful of the ground coffee to a generous quart of water; this makes sufficient for five cupfuls of coffee. Place the coffee in the cloth or strainer in the top of the pot arranged for the purpose, pour the boiling water upon it and set the pot back, allowing the water to filter slowly. When it has filtered through, set the pot over the heat, and when the coffee is just at the bubbling point pour it out and at once return it to the top of the pot to filter again; do this a third time and then serve at once. This process produces a clear, bright coffee and needs only five minutes if the heat is brisk.

ANNA:—To make grape wine, mash the grapes and strain them through a cloth; put the skins in a tub after squeezing them, with barely enough water to cover them; strain the juice thus obtained into the first portion; put three pounds of sugar to one gallon of the mixture; let it stand in an open tub to ferment, covered with a cloth, for a period of from three to seven days; skim off what rises every morning. Put the juice in a cask and leave it open for twenty-four hours; then bung it up and put clay over the bung to keep the air out. Let the wine remain in the cask until March, when it should be drawn off and bottled.

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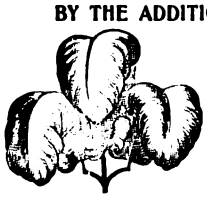
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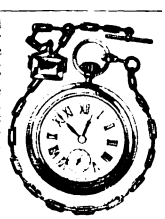
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Answers to Correspondents

THE HOUSEHOLD—(*Continued*)

TEXAS:—There are many different methods of making starch, and the following has been found very satisfactory: Dissolve a large cooking-spoonful of starch in a cupful of cold water; turn this into a clean pan and add two quarts of boiling water and a small piece of wax or a teaspoonful of lard. Place it on the fire, and when bubbles permeate the starch it is cooked sufficiently. Salt is sometimes considered a requisite, but its use is to be avoided, the clothing not remaining stiff when it is used. Salt has a peculiar affinity for moisture and defeats the very purpose of the starching. The articles that are to be the stiffest are dipped first, then those requiring less starch, and so on until the last of the pile is reached. White clothing should be dipped while the starch is hot, but colored articles require a cool starch to prevent the colors from fading. Shirt-waists are dipped in this starch, and when dried the yoke, the fronts, cuffs and neckband are dipped in what is called cold starch—made by dissolving starch in cold water, the proportions of which are always given on the starch package. There is a very useful preparation now on the market for cold starching; it is especially satisfactory for doing up white shirts. The shirts receive no hot starching, but are dipped twice in cold starch at an interval of a few hours. This starch is useful for shirt-waists as well. All clothing that has been treated to the hot starching should be thoroughly dried before the sprinkling prior to the ironing, or it will not be stiff, and the starch will be likely to stick to the irons.

ENDORA:—If you mix stove blacking with a little ammonia, it will not burn off.

DU BARRY:—Excellent coffee custard may be made thus: Mix thoroughly eight egg yolks with eight ounces of sugar, dilute with six custard-cupfuls of boiling milk and a good cupful of black coffee, passed through a fine strainer, fill the cups and put them in a low pan with boiling water to half their height, take off the froth that may rise to the surface, cover the pan and let its contents simmer gently for twenty minutes. When the custard is well set let it cool in the water, drain, wipe the cups and serve cold.

INQUIRER:—Many persons keep on hand a supply of javelle water, small quantities of which are sufficient to render the most soiled linen perfectly white. Javelle is prepared by taking four pounds of sal-soda to one pound of chloride of lime in a gallon of water. Put the sal-soda into a vessel over the fire, add a gallon of boiling water, let it boil for ten or fifteen minutes, then add the chloride of lime by throwing it, free from lumps, into the soda water. When cold, pour it into a jug or large bottle and cork tightly.

LUISA:—A simple and graceful drapery which adds to the beauty of any style of bed is easily arranged. It consists of one length of whatever material is chosen, passed through a large ring of wood or brass hanging from a staple in the ceiling or from a rod projecting from the cornice at the head of the bed. The ends of the material are drawn apart in curtain fashion and carried to the sides of the headboard, where they are held back by means of bands. A few yards of cretonne in one length will permit of this style of draping, and little time or effort is necessary to its development.

EMMA:—The lampwicks should be soaked in vinegar before being used. Wash smoke-stained chimneys with warm water and soap and rub while wet with vinegar or dry salt. They can also be cleaned, as may globes on gas fixtures, in warm water and soda and then in warm water and ammonia.

H. G.:—Instead of balsam pine you should look for balsam fir, common in the northern section of the United States, the foliage of which is extremely fragrant and may be gathered at any time of the year for use in pillows.



Kills mice too.

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The only poison not dangerous to handle. Acts quickly, no mixing, no soiling of dishes, no trouble. Dropped in rat holes, put in linen closets, etc., without soiling anything. Kills every time. Rats and mice leave choicest grain and food for it. Die in open air seeking water.

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Ask your druggist. If he hasn't it, send us 20 cts. for one full size box, or 50 cts. for three boxes, postpaid, enough to kill all the rats you will ever have.

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perhaps you will appreciate how little things annoy and cause discomfort. When you are nervous and weak you will know how irksome it is to hold dishes on your lap, how tiresome to hold a book in your hands. Then you will want

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THE FARMER-MAN AND THE BEAR

A STORY IN FOUR CHAPTERS

By Frank Verbeck

CHAPTER II.



VII.—THERE WAS NOT A LAZY BONE IN HIS BODY; HE WOULD WILLINGLY ASSIST HIS MASTER IN THE GARDEN, AND—



VIII.—WOULD GO TO MARKET, AND—

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THE FARMER-MAN AND THE BEAR

(Continued)



X.—WAS A CAREFUL AND TRUSTWORTHY BUYER OF REFRESHMENTS.



X.—HE WAS INVITED TO SIT AT HIS MASTER'S TABLE, AND ALWAYS MADE HIMSELF THOROUGHLY AT HOME.

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Answers to Correspondents

THE TOILET, ETC.

A MOTHER:—There are various ways of straightening irregular teeth. One method is by the pressure of gold springs upon rubber plates attached to the teeth. In another the wooden wedges are adjusted to plates and inserted between the teeth, which are in consequence moved by the swelling of the wood. Rubber wedges are used in a similar manner and are less severe. This work is effective only when applied in early age.

MRS. J. J.:—It is extremely difficult to cure a corn after it has once appeared, but if, after soaking the feet, the layers of thickened skin are peeled (not cut) off, it can be kept under control and will give little inconvenience. Protectors of plaster or chamois take off the pressure and give the skin a chance to become soft and normal. The most successful remedy for corns is *Cannabis indica*, ten drops to an ounce of collodion; this preparation should be applied daily to the corn with a brush or a bit of cotton until it disappears.

MILDRED:—For a double chin massage up and down along the cheeks and side of the face, down along the jaw, horizontally on the sides of the neck, and back and forth under the chin. Ten minutes' vigorous massage two or three times a day will often in a fortnight produce a remarkable result.

M. S. S.:—Lanolin is a fatty mixture obtained from the wool of sheep; it is valuable in pharmacy as a vehicle for substances intended to be applied to the skin. It is very penetrating and passes quickly through the epidermis and restores the fatty substance to empty tissues.

SOUTHERN GIRL AND R. M. L.:—For developing the bust the most effective remedies are proper exercise, massage and tissue building food. Inunctions with almond or olive oil or cocoa butter may prove beneficial, but no effect need be expected of them unless the physical conditions are such that the whole body is gaining flesh and the skin through baths and massage has been made to assimilate nourishment in this way. When the services of a *masseuse* cannot be had, the massage rollers will be found helpful. They are sold in various shapes and sizes and sometimes in sets for the face and body.

FADED ROSE:—Pallor generally results from a bad circulation and an anæmic condition of the blood. The former must be equallized and strengthened by exercise, baths and proper clothing, and the latter overcome by tonics and by food that contains plenty of nitrogen and that will readily digest. Eat plentifully of rare beef, eggs and vegetables that are rich in phosphorus, and, if not objected to, drink claret at dinner. A few iron nails added to the bottle of claret will supply iron, a tonic much prescribed by doctors for an anæmic condition. Keep the feet warm both day and night, and do not try to sleep at all while cold. Get warm first, even if it is necessary to indulge in calisthenic exercises in the middle of the night in order to get the blood into active circulation.

GENEVIEVE:—You might try this lotion for removing freckles: Dissolve three grains borax in five drachms each rose-water and orange-flower water. A very simple and harmless remedy is equal parts of pure glycerine and rose-water applied every night and allowed to dry.

MRS. TIB:—A tonic emollient for strengthening relaxed tissues, as well as whitening and softening the skin, to be massaged into the face, throat and neck after the bath, is the following:

Oil of sweet almonds,	3 ounces.
Oil of bitter almonds,	10 grammes.
Balsam of tolu,	2 grammes.
Benzoin,	2 grammes.
Essence of lemon,	2 drops.
Essence of kajeput,	2 drops.

The rosins are powdered and triturated in the oils. Keep at a gentle heat for twenty-four hours; then decant from the sediment and add the essential oils.

THE FARMER-MAN AND THE BEAR

(Continued)



XI.—EVEN TO THE AFTER-DINNER SMOKE AND STORY, WHICH THEY ENJOYED TOGETHER.



XII.—HE WOULD ALLOW NO TRESPASSING OF "VARMINTS," PEREMTORILY ORDERING THEM FROM HIS MASTER'S GROUNDS. ONE DAY—

(Continued in the December number.)

The Gorham Co
Silversmiths
strongly recommends
GORHAM
SILVER
POLISH
IN CAKE FORM
As being absolutely the best preparation adapted to the efficient care of silverware. Its form is the most convenient as well as the most economical for daily use. It cleans as well as polishes and contains no deleterious ingredients.
Price 25 cents a package
If unobtainable at your jewelers', send 25 cents in stamps for a sample package to
The Gorham Co.
Broadway and 19th Street, New York

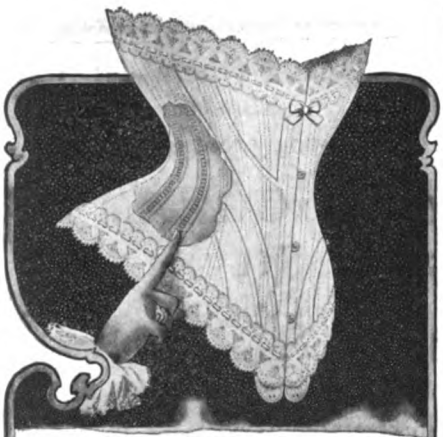


Inside the covers of this beautiful book will be found the last word on the proper setting of the table for all occasions. It is illustrated with large photographs and will be found of most welcome assistance to the housekeeper.
Sent free on request for 4c. postage to any address.
R. WALLACE & SONS' MFG. CO.
Dept. M, Wallingford, Conn.
The R. W. & S. stamp on solid silver is an assurance of excellence.

VORWERK'S
Patent Collar Stiffening



For standing or turn-down collars. Circular woven, shaped for the neck, will not crease or unravel.
The only practical collar interlining in use.
Ask your Dry Goods Merchant, or write to
A. STEINHARDT & BRO., Importers
452 Broadway, New York



This corset has a *distinct feature—it cannot* break, as other corsets do, over the hips. Because it is the *only* corset made with spiral or braided tempered wire steels. See illustration.

THE
H. & C.
TRADE MARK.
CORSET.

These corsets embody every practical feature of the finest corsets made—are light—flexible—shape-retaining—correct in form—stylish and comfortable. The H. & C. conforms to every shape, fits the form snugly, and will never lose their tension. Satisfaction guaranteed. Latest styles—straight front—bias gore.

Prices, $1.00, $1.50, $2.00, $3.00.

Ask your dealer. If he hasn't them, send to us. Let us send you a pair of our $1.00 H. & C. Corsets. Postpaid upon receipt of price. Sample Braided Wire Steel Free.

DOWNER-HAWES & CO., "Incorporated" Dept. D, Bridgeport, Conn.

J. V. Farwell Co., Chicago, Sole Wholesale Western Agents

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Reproductions of famous paintings by old and modern masters.

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Agts. Wanted

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INITIAL SASH PINS AND BELT BROOCHES sent postpaid on receipt of price. **50c.**



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With sterling silver initial, $1.00. Exact size 2 x 2½ inches. Guaranteed sterling silver finish, in gold, oxide, French gray. Your money back if not as represented.

THE L. F. WERTHEIMER CO., Importers, 611-621 BROADWAY, NEW YORK.

LADIES' AND MISSES' SHIRT-WAISTS

Patterns for them in the sizes quoted are obtainable from The Butterick Publishing Co. (Limited) and its Agents generally.

THE BUTTERICK PUBLISHING CO. (Limited)

7 to 17 West 13th Street, New York
87 and 89, Paul Street, London, E. C.



6230 **6230**
Ladies' Shirt-Waist. 30 to 42 inches, bust. 7 sizes. Price, 20 cents.

5891 **5891**
Ladies' Shirt-Waist. 30 to 42 inches, bust. 7 sizes. Price, 20 cents.



6282 **6282** **6282**
Ladies' Shirt-Waist. 30 to 44 ins., bust. 8 sizes. Price, 20 cents.



6314 **6314** **6314**
Ladies' Shirt-Waist. 30 to 46 inches, bust. 9 sizes. Price, 20 cents.



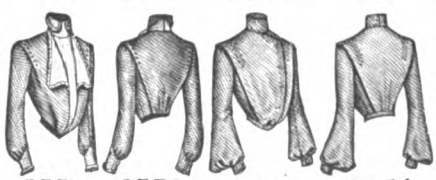
6183 **6183** **6183**
Ladies' Shirt-Waist. 30 to 44 inches, bust. 8 sizes. Price, 20 cents.



6177 **6177** **6177**
Ladies' Tucked Shirt-Waist. 30 to 44 ins., bust 8 sizes. Price, 20 cents.



6192 **6192** **6192**
Ladies' Shirt-Waist. 30 to 44 inches, bust. 8 sizes. Price, 20 cents.



5774 **5774** **6254** **6254**
Ladies' Shirt-Waist. 30 to 44 inches, bust. 8 sizes. Price, 20 cents. Ladies' Shirt-Waist. 30 to 44 inches, bust. 8 sizes. Price, 20 cents.

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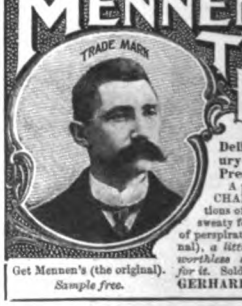
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We pay freight on go-carts, baby carriages and invalid chairs all over the United States.

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Delightful After Bathing. A Luxury After Shaving. Beautifies and Preserves the Complexion.

A positive relief for PRICKLY HEAT, CHAFING and SUNBURN, and all affections of the skin. For sore, inflamed and sweaty feet it has no equal. Removes all odor of perspiration. GET MENNEN'S (the original), *a little higher in price, perhaps, than worthless substitutes, but there is a reason for it.* Sold everywhere, or mailed for 25 cents.

Get Mennen's (the original). *Sample free.*

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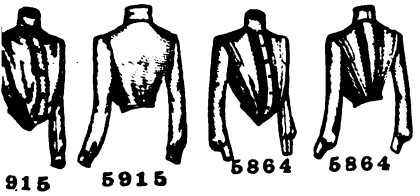
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DIES' AND MISSES' SHIRT WAISTS
(Continued).



915 5915

adies' Shirt-Waist. to 46 inches, bust. zes. Price, 20 cents.

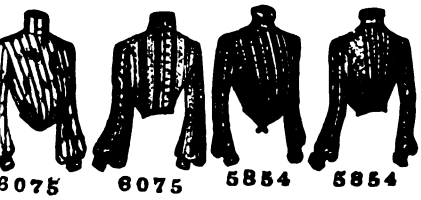
5864 5864

Ladies' Shirt-Waist. 30 to 44 inches, bust. 8 sizes. Price, 20 cents.



6326 6326

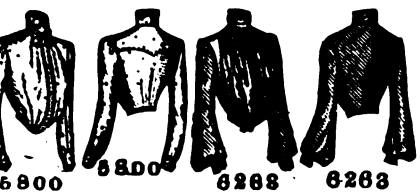
Ladies' Shirt-Waist. 30 to 46 inches, bust. 9 es. Price, 20 cents.



6075 6075 5854 5854

Ladies' Shirt-Waist. to 44 inches, bust. 8 es. Price, 20 cents.

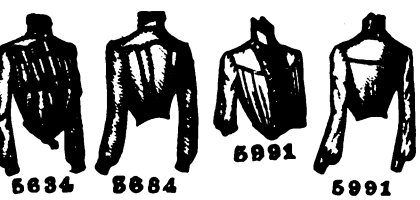
Ladies' Shirt-Waist. 30 to 46 inches, bust. 9 sizes. Price, 20 cents.



6800 6800 6268 6268

Ladies' Shirt-Waist. to 46 inches, bust. izes. Price, 20 cents.

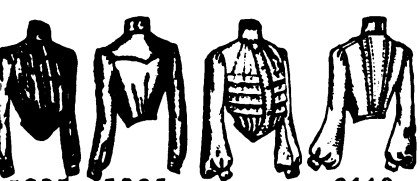
Ladies' Shirt-Waist. 30 to 46 inches, bust. 9 sizes. Price, 20 cents.



5634 5634 5991 5991

Ladies' Shirt-Waist. to 46 inches, bust. 9 zes. Price, 20 cents.

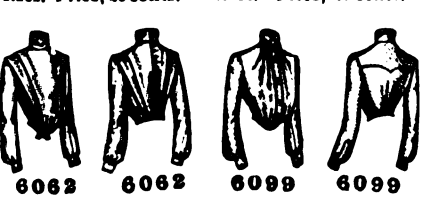
Ladies' Shirt-Waist. 30 to 42 inches, bust. 7 sizes. Price, 20 cents.



5895 5895 6119 6119

Ladies' Shirt-Waist. 0 to 46 inches, bust. sizes. Price, 20 cents.

Ladies' Shirt-Waist. 30 to 44 inches, bust. 8 sizes. Price, 20 cents.



6062 6062 6099 6099

Misses' Shirt-Waist. 10 to 16 years. 7 sizes. Price, 20 cents.

Misses' Shirt-Waist. 13 to 17 years. 5 sizes. Price, 20 cents.

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9086 D $8.98

No. 9819 D SKIRT, $2.98. Of a good quality Coronation Cloth in black and white and blue and white, plaited as shown and finished with rows of stitching, unlined, made in walking style.

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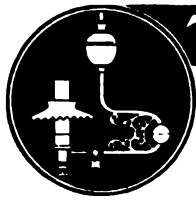
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6225 — Ladies' Shirt-Waist. 30 to 46 inches. 9 sizes. Price, 20 cents.



6069 — Ladies' Shirt-Waist. 30 to 42 inches, bust. 7 sizes. Price, 20 cents.

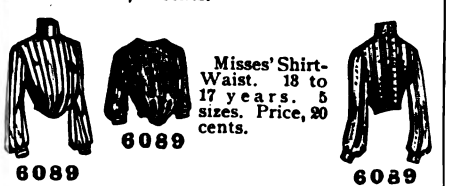
5957 — Ladies' Shirt-Waist. 30 to 44 inches, bust. 8 sizes. Price, 20 cents.



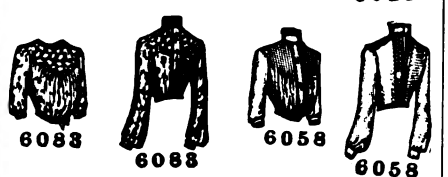
6077 — Ladies' Shirt-Waist. 30 to 42 ins., bust. 7 sizes. Price, 20 cents.



6038 — Ladies' Yoke Shirt-Waist Closed at the Back, and with or without the Body Lining. 30 to 42 inches, bust. 7 sizes. Price, 20 cents.



6089 — Misses' Shirt-Waist. 13 to 17 years. 5 sizes. Price, 20 cents.



6083 — Misses' Shirt-Waist. 13 to 17 years. 5 sizes. Price, 20 cents.

6058 — Misses' Shirt-Waist. 13 to 16 years. 4 sizes. Price, 20 cents.



6218 — Misses' Shirt-Waist. 13 to 17 years. 5 sizes. Price, 20 cents.

6267 — Misses' Shirt-Waist. 13 to 17 years. 5 sizes. Price, 20 cents.



5652 — Misses' Shirt-Waist. 13 to 16 years. 4 sizes. Price, 20 cents.

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The Fashionable Flannel for Fall Shirt Waists



"VIYELLA" is now being shown in the latest designs and color combinations, including printed effects and woven designs resembling silk in appearance.

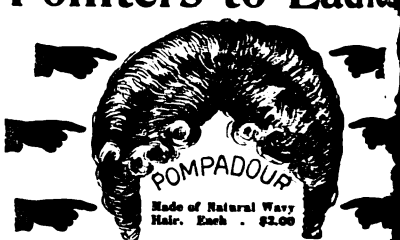
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which form a part of all the great transcontinental routes. Any New York Central Ticket Agent will tell you about it.

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5 Hyacinths, all different colors, beautiful, 25c
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10 Choicest varieties Narcissus, all colors, - 25c
30 Crocus, all colors, handsome, - - - 25c
15 Freesias, Splendid Winter Bloomer, - 25c
3 Calla Lilies for Winter Blooming, - 25c
25 Oxalis, all colors including Buttercups, 25c
6 Choice Winter-blooming Roses, all colors, 25c
6 Finest Chrysanthemums, - - - - 25c
3 Elegant Decorative Palms, - - - - 25c
6 Giant Golden Sacred Lilies, new, - - 25c

You may select 8 complete sets for 60 cents any 6 sets for $1. Get your neighbor to club with you and get yours FREE. Catalogue free, order to-day.

DELLA V. BAKER, The Woman Florist, Box 50, Springfield, Ohio



THE TOILET, ETC.—(*Continued*)

ANXIOUS:—A simple Turkish bath may be taken at home by the following method: Seat yourself, unclothed, upon a cane-bottomed chair under which is placed a spirit lamp—that is, one fed by alcohol; or the lamp may be placed outside the chair and its heat conducted underneath the chair by a tube. Wrap a large blanket completely around yourself and the chair, tucking it closely in at the borders. Remain thus seated until profuse perspiration occurs, then quickly rub and shampoo yourself, jump into a tubful of cold water or stand under a shower for a second or two, and dry briskly. The temperature of the room should be from 85° to 100° and you must work quickly. Finally, wrap yourself in a blanket and rest until cool enough to dress and take some exercise. If you prefer to try the Russian or steam bath, substitute for the lamp a plate on which there is laid a very hot brick. Have some one pour water on this brick, a little at a time and frequently, to generate steam, until you think the process has lasted long enough—from ten to twenty minutes—and then follow the methods just given for the home Turkish bath. A pailful of boiling water in which hot bricks are dropped, one at a time, may take the place of the plate and brick in producing the steam.

ROSEBUD:—You may purchase tincture of benzoin at any drug-store.

MARTHA:—A very simple and harmless remedy for freckles is made of equal parts of glycerine and rose water, applied every night and allowed to dry.

MRS. W. E. W.:—The almond meal is to be used in place of soap. Simply take a handful, moisten it with water and use it as you would soap.

BESSIE:—You might try this method of curing the ingrowing nail: With a flat probe or a match slip a bit of cotton between the edge of the nail and the inflamed flesh. Another strip of cotton is put along the outer margin of the ulcerated area, and the space between these two strips of cotton, and which is occupied by the ulcer, is thickly powdered with nitrate of lead. The whole is covered with cotton and the toe is bandaged. The dressings are repeated the following day and every day until the incarcerated edge of the nail is plainly visible. Usually four or five dressings suffice. Then, with patience, the edge of the nail is lifted away from the flesh, and a bit of cotton is introduced under it to keep it up. As it grows it will gradually take its proper position above the flesh, this having in the meantime shrunk and shrivelled by reason of the applications of lead nitrate. The lead is to be discontinued as soon as it appears that the exuberance of the fleshy bed of the nail has been overcome. The difficulty seldom recurs. If this does happen, it is necessary to repeat the treatment from the beginning.

TRANSATLANTIQUE:—In travelling abroad you will find a portable rubber bathtub very little trouble, as it may be carried in the kit, and it will save its cost several times over. There are no bathrooms in most foreign hotels, and a charge, varying slightly with the grade of the hotel, is always made for the tin tub which is brought into one's room.

DRESS.

MARIE:—Instead of attaching hose supporters to the outside of the corsets over the hips, fasten them on the under side of the front bone of the stays and clamp them on the inside of the leg. In this way the supporters have free play and absolutely no power to pull the corset out of place. A very dainty elastic is made of handsome ribbon, with flowered edges and a plain centre; and with tiny round elastic woven in cord fashion.

S. F.:—See the special article on dress goods which appears each month in this magazine.

HOW TO GET
Three Shakespearian Classics
FREE



If you do not own a complete Shakespeare, or if you own a set and the Notes are not sufficiently full and clear, if there are no satisfactory Glossaries, no Critical Comments, or no helps to the study of the plays, send your address and six cents in stamps to pay mailing expenses, and we will forward you a handsomely printed booklet containing

"How to Study Shakespeare"
"Why Young Men Should Study Shakespeare"
"Shakespeare, the Man"

The first is by Hamilton Wright Mabie, the eminent Shakespearian scholar. The second is by Prof. C. A. Smith, of the University of North Carolina. The third is a brilliant and unique essay by Walter Bagehot. This alone is sold by other publishers at 50 cents a copy. With the booklet we will send a fine portrait of Shakespeare. These essays are of great value to both general readers and students of Shakespeare. We make this offer to enable us to give you some information regarding the **best Shakespeare ever published,** and it is made only to reliable men and women. Send name and address and six cents in stamps to pay mailing expenses.

When writing mention THE DELINEATOR.

The University Society (Dept. E)
78 FIFTH AVENUE
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Harwood Guitars and Mandolins



5 Year Written Guarantee.

Have always been known to be best by Professional players.

E. N. GUCKERT,

America's Greatest Guitarist, says:

CHICAGO, ILL., June 10, 1898.
The *Harwood Guitars* and *Mandolins* are *unequalled in all points of excellence.* I have had 3 different extensively advertised Guitars sent to me lately, with big inducements offered for the use of my name in recommending them, but as I can only use the best of instruments in my recitals I could not comply with their wishes. I have used the *Harwood Guitars* for the last five or six years and they have astonished both manufacturers of guitars and expert players throughout the country by their extraordinary quality of tone and workmanship. Yours truly,
E. N. GUCKERT.

Special—For a limited time only 10 coupons will be issued to purchasers of Harwood Guitars and Mandolins entitling them to ask 10 questions on special instruction of E. N. Guckert. Worth $10 to any player. We will *send on approval* any Harwood instrument you may select from our catalog. If not entirely satisfactory, return at our expense. Send to-day for our new catalog explaining how to buy and showing five points of Harwood superiority over all others. It's free.

J. W. JENKINS' SONS MUSIC CO., Kansas City, U. S. A.

"CAPITOL" is the one the ladies prefer for crocheted slippers, because "It is so easy to sew to." Ask your dealer, or send us 25c. for a pair.



Take no substitute.

Wool Sole The Wm. H. Wiley & Son Co.
Box C, Hartford, Conn.

A Book of New Fall Fashions Free

A Money Saving Opportunity for Smart Dressers



THE HANDSOMEST book of fashions ever published given for the asking. Send us your name on a postal card to-day—we'll send it to you by return mail. Do not wait until the edition is exhausted. This book correctly portrays in large handsome pictures the correct styles for fall and winter wear.

CLOAKS, SUITS, SILK WAISTS, DRESS SKIRTS, FURS AND JUVENILE APPAREL

The Mandel styles are proverbially beautiful, possessing all the smart style touches that distinguish high-grade, made-to-order garments, and doing as we do, the largest mail order suit and cloak business in America, we are able to price all our garments at a great saving. Our prices, quality considered, prove this assertion.

5XX—Here's the most remarkable Fur bargain ever offered—a handsome long round dyed Black Marten Boa, extra fine and heavy fur—this style is the correct thing in furs—we know houses that have this boa listed at $25.00. Special at **$16.50**

817—A Smart, Stylish Jacket, decidedly natty; it's a $15.00 Coat for $10.00. Novelty blouse coat of best quality all wool kersey, lined throughout with guaranteed satin. The fronts, back and sleeves are trimmed with novelty braid, in very handsome design, has new storm collar and large cuffs. A very effective style, may be worn open or closed, and made in black, blue or castor color. Price only **$10.00**

We never consider a garment sold until you are thoroughly satisfied. Your money back without a question if garments are not as represented. When it comes to fit, style, dependable material and first-class workmanship, the Mandel garments have no peer.

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Chicago



Fall and Winter Styles in durable, fast-color Cottons now ready for man, woman and child.

GORDON DYE HOSIERY

has a reputation. Perfect in fit. Durable in wear. Proper lengths. Fair in price. Will not crock or fade.

A Thousand Styles
Ask Your Dealers

Our illustrated catalogue and price list mailed FREE, of "Gordon Dye" Hosiery and "Forest Mills" Underwear.

Look for this trade-mark stamped on the toe.

BROWN, DURRELL & CO., 103 Kingston St.
Boston, Mass.

Answers to Correspondents

DRESS—(*Continued*)

V. K.:—You will require a tailor-made suit of Scotch homespun, a gray or blue Eolienne or afternoon dress of striped bouclé and a shirt-waist suit of fancy velvet or corduroy. The shirt-waists may be of Scotch or fine French flannel, albatross or cashmere. If desired, you may add a dress of black-and-white checked taffeta or Louisine. Suitable patterns for the development of these materials are illustrated in the October number of THE DELINEATOR. You should refer also to the special article on the season's millinery.

E. W. E.—A pretty dress for the young girl would be of white crêpe de Chine, cut by pattern No. 6167, price 25 cents, illustrated in THE DELINEATOR for September. Trim it with faggoting and ribbon. White hose should be worn.

MRS. A.:—The little man's suit may be of flannel Bedford cord, serge and cheviot, and for dressier wear corduroy may be selected. A pretty Russian suit would be of red corduroy, with emblems embroidered in white silk. A hat of red stitched silk might be worn with this suit. A Winter overcoat might be of dark brown cloth, trimmed with brown silk frogs, and the shawl collar may be of otter or beaver.

MRS. G.:—You may select a black albatross skirt or one of peau de soie or etamine, as you suggest. You should consult the special article on dress goods in this issue.

ALEX:—In new hosiery there are fine silk and lisle hose with incrustations of lace, while others have trailing flowers wrought in the embroidery. A pretty pair of black silk hose shows an embroidered white fleur-de-lis, combined with a tracing of white lace. They would be suitable for wear with toe slippers of velvet, suède or patent leather. White silk clocks embroidery on black hose is one of the most attractive styles.

MRS. FANNIE L.:—Both of your materials are up-to-date, and we would suggest pattern 6310, price 25 cents, for the black. For the gray use Eton blouse No. 6278, price 20 cents, and skirt No. 6331, price 25 cents. All the patterns are illustrated in THE DELINEATOR for October. Pretty wraps and hats are illustrated each month in THE DELINEATOR. Trim the gray with fancy braid and buttons, and the black with stitching.

MISS VIOLA M. S.:—You omitted to send the stamp as you stated in your letter. Make up your foulard by waist No. 6318, price 20 cents, and skirt No. 6327, price 25 cents. Both patterns are illustrated in THE DELINEATOR for October. Use the lace trimmings which you have.

ELLA:—To procure the best and most comfortable fit around the armhole, the material should be stretched between the notches which will be found at the armhole of each pattern. Stretch this edge until the space is one-quarter of an inch longer than before, but this must be done very gently so that the material will not tear. This stretching permits the coat to fit into the hollow of the shoulder and then spring out a little over the bone of the arm.

NEVER SLIPS nor TEARS

EVERY PAIR WARRANTED

HOLDS WITHOUT HOLES

The *Velvet Grip* HOSE SUPPORTER

CUSHION BUTTON

Every "VELVET GRIP" Rubber Button Clasp has the Name Stamped on the Metal Loop.

Be Sure It's There

GEORGE FROST CO., Makers, Boston, Mass., U.S.A.

Sample pair, by mail, 25c.

AN OFFER TO SUBSCRIBERS ONLY

$1,000 Given Away

in Ten Prizes of $100 Each

For Answers to the Following Questions

WE publish this month the Fourth Series of Prize Questions, with the amounts again doubled, but on account of the many thousands of responses to these questions, we are compelled to limit the competition strictly to subscribers. The purpose of these contests is to determine the value to readers of THE DELINEATOR of its Fashions for Ladies, Misses, Little Folks; its Stories, Essays, Poems, Needlework, Domestic Topics, Advertisements. As before, the prizes will be divided among those whose answers form the majority vote of the participants and whose reasons for their answers appear best, thus giving us a definite basis for determining the Departments and the features that prove of the greatest interest.

An answer can be made to any specific question, and so apply for one prize, or answers can be made to all the questions, and so be eligible for all the prizes; but no answer will be considered unless it is sent in by a subscriber, and unless it is accompanied by the coupon printed at the bottom of this page. Answers—without the *reasons* therefor—should be made in the blank lines left opposite the questions; the *reasons* must each be given on separate pieces of paper bearing numbers to correspond with the questions.

Answers must be made not later than the first of the month for which the offer is made—for instance, not later than November 1st for the questions in the November number. Prizes for this series will be awarded about December 1st.

Address all letters on this subject to

Prize Question Editor
THE DELINEATOR, 7 to 17 West 13th Street
NEW YORK

One Hundred Dollars

(1) Which one Ladies' Figure in the present number is most attractive to you, and why? (1) _____

One Hundred Dollars

(2) Which one of the Ladies' Styles illustrated on pages 703 to 725 is likely to be the most popular, and why? (2) _____

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(3) Which one of the Styles issued for young wearers pleases you most, and why? (3) _____

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(4) Which one of the Hats illustrated in the Millinery Department this month will be most becoming to the average woman? (4) _____

One Hundred Dollars

(5) The "Stories of Authors' Loves" began in the number for February, 1900, and ends in this number. Which one of the series has interested you the most? (5) _____

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(6) Which of the books reviewed in the August, September and October numbers have you purchased? (6) _____

One Hundred Dollars

(7) Do you keep back numbers of THE DELINEATOR? If so, for what feature outside of Fashions? (7) _____

One Hundred Dollars

(8) From cover to cover what feature, illustration, description or advertisement in this number impresses you most? (8) _____

One Hundred Dollars

(9) Which advertisement has the greatest attraction for you, and why? This Prize Question page must not be selected. (9) _____

One Hundred Dollars

(10) Which advertisement have you answered? This Prize Question page must not be selected. (10) _____

In each blank space mark your choice. Give your reasons for the choice on a separate piece of paper bearing the same number as the blank. Send this page of THE DELINEATOR, thus marked, and your reasons to the Prize Question Editor, THE DELINEATOR, 7-17 West 13th Street. Do not include any other business of any kind in the letter. Be sure to sign your name and address below.

NOVEMBER PRIZE QUESTION COUPON

My subscription to The Delineator began _____ [Here state month and year]*

Name _____

Box or Street No. _____

Post Office _____ *State* _____

*If not already a subscriber, forward $1.00 with your answers. This will bring you THE DELINEATOR for one year, beginning with the magnificent Christmas Number, and entitle you to take part in this contest.

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Catalogue No. 855

Illustrating over three hundred up-to-date **Cloaks, Suits, Skirts, Waists, Furs, etc.,** at exceedingly low prices. **It is Free.**

Samples of materials sent on request.

LATEST

Monte Carlo Coat

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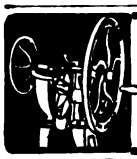
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Of black, tan, blue red or castor kersey, 30 inches long, lined with satin, silk stitching, and trimmed with fancy straps and inlaid pleats, new sleeves, large pearl buttons.

All goods warranted; money returned for the asking. **Write for a Catalogue to-day.**

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MORE EGGS-LESS FEED

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Humphrey Green Bone and Vegetable **Cutter**

will double your egg yield and cut your feed bill in half. Guaranteed to cut easier and faster than any other. Trial offer and catalogue free.

HUMPHREY & SONS, Box 119, Joliet, Ill.

Answers to Correspondents

DRESS—(*Continued*)

MRS. M. D. W.:—Piqué showing crosswise welts is the more popular. Fleece-lined piqué is largely used for Winter shirt-waists, and so are heavy cotton cheviots and cotton basket-cloths.

A WALKER:—There are heavy-soled calf-skin boots for walking, patent-leather shoes for dressy wear, the Cuban heel being used on both, and slippers and low shoes innumerable for indoor wear. Evening slippers may match the gown in color or be in black velvet, suède or patent leather and in sandal, strapped or high-tongue styles.

EDYTHE:—To impersonate the press or newspapers, wear a skirt of box-plaited illustrations cut from the papers, coming to the waist, with portraits and names of newspapers pasted across here and there; the bodice should match, and bows of scarlet velvet, quill pens and sealing-wax may be stuck in the hair. It has a much better effect than would appear, and has been a favorite dress at fancy balls. Postage-stamps sometimes form a trimming on the skirt.

CARRIE R.:—A hat is better for you than a bonnet. Select a shape with a medium crown and brim slightly flared at the left side. Trim it more to the side and do not have any trimming at the back. You will have to experiment to see where to dispose of the trimming most becomingly.

I. F. L.:—Plain colors are more favored for golfing costumes than plaids. The trimming should consist of bands of material in a darker or lighter shade.



This is the only preparation which is made expressly for

Kitchen Floors

You can apply it yourself. It preserves the wood, gives it a bright, natural finish; it prevents dust and dirt, does away with bugs and keeps the room clean, sweet and healthful. **WAXINE** is not a wax, wash or varnish, but an entirely new preparation—the only thing in the world that will prevent a floor from spotting, coloring, or soiling with hot grease or water. **WAXINE** is especially adapted to oilcloths and linoleums.

Every kitchen should have it.

Sold by paint and hardware stores everywhere. Sample can by mail, free of charge. Send for descriptive booklet.

I. H. WILEY & CO., Mfrs., 55 Sudbury St., Boston, Mass.



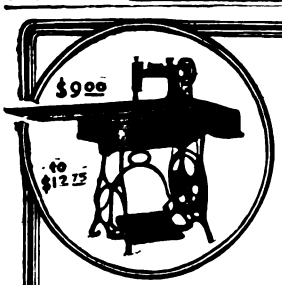
6 for 10c.

We send six **Linen Protection Turnover Collars**; all different designs, Bowknots, Conventional and Floral. Also circular on Embroidery, sent postpaid for only **10c.**

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Box M. Lynn, Mass.

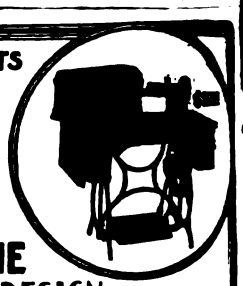
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A $65.00 MACHINE

AUTOMATIC LIFT OVAL DESIGN



No. 20.—**This machine** furnished in quarter-sawed golden oak, mahogany, walnut or sycamore of selected seasoned wood, highly hand-polished. It is extremely handsome, with bronzed brass drawer pulls, exceedingly light-running, extreme high arm, positive feed, simplified improved foot attachments, internal nickel-plated running parts, with burnished bearings, a great reduction in friction. It has self-setting needle, tight and loose hand-wheel, automatic bobbin winder, quick thread release, perfect tension, unequalled lock stitch, hard enamel cleanable frame, with dust-proof cabinet. A machine usually sold at from $45.00 to $65.00 by agents.

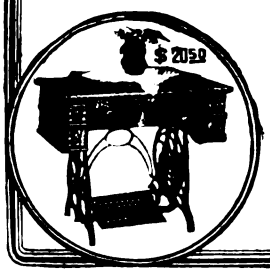
HIGHEST **Quality** at **$24.50**



We will send any Sewing Machines finished as desired to your own home "ON APPROVAL" for free trial, to be returned at OUR expense, if not satisfactory. **Your only obligation is to agree to return the machine** in reasonable time, if after trial you are not thoroughly satisfied and pleased with the machine in every respect.

Among our customers are people living in beautiful homes and in the best of circumstances, preferring to do business direct rather than with persistent and oftentimes obtrusive agents. Opinions of those who are using our machines furnished by permission.

ABSOLUTE PERFECTION





Samples of the Work sent to any lady upon request

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MANY OTHER STYLES

Our Beautiful Catalogue FREE on request. Illustrated with drawings and photographs of machine's operating attachments, doing ruffling, tucking, quilting, binding, sewing on lace, etc. This photo catalogue will delight you.

Write for Samples and Special Catalogue No. B-911.

THE HOMER YOUNG CO., Ltd., Toledo, Ohio.

The Sunrise of the New Century

"U-Pin-It" Hook & Eye

"can be used anywhere to make both ends meet"

Only 20,000 at this price

GET THEM WHILE YOU CAN

HEAVILY GOLD PLATED

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U-PIN-IT" hooks and eyes, which are made
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all perfect fitting garments. They super-
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greatest invention for woman's comfort,
cause they absolutely do away with sewing,
d are as easily adjusted as safety pins. Just
thing for baby clothes. Nothing like them
s ever been made. Write to-day.
We are the originators of the art of plating
oks and eyes in gold, the coming fad of 1903.



THE VICTOR O. MILLS COMPANY
1157-6 Monadnock Block, Chicago, Ill.

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Pure — Phosphated — *Healthful*

es as much
y as any
er kind



Send 3 2-cent stamps and get our beautiful "Story of Plymouth Rock" (40 pages—35 engravings, and copies in colors of 5 Famous Paintings). **All about the Pilgrims.** Also an elegant lot of **Recipes** for delicious Desserts, and enough **Plymouth Rock Phosphated**

rst Thanksgiving Dinner.

atine to make a pint of jelly. Or, send **15 cents** and will mail you our handsome book and **a full-sized cent) package** of our Gelatine. Address **Dept. D. MOUTH ROCK GELATINE COMPANY, Boston, Mass.**

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To introduce unique *Novelties in Leather*, we will send to any address a leather wrist bag, in newest design, with your monogram burnt on, for

75 Cents, Postpaid

Made of ooze calf. Give monogram and state color, dark tan or grey. Everything in leather. Send for catalogue.

G. HARRY MERCHANT
Dept. D, Boardwalk, Atlantic City, N. J.

Answers to Correspondents

MISCELLANEOUS.

CONSTANT:—On the occasion of a housewarming a dance is, perhaps, the most usual form of entertainment, and this is often easier to give in a new residence than in one which has been lived in for some time, as less furniture has accumulated. If it is not convenient to have a dance with a simple supper, private theatricals would probably amuse the young people, especially if they do not attempt too heavy a play. Something short and laughable always goes best. It is usual to throw the whole house open at a house-warming and the company entertain itself to some extent by going all over it, as it is considered an informal occasion when ordinary rules may be relaxed.

ILMA:—There are innumerable prescriptions for sea-sickness, each warranted to be efficacious, but none of them is a panacea. If one has any constitutional weakness of the heart, it is not safe to experiment with any drug except under her physician's orders.

ALICE:—For the fair there can be no more popular spot than a linen stall. No one has quite enough napery, and in these days, when some of the meals during the day or week are sure to be served without a table-cloth, there is an increased demand for pretty doilies. Those of white, with a design of dogwood blossoms embroidered in white silk, sell well, but even the plainest of linen articles, if you can get them on commission, bring a good return. Equally attractive is a slipper stall. There is much demand for the felt and crocheted slipper, silk-lined and with cork sole. The home-made slipper will wear out and need renewing. Bronze slippers and carriage boots to draw over slippers are readily taken, while Turkish slippers are cheap and pretty and highly decorative on the tables. An old-fashioned pottery and crockery table is also an attraction and pays well.

ELOCUTIONIST:—Unpleasant voices occur simply through carelessness and lack of training, through total disregard of the commonest principles regarding the use of the vocal organs, and through bad habits formed and manners acquired in early childhood. Many parents, in their rush through life, do not pay sufficient attention to the physical development of their children, but allow them to assume ungraceful and angular attitudes and to speak in high-pitched, rasping tones without making adequate effort at correction. As a consequence, the voice suffers as well as the physique, since symmetrical bodily development is the only sure foundation for symmetry of voice.

MABEL:—Lady Mary Wortley Montague, who died in 1762, was the daughter of the Duke of Kingston and went with her husband to Constantinople in 1716, whence she wrote her letters to Pope, Addison and others. She introduced inoculation into England. An edition of her works was published in 1861. Her son Edward, who died in 1776, ran away from Westminster, became a chimney sweep and afterward a muleteer in Spain and, after sitting in Parliament for several years, went abroad again and became a Mohametan.

MELLISSA:—Caoutchouc cement is made as follows: Gutta-percha, 3 parts, virgin India rubber (caoutchouc), 1 part (both cut small), pyrogenous oil of turpentine, or bisulphuret of carbon, 8 quarts; mix in a close vessel and dissolve by the heat of hot water. This cement should be gently heated before being used.

I. C. KNOWN:—We regret that we cannot give you satisfactory information regarding the cost of a printing plant without knowing the character of the intended publication. We advise you to write to a dealer in printers' machinery. You will find a list in a classified city directory.

ARMENIAN:—Prussian blue is so called because it was discovered by a Prussian, Diesbach, a colorman of Berlin, in 1710. It is sometimes called Berlin blue.

BLACK CAT

Expanding Loop

Garters

Hold thin stockings securely and expand to fit the thickest without cutting or tearing. Only Garters practical for children's stockings.

Babies', Children's, side elastic, . . . 15c.
Misses' and Ladies', " " . . . 20c.



The Snap-On
Corset Hose Supporter

locks bottom clasp of corset. Never unfastens accidentally. Holds corset down. Reduces prominence of abdomen. Gives desired stylish straight front. Does not cause discomfort like many other styles of straight-front supporters. All colors. Fancy frill elastic, 25c. and 50c. pair. Illustrated catalogue free.

Ask your dealer for them. If he doesn't keep them, take no others, but send us his name and we will send them postpaid upon receipt of price.

Our Black Cat Book of Games and Black Cat Games for children free in exchange for six tickets off any style Black Cat Garters.

BLACK CAT GARTER COMPANY
302 W. Jackson Boulevard, Chicago

$33 To SAN FRANCISCO AND PORTLAND

One way tickets on sale every day during September and October, from Chicago *via*

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Correspondingly low rates from all points. Pullman Tourist Sleeping Cars daily, Chicago to the Coast. $6.00 for double berth. Personally conducted tours twice a week.

Send 2-cent stamp for magnificently illustrated book on California

W. B. KNISKERN
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Improved Bust Support

By its use the weight of the breasts is removed, from the dress-waist to the shoulders, giving **coolness and dress comfort,** ventilation, a perfect shape bust and free and easy movement of the body. Made with skirt and hose supporter attachments, high or low bust. Catalogue Free.



When ordering send bust measure.

Sizes from 30 to 38 . . . $1.00
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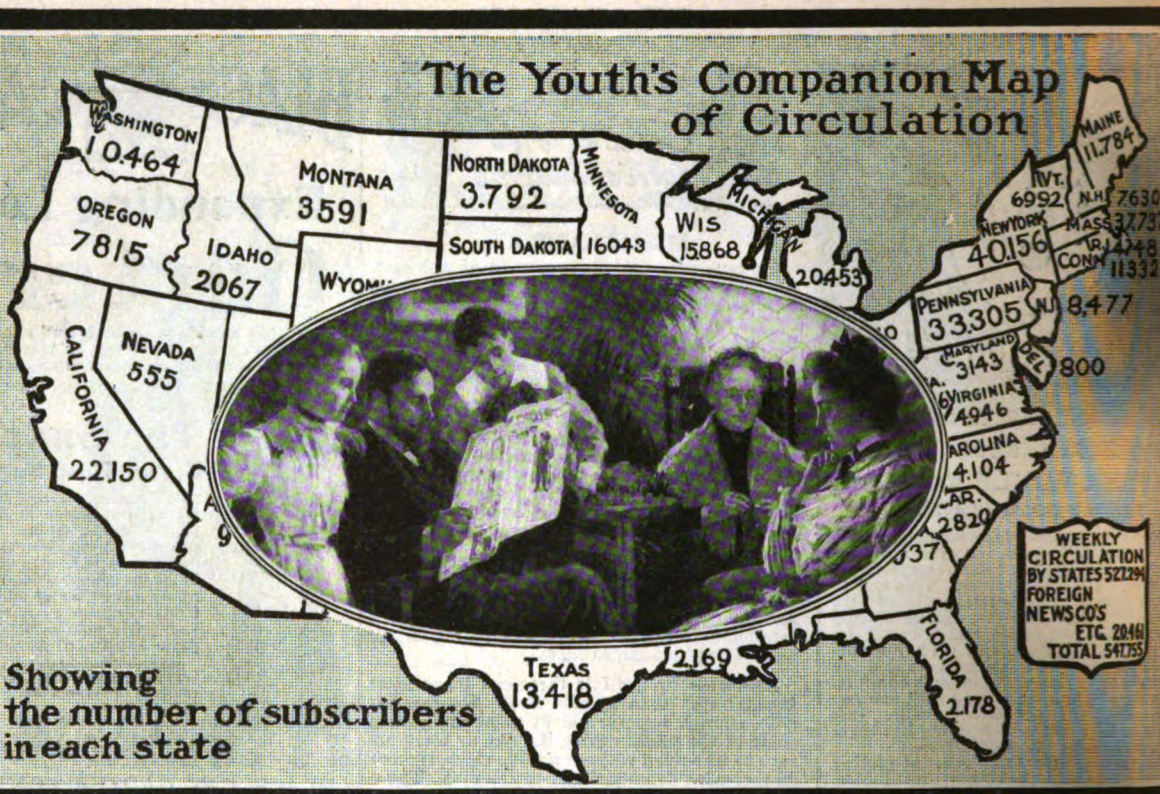
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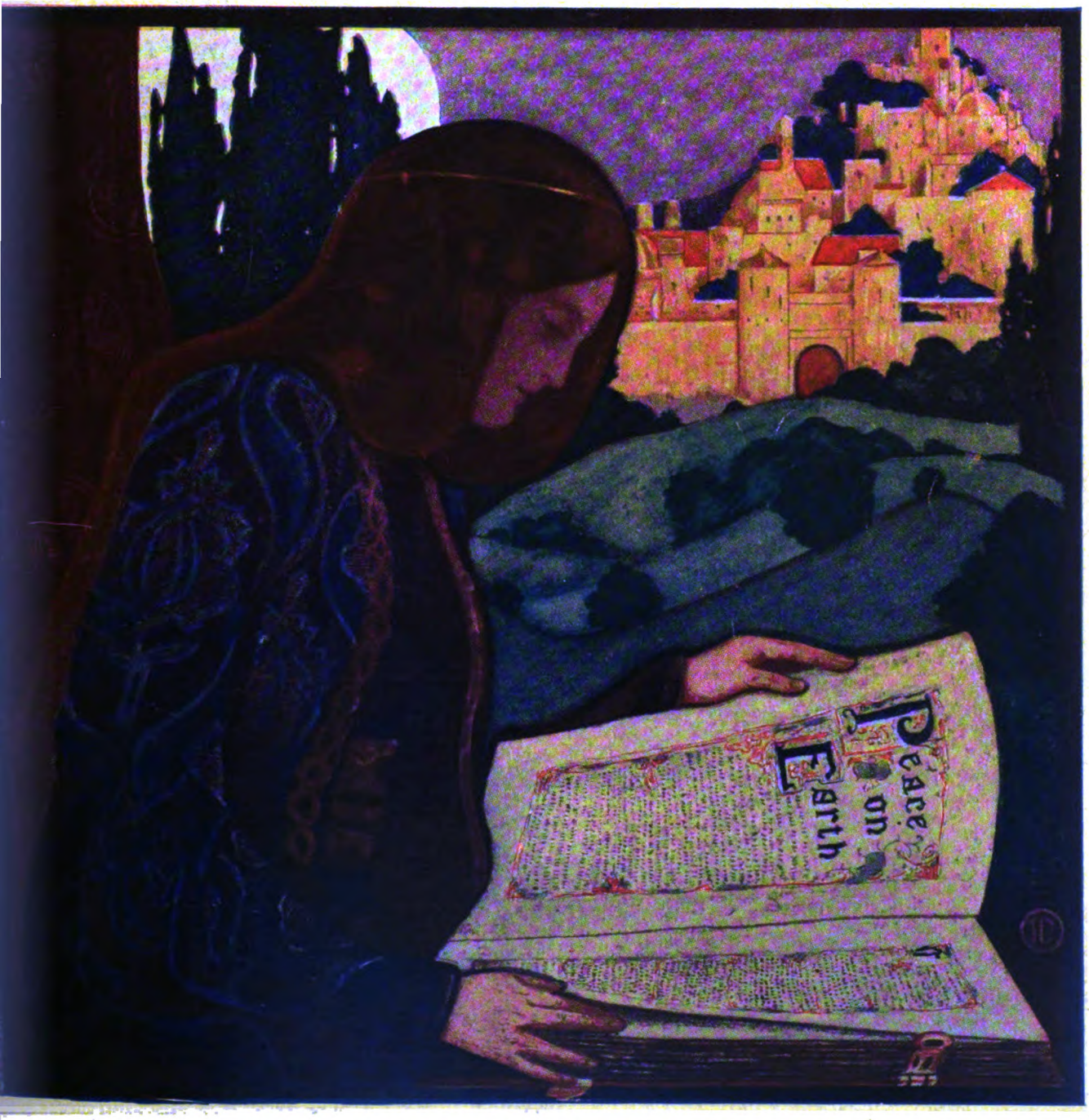
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OL. LX DECEMBER, 1902 No. 6

HE CHRISTMAS NUMBER OF

THE DELINEATOR

N ILLUSTRATED MAGAZINE
F LITERATURE AND FASHION



PUBLISHED MONTHLY BY THE BUTTERICK PUBLISHING COMPANY PARIS—LONDON—NEW YORK—TORONTO

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A MERRY CHRISTMAS
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THE DELINEATOR

PUBLISHED BY

THE BUTTERICK PUBLISHING COMPANY, Limited,

AT 17 WEST THIRTEENTH STREET, NEW YORK

A BRIEF GENERAL announcement of what will be done in THE DELINEATOR next year is given on the opposite page. We have intentionally refrained from giving plans in detail as before, but in these columns will be mentioned each month the chief features of the next issue of the Magazine, so that readers may note the preparation of articles, etc., that have particular interest for them.

The January number will be noticeable on account of its fine cover—the first of a series that will run through the year—and for the introduction of new and valuable material in every department.

Miss Laughlin has written a most delightful set of papers about Miladi—her sayings and doings, her reading, her home, her housekeeping and her love. They are original in thought, charming in style and have an underlying purpose that will appeal to the heart of every true woman. The first will appear next month.

Mrs. Theodore W. Birney, Honorary President of The National Council of Women, will write of The Child — its physical and moral well-being, its relation to the home, the school and the world.

Mrs. Margaret Hall, whose lessons in cookery have been so widely followed, will begin a series of Practical Talks to Young Housekeepers, the result of her own experiences and her trained observation.

A well-known epicure of New York has been induced to tell, in the form of a story with the title Carlotta and I, how certain dishes for which he is famous are prepared.

The pages of Illustrated Cookery will have a decided novelty—a Chinese dinner—that will be enjoyed equally by Occidentals.

In fiction the interest still centres in Amelia E. Barr's dramatic love story, but Cyrus Townsend Brady will be represented with one of his famous bishop stories, illustrated by Marchand.

The past and present appropriately meet in two historic houses at Augusta, Ga.—Meadow Garden and Château le Vert, the former having recently been purchased and restored by the National Society of the D. A. R. Ella Butler Evans tells an admirable story about them, and followers of Colonial furnishings will find the pictures most suggestive. John D. Barry writes of The Stage as a Career for Women, and the article will be strikingly illustrated. The part played by women in Track Athletics will be a surprise to many; Christine Terhune Herrick discusses the subject, and the illustrations, as in all this series, are taken from life. Frank French continues his New England Reminiscences, and the holiday display in the shops is reproduced. In the Children's Department, in addition to old favorites, there will be the first of the "What Happened Then?" stories, by Grace MacGowan Cooke.

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THE DELINEATOR

for 1903

IT has become usual for magazines of the highest class to make, at the end of one year, announcement of plans for the next. While the custom is admirable in many respects, it has its disadvantages and the announcements are necessarily incomplete. Subscribers will readily understand that business reasons often prevent a full disclosure—or indeed, even a mention—of the chief features to come, while the influence on magazine making of current events is such that previously announced contributions have frequently to be set aside for some especially timely topics.

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The Needlework and Household Departments will be enlarged.

The Stories and general Literature will be the best obtainable—from those whose fame is world-wide and from the unknown whose clever work deserves recognition. The children will be especially considered.

For art features the names of Christy, Leyendecker, Lowell, Rosenmeyer, Anderson, Stevens, Marchand, Relyea, etc., are a guarantee of quality.

THE DELINEATOR has been universally pronounced the *best of all magazines published for women.* It will remain so.

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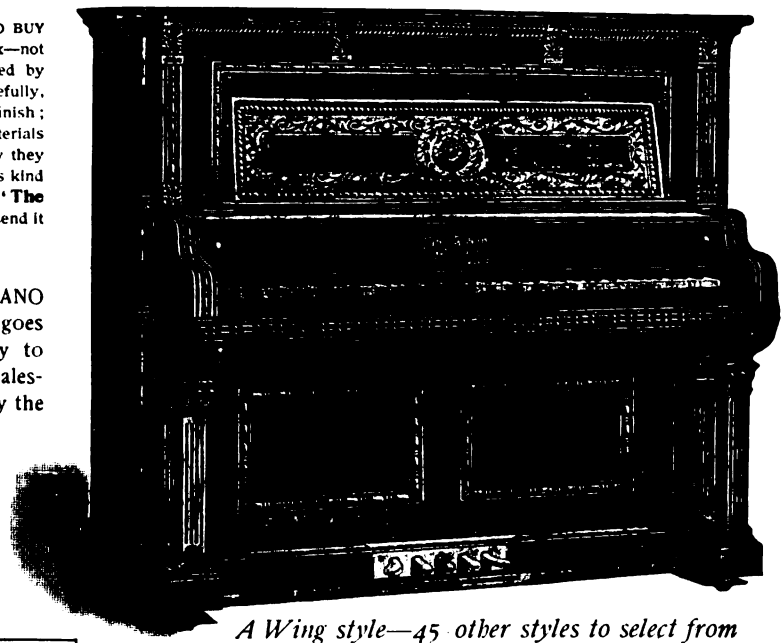
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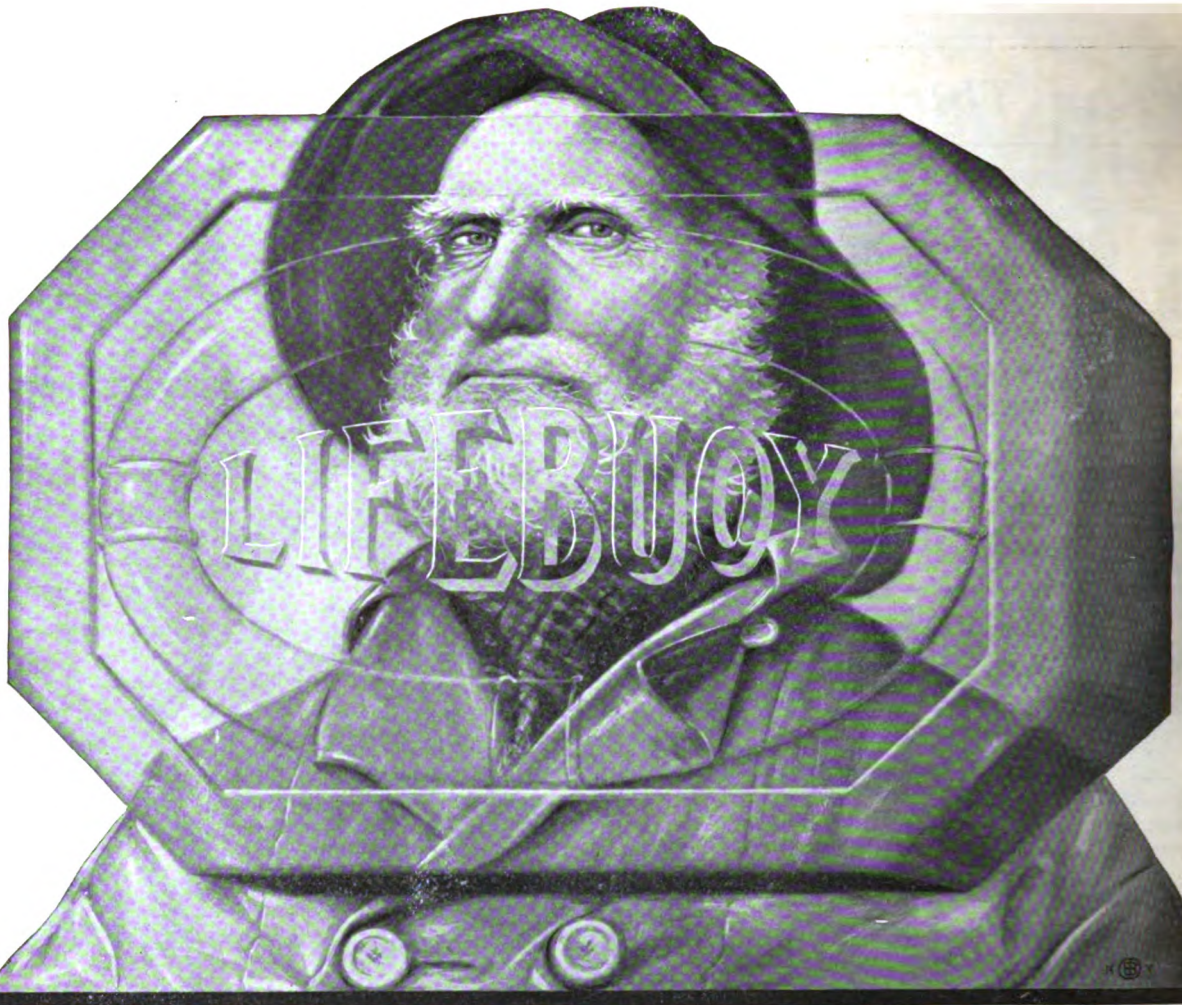
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THE DELINEATOR

FOR DECEMBER 1902

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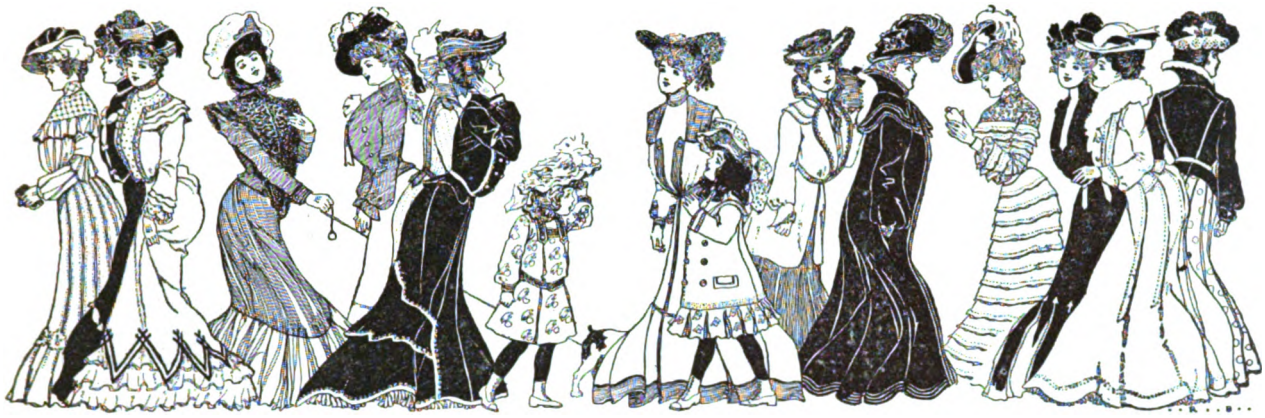
CHARLES DWYER

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CHRISTMAS EVE ON BROADWAY, NEW YORK

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Fashions of To-day

TUCKS *en bayadère* are stylish and are especially adapted to the soft silks and woollens used for dress gowns. The new tucked bodice is made additionally attractive by the drop-shoulder effect. The closing is made at the left side, and the mode may be in low-necked style with elbow sleeves, if preferred.

A skirt to accompany the bodice described above is in habit back style and consists of a five-gored foundation skirt lengthened by a circular flounce, and a tucked circular skirt formed of a yoke, centre section and flounce. Any trimming may be applied between the tucks.

The effect of horizontal tucks is achieved in a waist by applying two band-frills below the bust, a similar frill following the lower outline of the drop-shoulder yoke, which may be of lace or other contrasting material. The neck may be in high or Dutch or "1830" low style, and the sleeves, distinguished by band-frills, may be in full or three-quarter length. This mode will be charming for a slight, youthful figure and suggests a combination of silk or soft woollen material and all-over lace.

Modish jackets are characterized by the slot-seam effect, and one of the newest designs, wherein this is a conspicuous feature, may be developed in cloth, velvet, corduroy or any of the heavy, rough goods and is in blouse Eton style with bishop or coat sleeves and with or without the peplum.

The smartest top garments are shaped upon lines suggesting the kimono or Monte Carlo coats, and a design that may be in regulation or short three-quarter length has a gored circular back and flowing or bishop sleeves. An ornamentation of stitched straps may be used. A wide turn-over collar finishes the neck, and the fronts roll back in revers. The mode is appropriate for development in cloth, velvet and silk.

The popularity of plaid fabrics this season has brought out many designs in waists. A new shirt-waist has a slightly fulled back and fronts that suggest the "Gibson" shaping, the closing to be made in regulation or Duchess style and with a plain or Roman collar and ornamental straps. Plaid goods cut bias will lend itself admirably to this mode, while striped or plaid fabrics used straight and in bayadère effect are also suitable.

The popularity of the two-piece costume has, if possible, increased, and an attractive tucked mode consists of a blouse jacket, with a plain peplum or six or fewer peplum tabs, and a seven-gored flare skirt having an inverted box-plait at the back. Both smooth and rough faced goods may be used for this stylish design, and braid and buttons will provide decoration, though machine-stitching may be used.

A skirt of unusual beauty, suitable for development in thin or soft goods, consists of a five-gored foundation skirt and a circular skirt with shirrings extending all around or terminating in front to produce a panel effect. A graceful frou-frou marks the lower edge of this skirt, and a simple ornamentation of appliqué lace banding is suggested.

Norfolk jackets are among the season's favorite modes, and a stylish example is in double-breasted Eton style to be made with two strap-plaits on the front and two or three on the back. The use of the peplum is optional.

A skirt that would suitably accompany the jacket just described is of nine-gored flare shaping and may have slot, strapped or regular seams, with the back in habit style or with an inverted box-plait. Straight-around, instep or outing length may be used, and the facing may be omitted.

The shirt-waist costume is quite as essential in Winter as in Summer. A new design that suggests a development in metal velvets, corduroy or plain goods consists of a strapped shirt-waist and a nine-gored flare skirt with habit back to be in medium sweep or dip round length and with three or fewer straps extending about the skirt or terminating at the side-front seams. Contrasting material used for the straps lends distinction to the mode, and fancy buttons may supply ornamentation.

An attractive and practical article of lingerie is a Princess slip or corset-cover and petticoat-skirt in one. It may be in full length with a circular flounce having a slight sweep or in dip round length, or with a gathered flounce and in under-skirt length. The neck may be high or in Dutch or low round style, or cut straight-around at the top and the waist held in place over the shoulders by ribbons. Wash silks, nainsook, fine cambric, dimity and long-cloth are the materials used for dainty under garments, and fine Swiss embroidery or wash lace and ribbon is the correct trimming.

A five-gored petticoat-skirt is lengthened by a dust ruffle and has a gathered flounce, overlapped by a circular flounce with or without a border ruffle, as its distinguishing feature.

For evening wear the wrap *par excellence* is the cape, and the Red-Riding Hood or Irish peasant mode is again popular. It may be made in full or automobile length, with three or fewer capes or a hood. A flare collar or standing band may complete the neck. Velvet and cloth are alike suitable for developing the mode, and fur or silk may be employed for the lining.

A pretty tea-gown or wrapper is essential to the complete wardrobe. A new example is made in drop-shoulder effect, with high or Dutch round neck, and with or without the graduated circular flounce from beneath which the skirt should be cut away. The sleeves may be in full-length or three-quarter bishop style. Silk, cashmere and other soft fabrics, associated with all-over lace and velvet ribbon for contrast, may be satisfactorily used.

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THE FASHIONS OF LONDON



"NOW is the Winter of our discontent made glorious Summer by the season's furs," might the poet have written had he had a proper appreciation of the fancies of womankind. The new furs are eminently praiseworthy and desirable; the latest idea is to make a coat of moleskin, face it with chinchilla and belt it with silver. The skins of the pony and the colt of all countries are used to make entire costumes which will do duty on a motor, and the perennially delightful sealskin is made beautiful by hems of flat-stitched velvet or cloth and tassels of black and gold.

The tassel is triumphant on coats and costumes and dresses of all descriptions. It is now mostly made in passementerie and fringe, and I have seen it lately exercising a beneficial effect down each side of the front of an Empire dress made of black Bengal satin, the short bodice being joined to the skirt with narrow piping, while round the shoulders was a collar of minever. The under-dress and sleeves were of dalghali crêpe with the hems lightly embroidered in gold, the under-dress being held at the waist by a jewelled clasp of gold and pearls. The Empire dress is always pretty if it be worn by the right woman and cut by the right dressmaker, but it is exceedingly difficult to cut well, a minimum of fullness being essential to its success; it is also an important matter to realise the exact spot where the short bodice should end, and this must necessarily depend upon the individual.

Let me return for a moment to furs and note the introduction of some boas which are made to be worn round the shoulders like the old scarfs of former days. These are to be found in fox, in bear and, of course, in sable, and may be voted extremely elegant, though not perhaps so warm as the boas which were fastened tightly round the neck; however, since the doctors have declared that such conduct in boas is injurious to the throat the new order may be the more welcome. Sometimes these flat, cape-like boas in rounding outline, closely resembling pelerines, are made of marabout in a very pale tone, and they form a charming addendum to an evening dress and may be recommended for wear at the theatre as an attractive finish to a coat or over the bodice of a dress; they will ward off draught and be decorative the while.

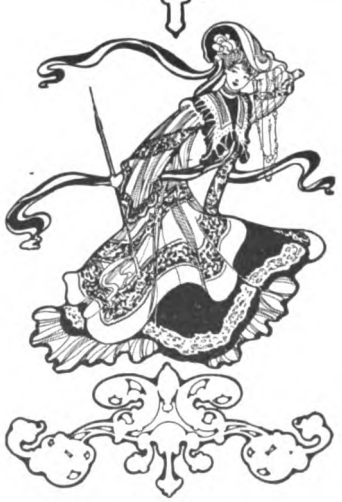
The latest muff is very much like the one which obtained our favour last year, being of monster size and made of fur to match whatever coat or boa it may accompany. The chinchilla muff looks well with the moleskin coat faced with chinchilla, and it is quite permissible to carry a sable muff with a broadtail coat; and, by the way, I forgot to mention that broadtail coats are again in evidence, and may be found elegantly decorated with stitched bands of velvet bordered with a trellis of gold resting on a hem of white cloth and trimmed with the indispensable pendant. A last year's caracule jacket may be decorated in this fashion and be worthy of the title "novel."

On the whole the Winter millinery shows little change from that which obtained during the latter part of the Summer. The lace draperies are still to be seen on many felt hats, and the three-cornered shape, under a somewhat enlarged aspect, again takes its place as a favourite. The black cloth dress may well be worn with a toque of bright-red velvet trimmed with begonias, and the hat which bears an upturning brim all round is most effectively trimmed with several outspreading wings in black. Ostrich feathers either in black or in some bright colour will be found decorating all the more elaborate description of hats. Vivid emerald green retains its hold upon our affection, and the best background for this is undoubtedly black. I have seen a wonderful specimen of a bright-blue ostrich feather with a white streak down the centre; and remarkable effects are gained with feathers which show various tones of blue and green and red, plaid in result.

As usual at this time of year there has been a desire to popularise plaid dresses, but these are few and far between. Check tweeds, however, are favoured for simple costumes, and they offer themselves for the short skirt, which retains its popularity; although we have been too wise to part with the becoming outlines of the dress on the ground, the latter in face cloth continuing in high favour for Autumn wear. The newest shape of skirt is that which fits tightly on the hips, with shaped yoke pieces from whence depend narrow tucks, the front width of the skirt being stitched flat into very narrow bands of cloth from the waist to the hem, while the back bears double box-pleats that are very narrow at the top. The seven-gored shaping is generally adopted for the short skirt, which made on these lines, is not unbecoming though bearing no comparison for elegance with the less utilitarian long skirt; and I also note that the latter is somewhat shorter than it was, resting now only about three inches on the ground.

For those who cannot patronise the fur coat the three-quarter cloth jacket is to be the favourite. The form which is known as the "military surtout" looks well either at this length or made to cover the skirt, and the best colour to choose is dark blue lined with dark red, not a new combination but always a successful one. These surtouts, although made in fanciful tweeds, do not look nearly so well as when fashioned in plain smooth face cloth.

There is a new edition of our old friend zibeline, this being very soft and silky and almost metallic of surface. The popular colour in combination with a black cloth dress is sapphire blue, used to form the waistcoat or cravat; and sapphire-blue velvet is also popular for trimming black felt hats. The turban and hats made of watered silk are recognised as desirable, and the latter look their best in large toque shape lightly veiled with chiffon.



Chiffon will forever stand supreme amongst the materials for evening gowns, but those of the more solid stuffs, satin and brocade, have a small vogue. For the luxurious costume to be worn in the afternoon or evening velvet is the ideal stuff. Black velvet with an Irish lace collar and a sable stole of the newest shape is the costume of luxury for the woman who drives, and velveteen, corduroy and the velvets in metallic effect are gratefully recognised by the less prodigal.

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DRESS AND GOSSIP OF PARIS



LUXURIOUS and elaborate as in the days of the court of Louis XIV. are many of the preferred Winter costumes for 1903. A dozen different fashions are current, and each is so thoroughly attractive the worldly woman feels herself obliged to have at least one garment in each of the twelve new styles. Her wardrobe includes a long cloak in sealskin, a stole in *petit-gris*, a *collet* or cape in sable, a bolero in astrakhan, and a manteau lined with ermine. But the very variety in form and colour simplifies the fashion problem. Two things one may say are necessary: a long, heavy coat made of cloth, and trimmed with guipure lace, or stitched bands of panne velvet, and a stole or flat boa of fur. With these, one has a warm, handsome outside garment that may be worn over any style of dress, and a fur piece which may be worn with an afternoon costume of jacket and skirt.

There are several marked changes or, to be more exact, modifications in the present feminine silhouette. Skirts are shorter, less full at the hem, fuller at the hips; and there is a general use of berthas or wide collars that droop over the shoulders. They are made with several ruffles, repeated in the sleeves and skirt, or they may be of lace or of panne velvet or any material used in trimming. They fall almost to the elbow, where the sleeve becomes full, and as they make the shoulders appear very wide and the waist very small, they are extremely graceful. Every new Winter dress has a bertha or Louis XIII. collar.

The most popular colours are Russian green, sealskin brown, blue and green combined, pale grey for the house, and white for every kind of mantle, cloak, cloth gown, and lace *déshabillé*. White was never so much worn. For street dresses it is a fashion more *chic* than practical, but if one can afford it, nothing is more becoming or more elegant than a simple white cloth gown, a mantle of white cloth, a boa of white fox and a large brimmed hat of soft white felt.

Hats in general are kept as much as possible in a single tone. One of the most frequent trimmings is a bird of paradise dyed in the colour of the hat itself. Brims are broad, undulating, with a pronounced turn upward on the left side. The small stiff-brimmed hats have a *barette* or *cache-peigne* close to the head, which lifts the hat and is ornamented with flowers or rosettes of ribbon. But the newest and most original hats are in dressed kid such as gloves are made of. The kid is stretched tight over the brim and crown, stitched on the edges, and the whole is finished with a feather pompon, an ostrich plume or a bird of paradise. So far these kid hats have been worn only in white, but there is no reason why colours should not be used as well. A few of the bolder head coverings are furnished with a trimming of lace which falls to the waist. As this is an exaggerated fashion it will have no more success in Paris this Winter than it did last Spring. Combinations of chenille and taffetas are used in the new hats, after the following manner: the taffetas is cut in an open-work pattern, stitched, and chenille of a contrasting colour is placed under it. For more *habillé* hats panne velvet is used and soft silky felts. Toques of fur, low, close-fitting, are trimmed with lace scarfs, with birds of paradise, bunches of gardenias or geraniums. A very Parisian hat model has the crown in white kid and the wide brim covered in rows of narrow, knife-pleated taffetas. There is a circle of velvet ribbon which pierces the brim at the side and is fastened in a cluster of bows on the *cache-peigne*. Boleros are very much worn. They are given a new touch by the addition of heavy passementerie in eighteenth-century style—made of cord with fancy hanging drops. The boleros are collarless still, but the passementerie is arranged to form a guimpe back and front.

Sleeves are cut according to the style of dress they accompany. The heavy cloth street dress has sleeves with no elbow indicated, straight from the shoulder, large, rather loose, and finished at the wrist with wide double cuffs and several fancy buttons. The house dress has elbow sleeves, and the intermediate dresses have a variety of sleeves in two parts, with a full lower half in thin material and a pleated or tucked upper half in the material of the dress itself. There is thus no radical change, but, compared to last year's styles, the Winter sleeves are double their former size.

A pretty skating costume is made in grey covert cloth. The skirt is encircled by three strips of dark-red cloth stitched in black. The waist has three box-pleats back and front with the same dark-red strips cutting across them and trimmed with small silver buttons that are repeated on the cuffs. The belt, in red leather, is fastened with an "Art Nouveau" silver buckle.

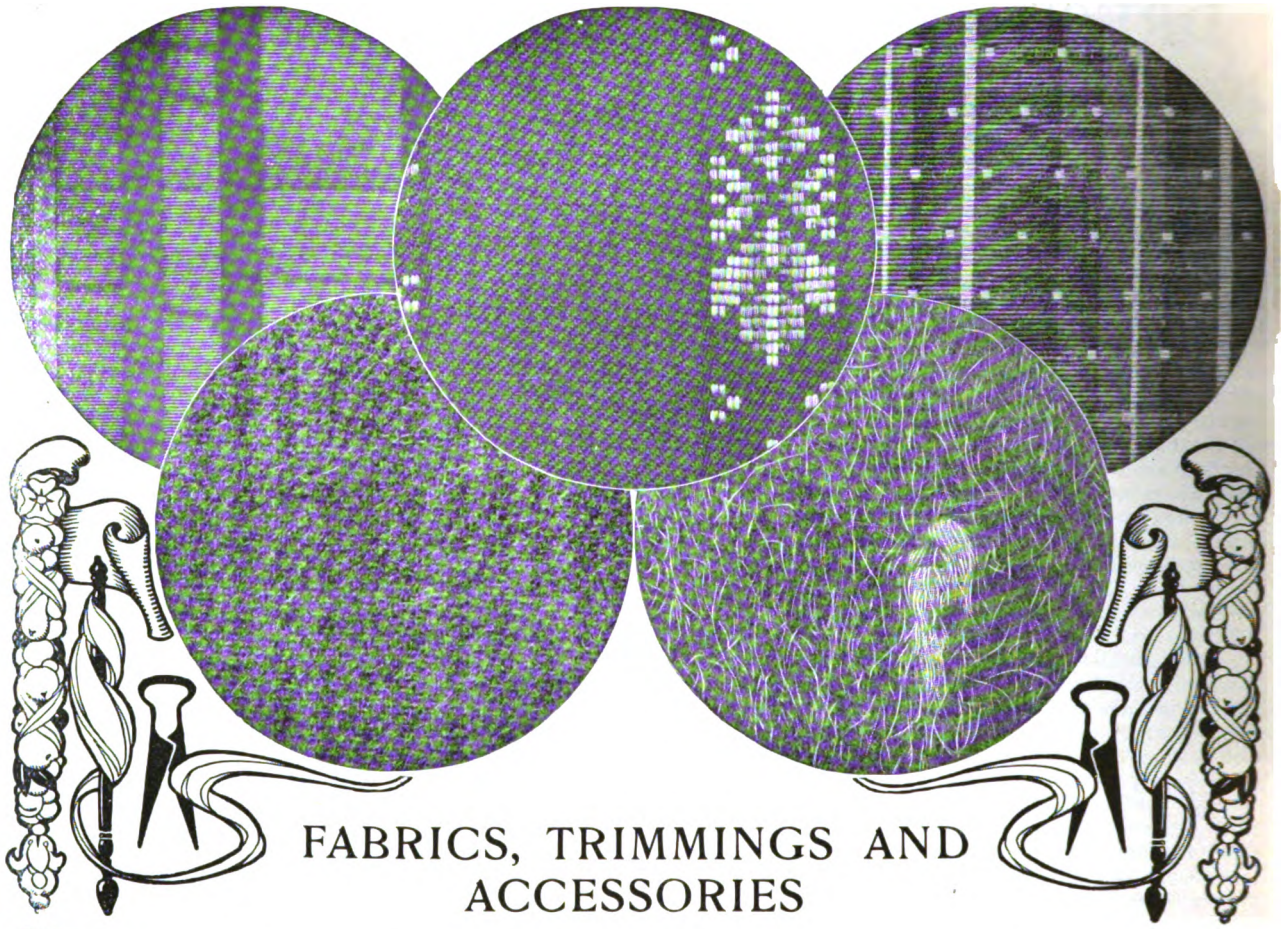
A convenient dress, to be worn on occasions when one does not wish to take off one's coat, is made with a skirt of two deep flounces placed one over the other like a double skirt. The waist or coat is made with long basques of one piece, with the rest of the garment tight fitting and finished in front with a vest of thin material, a deep lace jabot and a high standing collar, around which falls a narrow cape forming revers in the front. A trimming of guipure or passementerie may be added to make this garment more dressy. The sleeves are close at the wrist, with a full puff of the thin vest material, over which the cloth is buttoned to the shoulder.

Many cloth dresses have no other trimming than buttons and stitching, and they are distinctively *chic*. They are generally made with a succession of double box-pleats in skirt and waist. For the house and informal evening wear, the new models are in white muslin, in crêpe de Chine of all colours, Liberty silk, Louisine, meteor, silk grenadine and dotted velours. A beautiful reception coat is made in dark-blue velvet, close fitting at the waist, with long basques almost to the dress hem. It is trimmed at the sides with bands of lighter-blue cloth, and in front it is closed with a broad stole of guipure bordered on each side with chinchilla, which forms a rolling collar at the throat.

There are, in trimmings, frequent combinations of two tones in the same colour: dark and light red, dark and light brown, etc., quantities of black-and-white and a prevailing fancy for blue and green together.



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FABRICS, TRIMMINGS AND ACCESSORIES

NOT IN MANY seasons past have either the silks or woollens been so attractive or the designs by which they are fashioned so beautiful and artistic. That the heavy, rough-surfaced and hairy goods are to be first choice is assured, and even toilettes for evening wear, in many instances, will be developed from the long, silky-haired zibelines in pale colors and white.

A dress of rare beauty was made of a cream-white zibeline, decorated with incrustations of panne upon which were embroidered designs; Irish lace medallions were let in here and there, and a circular bertha of the lace distinguished the bodice.

In the pale tones of blue and pink, zibeline is particularly effective, while *café au lait* and a beautiful frosty gray will satisfy the most fastidious tastes. For the street costume there is no richer or more fashionable fabric than zibeline in some handsome dark color; brown is perhaps in highest favor, with a dark-red and also a prune shade as close rivals. Green, too, is well liked in this as well as in other fabrics, and dark blue remains a standard color. Many of the newest weaves of zibeline and also the ever popular camel's-hair are characterized by two-toned effects, while others show unique patterns wrought on the hairy surface.

A recent importation, termed porcupine-cloth, has a close basket-weave ground and is shown in brown, blue, green and dark red, with white hairs of irregular lengths thickly scattered over it. A decoration of fancy silk braid in black, black-and-white or in a color to match would enhance the richness of this fabric.

Another novelty goods, which comes in all the fashionable colors, has a closely woven hairy ground with small black velvet or plush disks seemingly scattered over it but in reality wrought in the weave. This is also suitable for street toilettes or two-piece costumes and may be simply trimmed with machine-stitched cloth bands or with fancy braid and buttons.

That the coarsely woven canvas fabrics will be popular this season is indicated by the large assortment shown. The newest are in two-toned effect; for example, a bright red is softened by white in the weave, and an Oxford mixture is exceptionally pleasing. In many instances this material is combined with velvet. With a coat and skirt costume of this order might be worn a waist of *peau de cygne* in the same color, or one made of the new plaid silk in which the predominating color matches or blends with that in the dress.

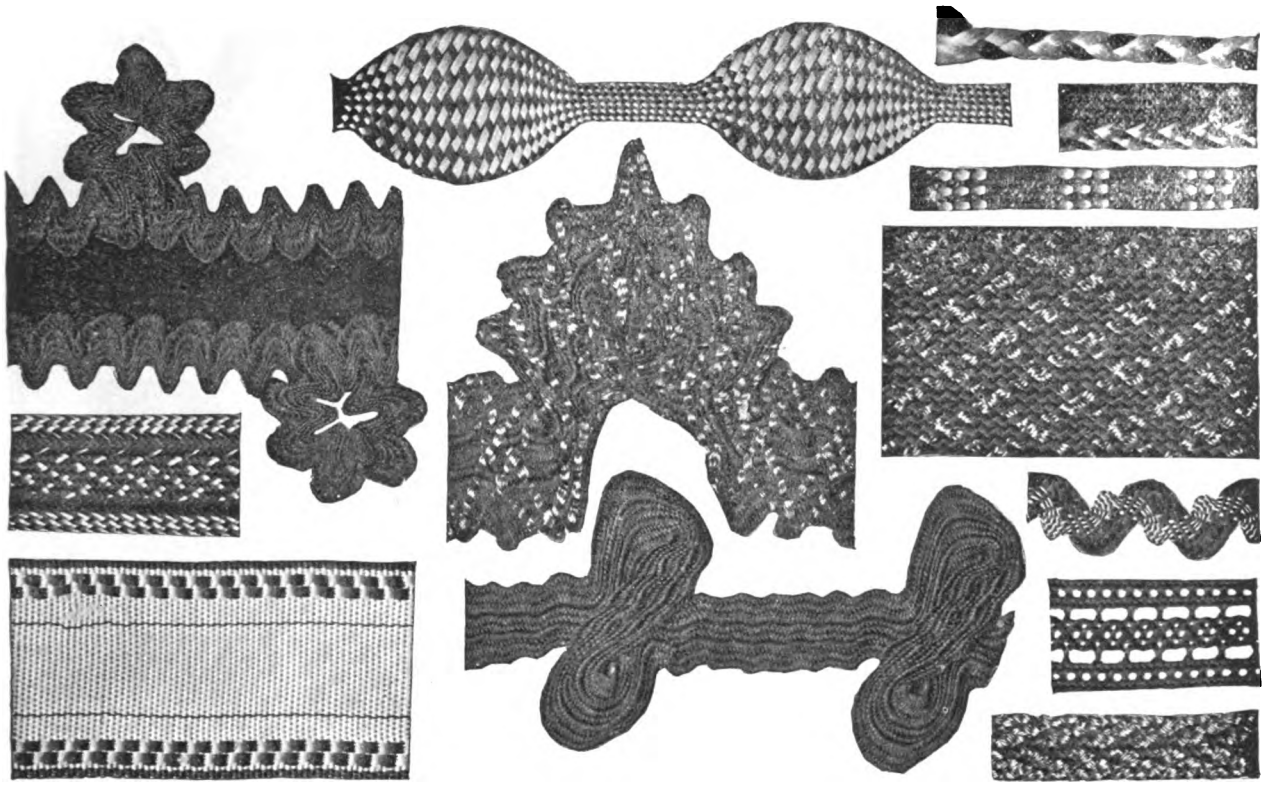
The popularity of plaids for both separate waists and entire dresses has exceeded the predictions made earlier in the season, and no Winter outfit is considered complete without a shirt-waist of plaid silk, a shirt-waist suit of plaid silk poplin or a street gown of plaid zibeline or other heavy goods.

The poplin plaids are shown in rich color effects. The blue-and-green combination is often seen, and tiny white dots sometimes add distinction. The French and tartan plaids in both wool goods and silk are wonderfully pleasing for misses' and children's dresses. The most effective results are obtained by making up plaid goods on the bias.

The day of the silk gown has certainly arrived, for no wardrobe is complete without one or more of these useful creations. There are pin dots on a dark ground, dark checks and chameleon effects, moiré and plain taffetas and innumerable fancy silks. Threads of gold or silver are often wrought in the weave, and even more elegant are the introtions of velvet on a satin or silk ground. A ground of delicate gray satin showed exquisite bunches of Parma violets and green leaves in velvet carelessly strewn over it; another had a cream ground of soft satin over which were scattered velvet leaves in rich Autumn shadings from dull green to russet reds and browns. Velvet designs also characterize many of the new Pekin mousselines and gauzes intended for evening gowns.

Even the most enthusiastic advocates of velvets and velveteens are surprised at the popularity gained by these

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fabrics for street, visiting and evening toilettes. The metal effects are very attractive and are utilized in dressy creations and in the simple shirt-waist suit. Some examples of metal-printed velvets show the dots or designs close together, while in others they are farther apart and less conspicuous. The fashionable shades are brown, blue and green and black-and-white effects also receive attention. Striped and corded velvets in colors and in black-and-white add to the list of stylish fabrics, while the heavy velvet cords or corduroys occupy a prominent position. For the smart as well as serviceable walking costume, with the skirt shaped upon one of the new plaited models and distinguished by a hip yoke that continues down the front in panel effect, and with the jacket in semi-fitted Norfolk style, there is no more suitable or fashionable fabric than velvet cord, which may be procured in all the season's colors.

A waist novelty goods shows a soft serge or fine cheviot ground with ribbon-like stripes in which bright colors are blended in tiny floral and conventional patterns, the effect being that of silk embroidery. A point of interest in this material is the extra width. Dark blue and brown are the only colors procurable, though there is variety in the width and closeness of the stripes.

The Pompadour and Dolly Varden brocades are made up in captivating evening dresses. Natté taffeta, used to make street gowns, is particularly effective in black and white. L'Aiglon silk, another popular importation, is characterized by a chameleon effect with a white sheen and is especially attractive in the delicate tints. Fancy separate waists made of this lustrous silk are very pleasing and afford a change from those of taffeta and peau de soie.

In all the varied assortment of trimmings this season braids are most in demand, and they present innumerable attractive features. A novelty is a brilliant, pliable vegetable silk or fibre braid, which is adapted to various uses. Many of the smartest wool dresses are trimmed with black-and-white mixed or all black fibre braids. Some of the narrow braids in waving lines are caught together with faggoting into wide bands, and, again the effect of the wider braid is attained by placing them so close that their points meet. A nail-head of cut-steel, gold, jet or turquoise placed at the joinings lends distinction to this decoration. These silk braids are especially attractive in white, and they suggest a variety of decorative effects on the white cloth gowns that are to be such a fashionable feature of evening dress. There are passementerie pendant ornaments, crocheted buttons and other devices made of this silky white fibre, all of which may be employed in the ornamentation of a single gown.

Dangling pendants of some sort must be used if the gown is to be ultra-fashionable. There are drop fringes, tassels, cords and Brandenburgs, drop buttons and pendants, together with costly ornaments combining silk, velvet, braid and metal with pendant olives and tassels, in exquisite harmony of color and unique design. Black and deep écru is perhaps the smartest combination in these trimmings and is used upon all colorings.

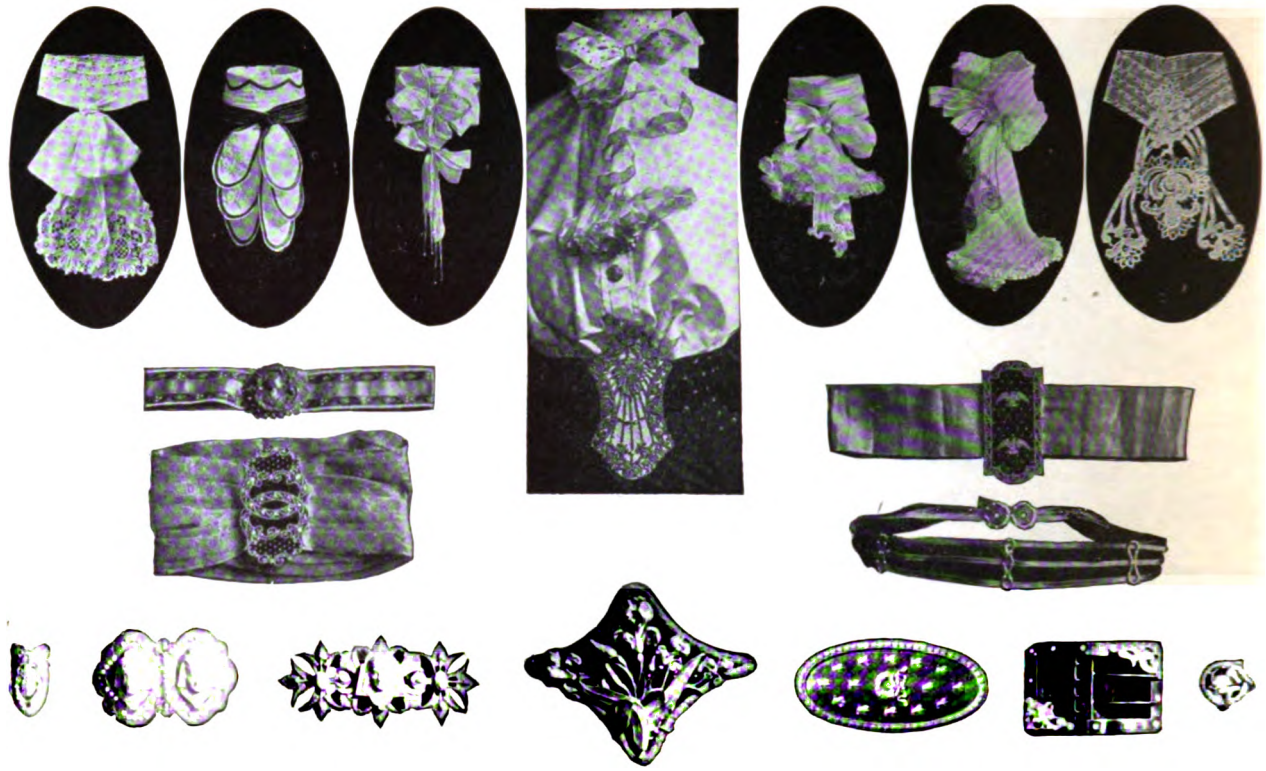
A new trimming belonging to the braid family is made of a band of velvet finished on each edge with a narrow black or black-and-white silk braid in both a straight and a fanciful pattern. This novelty braid will be particularly appropriate as a decoration for handsome velvet toilettes, and it will also lend good style to the rough, hairy fabrics such as zibeline and camel's-hair.

On many of the most stylish creations there are two or more different kinds of braids employed in the decorative scheme. The wide black straight and the irregular edged varieties are usually employed for this purpose, the finish being given by a narrow white braid through which runs a black, dark-blue, brown or red cord.

Too much stress cannot be laid upon the importance of buttons as a trimming. Some of the new samples are veritable works of art in hand-wrought gold, silver and enamel, also cut steel, jet and crystal. The large silk buttons to accompany the silk braids and ornaments are procurable in all the fashionable colors and are used on coats with the old-fashioned imitation buttonholes of silk or cloth. This idea is charmingly carried out in some of the newest shirt-waists, the fronts being left a bit apart, with button-holes or large eyelets worked down each side; through these silk buttons are slipped, and the cords hold the fronts so that a narrow vest of some contrasting color is revealed.

Exquisite flower and fruit effects are wrought out of tiny jets and paillettes on sheer, gauzy fabrics for evening gowns. In many instances the natural shadings are produced by a clever disposition of the paillettes. Grapes of a purplish

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hue form the most perfect design, and on lace, net or velvet, in either white or black, the effect is wonderfully attractive.

Pompadour effects in silk appliqués are fascinating in their harmonious blending of pink, gold, lavender and pale green. They are especially pretty on delicately tinted evening silks and gauzes.

Flowers having raised, overlapping leaves and punched centres characterize a new passementerie procurable in nickel-gray and in this shade combined with white.

Frame effects formed of oval or round wreaths of flowers in lace, solid silk embroidery and braid are among the novelty trimmings of the season. These are disposed over the gown with their centres made of a contrasting material, or strings of colored separable silk flowers may be cut so as to have a bunch or a large single flower for the centre, securing any desired color effect.

Among the novelties in lace that have attained prominence this season are the "tailor-costume lace" and the darned filet net designs having heavy raised outlines. These laces resemble the point d'Alençon and Plauen varieties and are very effective.

Appliqués in irregular outlines are in highest favor. Chantilly, guipure, Escurial, Venetian and Russian laces are all desirable and are extensively employed in fashioning the new gowns and fancy bodices. The Russian laces worked in primitive patterns, such as are seen in Russian cross-stitch embroidery, are among the latest novelties. Black Chantilly spangled with filter jet is another of the season's fancies.

Two or more varieties of lace are employed on most of the lace-trimmed creations. Lace stoles are an important item of trimming and will undoubtedly continue in favor, for their graceful, simple lines add a *distingué* touch to even the plainest garment. The stole decoration is much in evidence upon the smartest wraps and coats, embroidered bands and braided cloth or silk being substituted for lace in many instances.

Among accessories that are considered important by the well-dressed woman are belts of silk, ribbon, leather and metal, each with buckles of exquisite workmanship, and in some instances there are side pieces and a buckle for the centre of the back of the belt. These slides and buckles are shown in dull gold and old silver in beautiful designs, sometimes set with real as well as mock jewels. The draped girdle or belt is especially artistic when made of blended shades of silk or satin. The broad draped girdle, plaited at the back and caught with a large rhinestone or pearl button and jaboting into postilion ends, is a favorite, while the silk or ribbon girdle tied with upstanding bows and short ends remains popular. There is an air of beauty and grace in the soft tulle or mousseline scarf which is wound about the waist and knotted with long ends at the left side and worn as an accompaniment to evening gowns.

The flat stole effect is the feature of the newest boas, and while these are scarcely so becoming as the soft, fluffy effects about the face, they are sufficiently beautiful to tempt the feminine fancy. The loveliest of the scarfs are of white or softly tinted ostrich feathers arranged on a satin foundation and warmly wadded. Marabout, too, in white, pale pink and blue, with heavy lace or little tails to finish the ends, is extensively used; and boas of iridescent cock feathers are also smart. This flat scarf effect is also a new idea in furs.

Perhaps in no other department of dress is there greater variety and a wider field for indulging individual taste than in neck accessories. There are collars of lace, ribbon and velvet, all beautifully designed and given a distinctive touch by the introduction of embroidery, spangles, etc. The most charming colors are combined in these articles, and a plain waist may be made dressy and becoming by the use of a collar, bertha or other garniture.

White mousseline de soie forms the foundation of one of the prettiest collars exhibited. It is shaped with a point at the centre of the front. Narrow bias strips of white *peau de cygne* are applied in close rows over the mousseline, and an added touch is given by tiny cut-steel or jewel nail-heads on the silk folds. Irish lace motifs enter into the decoration of many of these collars, being applied at regular intervals or just at the front with a part of the lace falling over on the waist. A collar of white chiffon, with a tie of some soft material, is another of these pretty adjuncts which add so much to even a perfectly plain waist.

Bows of tulle, preferably in white or in black-and-white—though dainty colors are also used—continue in popularity and are worn with the turn-over or protection collars of fine linen, lace or silk.

Berthas of Irish lace adorn both black and white waists that are intended for dressy wear and are attractive as a finish for low-neck effects.

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FIGURE 212 G
(Coat 6424)
(Skirt 6107)

FIGURE 213 G
(Jacket 6411)
(Skirt 6421)

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FIGURE 214 G
(Waist 6440)
(Skirt 6339)

FIGURE 215 G
(Waist 6461)
(Skirt 6452)

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FIGURE 216 G
(Waist 6408)
(Skirt 6416)

FIGURE 217 G
(Waist 6419)
(Skirt 6407)

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FIGURE 218 G
(Jacket 6442)
(Skirt 6421)

FIGURE 219 G
(Coat 6399)
(Skirt 6459)

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FIGURE 220 G
(Waist 6469)
(Skirt 6459)

FIGURE 221 G
(Wrap 6451)
(Waist 6476)
(Skirt 6260)

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FIGURE 222 G
(Tea-Gown or Wrapper 6446)

FIGURE 223 G
(Wrapper or Bath-Robe 6431)

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FIGURE 224 G
(Waist 6426)
(Skirt 6243)

FIGURE 225 G
(Shirt-Waist 6403)
(Skirt 6367)

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FIGURE 226 G
(Shirt-Waist 6433)
(Skirt 6371)

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FIGURE 227 G
(Costume 6450)

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FIGURE 228 G
(Costume C470)

FIGURE 229 G
(Costume 6450)

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FIGURE 230 G
(Waist 6464)
(Skirt 6407)

FIGURE 231 G
(Shirt-Waist 6453)
(Skirt 6463)

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FIGURE 232 G
(Coat 6456)
(Skirt 6459)

FIGURE 233 G
(Costume 6471)

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STYLES FOR THE MONTH

Descriptions of Ladies' Figures

THERE seems to be more of a convergence of fashion and art this year than ever before, and no longer can it be said that æsthetic taste is entirely subordinated to the mere desire for a change of style. An alluring riot of bright colors and gorgeous fabrics is displayed, but neither is absolutely demanded by Fashion; and though eccentricity seems to hold a certain sway yet there are innumerable opportunities for artistic effect that the woman of conservative tastes may avail herself of and still remain within the prescribed precincts.

Sartorial exaggeration runs to breadth of shoulder, clinging hip effects and flaring, billowy fulness at the edge of the skirt. Long lines are introduced in stole suggestions over the bust and in the semi-fitting coats and wraps which half conceal and half reveal the figure, imparting grace and elegance.

So long as dark-blue, brown, gray and black-and-white retain their popularity, there is no excuse for a woman's adopting unbecoming colors, while a touch of vivid orange or other brilliant tint will enliven the most sombre garb.

Another point in favor of the Winter's styles is the diversity of textiles from which to choose, for in woollen materials, silks, crêpes and laces an embarrassment of riches is offered. In trimmings, too, one is confused with the assortment.

The separate waists present a host of new modes that will develop well in all the season's materials.

FIGURES 212 G AND 213 G.

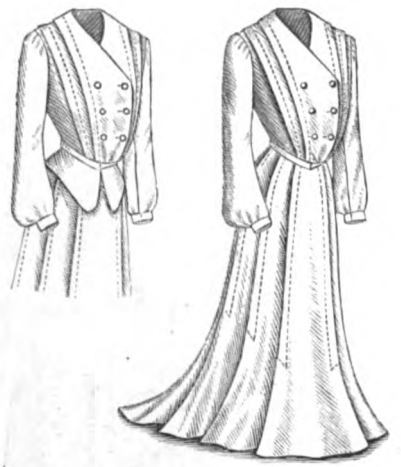
FIGURE 212 G (PAGE 893).—LADIES' COAT AND SKIRT: representing Coat pattern 6424, price 9d. or 20 cents; 8 sizes; 32 to 46 inches, bust measure; shown also on page 911; and Skirt pattern 6107, price 1s. or 25 cents; 8 sizes, 20 to 34 inches, waist measure.

Smooth green cloth was chosen for the development of this *chic* top garment, with chinchilla for the collar and cuffs. The coat is in slot-seam style, but lapped seams are provided for. It extends well below the waist-line, fitting snugly at the back and sides, while the double-breasted fronts may close in a fly or with visible buttons. The sleeves are of the regulation coat variety, and a rolling collar and lapels carry out the tailor effect.

Five gores shape the skirt which is box-plaited and stitched to flounce depth in slot-seam style. At the back is an inverted box-plait, and a stylish flare marks the lower edge. The skirt is made over a five-gored foundation, and a long or short sweep is provided. Material to match the coat was selected for making the skirt, with a finish of stitching.

London-gray melton would be smart with a collar of black velvet, and smoked pearl buttons for the closing.

FIGURE 213 G (PAGE 893).—





6450

LADIES' TWO-PIECE TUCKED COSTUME: CONSISTING OF A BLOUSE JACKET, WITH A PEPLUM OR SIX OR FEWER PEPLUM TABS; AND A SEVEN-GORED, FLARE SKIRT, WITH AN INVERTED BOX-PLAIT AT THE BACK, AND A LONG OR MEDIUM SWEEP.

(Described on Page 912.)

LADIES' JACKET AND SKIRT: representing Jacket pattern 6411, price 9d. or 20 cents, 8 sizes, 30 to 44 inches, bust measure; shown also on page 912, and Skirt pattern 6421, price 9d. or 20 cents, 9 sizes; 20 to 36 inches, waist measure; shown also on page 924.

Eton shaping identifies the blouse jacket, which is in slot-

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seam effect and as illustrated was made of brown homespun, with velvet for the collar. The back fits snugly, and the fronts are double-breasted, puffing out in the approved way. Above the closing, small lapels are arranged and form notches with the ends of the rolling collar. Bishop sleeves, with their fulness confined in a novel cuff, are used in this instance, but regulation coat sleeves are also provided. A strap-belt finishes the lower edge of the jacket, and the use of the peplum is optional.

The skirt, one of the new nine-gored varieties, is in slot-seam effect, with an inverted box-plait at the back. A facing in fanciful outline is a stylish feature of the mode, but may be omitted. It is appropriate for short round, instep or outing length. Provision is made for a habit back, and strapped or regular seams may be employed.

A useful development would be in dark-blue storm serge, with a trimming of stitching in spaced rows. Cheviot, tweed, canvas and "mannish" goods are recommended.



6470

LADIES' COSTUME: CONSISTING OF A NORFOLK JACKET, WITH OR WITHOUT CUFFS; AND A NINE-GORED FLARE SKIRT, IN STRAIGHT-AROUND OR INSTEP LENGTH, WITH AN INVERTED BOX-PLAIT AT THE BACK AND A PLAIT AT THE LOWER PART OF EACH SIDE SEAM, AND WITH OR WITHOUT STRAPS.
(Described on Page 913.)

FIGURES 214 G AND 215 G.

FIGURE 214 G (PAGE 894).—LADIES' WAIST AND SKIRT: representing Waist pattern 6440, price 9d. or 20 cents; 8 sizes, 30 to 44 inches, bust measure; shown also on page 915; and Skirt pattern 6339, price 1s. or 25 cents; 9 sizes, 20 to 36 inches, waist measure.

A smart gown is here shown made of elephant-gray armure silk, panne velvet in a darker shade, Irish lace, silk cord ornaments and straps of the panne affording relief. The bodice blouses slightly in front and is cut out to reveal a vest of the lace. The back is smooth save for a slight gathered fulness at the belt, while a distinctive feature is the wide fancy collar. A band collar of the lace completes the neck. The sleeves are of the full-length bishop order, cuffs with straps securing them at the wrist.

The skirt is a stylish mode known as the mermaid skirt and is of nine-gored shaping, fitting with sheath-like closeness above the knees, and widening below to give the required flaring effect at the foot. Provision is made for long or medium sweep and for a back in habit style or with an inverted box-plait.

Nile-green crêpe de Chine with filet lace would be exceptionally dainty in a gown of this type. Silver-gray nun's veiling with Renaissance lace would be pretty. Albatross, satin Liberty, Louisine, fancy silks and silk-and-wool fabrics are advised, and the seams may be finished with machine-stitching or straps.

FIGURE 215 G (PAGE 894).—LADIES' WAIST AND SKIRT: representing Waist pattern 6461, price 9d. or 20 cents; 6 sizes, 30 to 40 inches, bust measure; shown also on page 915; and Skirt pattern 6452, price 1s. or 25 cents; 6 sizes, 20 to 30 inches, waist measure; shown also on page 922.

A very stylish evening gown is here represented in black point d'esprit, its sombreness being relieved by bands of iridescent trimming. The skirt is a particularly graceful design, in frou-frou effect at the lower edge. Several rows of shirring are employed, and the skirt is supported by a five-gored foundation. It has a long sweep, provision being made also for a medium sweep or dip round length.

Rows of shirring modify the bodice, which is closed at the back. It is of the blouse order, drooping all around, over a sash of black velvet ribbon carelessly knotted. Full-length bishop sleeves, shirred to correspond with the waist, are gathered at the wrist and finished with fanciful cuffs, elbow sleeves being also provided. The trimming is applied in yoke outline to the bodice and extends over the tops of the sleeves in drop-shoulder effect. A bow of black velvet ribbon gives a *chic* air.

White or delicately-tinted chiffon will lend itself artistically to this style, while charming results may be obtained through the use of Chantilly net and veiling, with appliqué or ribbon trimmings.

FIGURES 216 G AND 217 G.

FIGURE 216 G (PAGE 895).—LADIES' WAIST AND SKIRT: representing Waist pattern 6408, price 9d. or 20 cents; 7 sizes, 30 to 42 inches, bust measure; shown also on page 915; and Skirt pattern 6416, price 1s. or 25 cents; 7 sizes, 20 to 32 inches, waist measure; shown also on page 919.

A smart gown for dinner, reception and evening affairs is represented at this figure in rose crêpe de Chine, elaborated with narrow point Venise appliqué threaded with velvet ribbon. The construction of the bodice is simple, the front and back being tucked *en bayadère* and gathered under a belt. The popular side closing is observed. Full-length bishop sleeves, with their fulness confined by bands at the wrist, are cut out at the top in drop style, revealing the arm. Straps of the velvet ribbon support the garment over the shoulders. Provision is also made for high neck.

The tucked, circular skirt consists of a yoke, centre section and flounce. It is sheath-like to the knee, below which it flares gracefully. A habit back, with a medium sweep, is employed. The trimming corresponds with that on the blouse, and a five-gored foundation skirt, lengthened by a circular flounce, is furnished.

A *chic* reproduction would be in cream-white veiling and Irish lace, with a touch of contrast introduced in pale-blue

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or coral panne. Crêpe, silk voile, mousseline, grenadine, silk muslin and pliable fabrics in general are recommended.

FIGURE 217 G (PAGE 895).—LADIES' WAIST AND SKIRT: representing Waist pattern 6419, price 9d. or 20 cents; 7 sizes, 30 to 42 inches, bust measure, shown also on page 916; and Skirt pattern 6407, price 1s. or 25 cents; 9 sizes, 20 to 36 inches, waist measure; shown also on page 923.

White peau de soie lends itself with artistic effect to the development of this gown, black appliqué forming the garniture. The bodice has a softly-blousing front with the fulness gathered at the top under a *chou* of black chiffon with long ends that are carried to the belt. The neck is cut low and outlined with the appliqué, and the sleeves, in drop style, are puffed to the elbow and finished with a frill. Bands of the appliqué hold the bodice in position over the shoulders. A high-necked effect, with full-length sleeves, is also provided for, and a back closing is arranged.

The double skirt is of the popular five-gored shaping, the flare of the foundation skirt being increased by the addition of narrow gathered ruffles applied to the circular flounce and having an edge-finish of black. Appliqué borders the tunic skirt, and bands of the same conceal the side-front seams. An inverted box-plait takes up the fulness at the back, where the mode falls in a long sweep.

A striking reproduction would be in embroidered mousseline, with trimmings of black Chantilly lace. Nile-green crêpe de Chine would be charming with white appliqué. Silk voile, embroidered nets and veiling are also advised.

FIGURES 218 G AND 219 G.

FIGURE 218 G (PAGE 896).—LADIES' NORFOLK JACKET AND SKIRT: representing Jacket pattern 6442, price 9d. or 20 cents; 9 sizes, 30 to 46 inches, bust measure; shown also on page 912; and Skirt pattern 6421, price 9d. or 20 cents; 9 sizes, 20 to 36 inches, waist measure; shown also on page 924.

This trim costume would be very appropriate for travelling or shopping. It is here developed in homespun of a fancy mixture, simply finished with machine-stitching. The jaunty jacket is of the Norfolk Eton type, with applied plaits. The neck displays a rolling collar that forms notches with revers above the double-breasted closing. The fronts extend to form a tab, and the closing is effected with buttons. Regulation coat sleeves with cuffs are introduced, and a belt heads the peplum, which may be dispensed with.

The skirt is adjusted by nine gores that taper becomingly, and an ornamental facing is applied at the lower edge. Pointed straps conceal the seams, which may also be in slot or regular style, and provision is made for an inverted box-plait or a habit back. Straight around, instep or outing length may be adopted.

Coronation-red cheviot, with stitching in black, would make a smart suit. Blue granite cloth with stitched panne in a darker shade is an effective combination, and the buttons may be of blue and gold. Good results may also be obtained by combining mixed Scotch heather, showing a neutral dark ground flecked with green and white, with olive-green cloth for collar and cuffs. Serge, cheviot, and light and medium weight melton would also be suitable, and the collar and cuffs might be inlaid with velvet.



6471

LADIES' SHIRT-WAIST COSTUME: CONSISTING OF A STRAPPED SHIRT-WAIST; AND A NINE-GORED FLARE SKIRT, WITH HABIT BACK AND A MEDIUM SWEEP OR IN DIP ROUND LENGTH, AND WITH THREE OR FEWER STRAPS EXTENDING ABOUT THE SKIRT OR TERMINATING AT THE SIDE-FRONT SEAMS.

(Described on Page 913.)

FIGURE 219 G (PAGE 896).—LADIES' FROCK COAT AND SKIRT: representing Coat pattern 6399, price 9d. or 20 cents; 9 sizes, 30 to 46 inches, bust measure; and Skirt pattern 6459, price 1s. or 25 cents; 9 sizes, 20 to 36 inches, waist measure; shown also on page 921.

This strikingly handsome velvet gown is especially suitable for calling or afternoon wear. Black was the color chosen, and trimmings of chinchilla and black silk braid enhance the beauty of the toilette. The coat is of the frock order and has a closely fitting body, lengthened at the sides by skirt sections. The double-breasted fronts have revers that are covered with appliqué over satin and extend beyond the ends of the rolling collar, the closing being effected by fancy buttons. Plain coat sleeves are used.

The seven-gored skirt, in frou-frou effect at the lower edge, has an inverted box-plait at the back and is appropriate for long or medium sweep. The pattern provides for band frills, which in this instance are omitted. The lower edge of the skirt is tastefully decorated with the silk braid, extending in sharp points on the seams.

Hunter's-green zibeline with collar and cuff facings of beaver produces a stylish gown. Brown camel's-hair suiting

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will make a trim suit for ordinary wear, and bone buttons may be utilized for the closing. Serge, broadcloth and tweed are some of the popular materials, and strappings and stitching are popular modes of trimming.

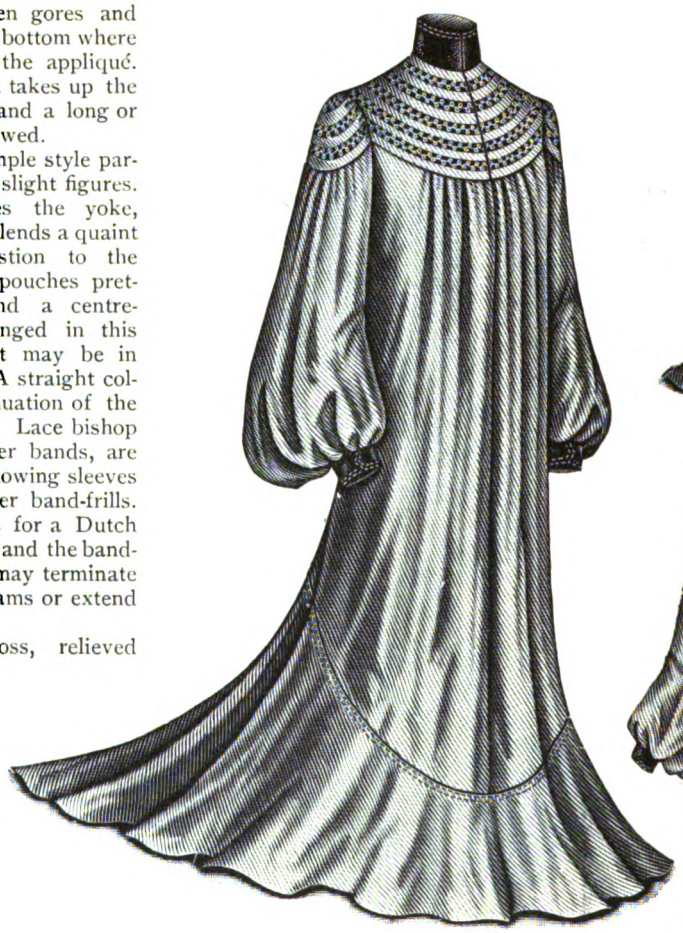
FIGURES 220 G AND 221 G.

FIGURE 220 G (PAGE 897).—LADIES' WAIST AND SKIRT: representing Waist pattern 6469, price 9d. or 20 cents; 7 sizes, 30 to 42 inches, bust measure; shown also on page 916; and Skirt pattern 6459, price 1s. or 25 cents; 9 sizes, 20 to 36 inches, waist measure; shown also on page 921.

Circular band-frills, finished at the lower edge with a narrow appliqué of lace, give a smart air to this gown of Louisine. The skirt comprises seven gores and flares markedly at the bottom where it is decorated with the appliqué. An inverted box-plait takes up the fulness at the back, and a long or medium sweep is allowed.

The bodice is a simple style particularly becoming to slight figures. A band-frill outlines the yoke, which is of lace, and lends a quaint drop-shoulder suggestion to the bodice. The front pouches prettily over a belt, and a centre-back closing is arranged in this instance, although it may be in front, if preferred. A straight collar in seeming continuation of the yoke is at the neck. Lace bishop sleeves, drooping over bands, are displayed below the flowing sleeves which terminate under band-frills. The pattern provides for a Dutch or "1830" low neck, and the band-frills on the bodice may terminate at the under-arm seams or extend all around.

Pastel-blue albatross, relieved with point Venise lace, would be a very artistic selection. Crêpes in silk, wool or cotton, veiling, cashmere and voile are recommended.



6446

LADIES' TEA-GOWN OR WRAPPER, IN DROP-SHOULDER EFFECT, WITH HIGH OR DUTCH ROUND NECK, FULL OR THREE-QUARTER LENGTH BISHOP SLEEVES, AND LONG OR MEDIUM SWEEP, AND WITH OR WITHOUT A DEEPLY GRADUATED CIRCULAR FLOUNCE FROM BENEATH WHICH THE SKIRT SHOULD BE CUT AWAY.

(Described on Page 914.)

FIGURE 221 G (PAGE 897).—LADIES' WRAP, WAIST AND SKIRT: representing Wrap pattern 6451, price, 1s. or 25 cents; 5 sizes, 30 to 46 inches, bust measure, shown also on page 909; Waist pattern 6476, price 9d. or 20 cents; 8 sizes, 30 to 44 inches, bust measure: shown also on page 917: and Skirt pattern 6260, price 1s. or 25 cents; 9 sizes, 20 to 36 inches, waist measure.

This handsome wrap is of embossed velvet, with an edge trimming of brown marten. A lining of mink adds a distinctive touch. Triple capes are a feature of the wrap, and provision is made for a hood. It is here shown in full-length, with square corners, but may be in automobile-length and have rounding corners, if preferred. A high flaring collar of the marten is a protective and stylish addition, although a band collar may be substituted.

Mauve Louisine and cream lace were tastefully united in this gown, the skirt of which is a particularly graceful design, known as the mermaid type. Ruches give a fluffy lower edge finish, and a long or short sweep may be employed. It is five-gored and has a habit back.

A strap-yoke of lace with long tapering ends at the front follows the Pompadour neck. The bodice fits smoothly at the top with slight gathered fulness at the waist-line of the back, while that in front blouses becomingly over a belt of cream-colored Liberty satin ribbon bowed smartly at the left side and terminating in long ends knotted carelessly. Elbow sleeves, lengthened by circular frills, are employed and the closing is effected at the left side. The pattern provides for high neck and for full-length or short sleeves.



6446



6446

Peau de soie, moiré and smooth-faced cloths are appropriate for the wrap, and beaver, chinchilla or other fashionable fur may be used to decorate. Crêpe de Chine, peau de cygne and similar materials are suited for the development of the gown, with reliefs of lace, chiffon and ribbon.

FIGURES 222 G AND 223 G.

FIGURE 222 G (PAGE 898).—LADIES' TEA-GOWN OR WRAPPER: representing pattern 6446, price 1s. or 25

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cents; 9 sizes, 30 to 46 inches, bust measure; shown also on page 908.

For developing this effective tea-gown, coronation-red nun's-veiling, with taffeta silk and appliqué trimming, was selected. The back and fronts are gathered to the yoke, having the fulness drawn well to the centre. A graduated, circular flounce, the use of which is optional, is headed by a band of appliqué, and the mode is adapted for a long or medium sweep. An ornamental chancellor collar finishes the low Dutch neck, and provision is also made in the pattern for a high neck and a standing collar. A circular yoke of tucked silk is employed and caps to correspond accentuate the drop-shoulder effect of the bishop sleeves, which are in three-quarter length, but may be made full length. A strap-belt, with crossed ends confines the fulness at the waist-line.



6451

LADIES' CIRCULAR WRAP, WITH FLARE COLLAR OR STANDING BAND, AND THREE OR FEWER CAPE COLLARS OR A HOOD; IN FULL OR AUTOMOBILE LENGTH. (IN RED-RIDING HOOD OR IRISH PEASANT WRAP STYLE.)

(Described on Page 914.)

A handsome reproduction would be in gray crêpe de Chine, with the yoke of black satin ribbon and faggoting. Cashmere, albatross and soft woollens in general are favored.

FIGURE 223 G (PAGE 898).—LADIES' WRAPPER OR BATH-ROBE: representing pattern 6431, price 9d. or 20 cents, 4 sizes, 32 to 44 inches, bust measure; shown also on page 926.

Pink eider-down was used to make this wrapper, which laps broadly and closes at the left side with cord loops and buttons. A pink binding cord and appliqué in pink-and-white form an attractive trimming. The wrapper fits comfortably close at the back, and a deep shawl collar is rolled about the throat. The flowing sleeves are in keeping with the mode, but may be banded in bishop style. A cord girdle with tasselled ends lends a finishing touch.

Blue zenana, with self-colored ribbon or satin for binding, would be effective. Cashmere and other woollens are extensively used.

FIGURES 224 G AND 225 G.

FIGURE 224 G (PAGE 899).—LADIES' WAIST AND SKIRT: representing Waist pattern 6426, price 9d. or 20 cents; 8 sizes, 30 to 44 inches, bust measure; and skirt pattern 6243, price 1s. or 25 cents; 9 sizes, 20 to 36 inches, waist measure.





6451

For making this stylish gown beige Eolienne was selected, with trimmings of appliqué lace threaded with narrow black velvet ribbon. The waist blouses prettily in front, and gathers control the fulness at the back, where the closing is effected. It may be made to close at the front if preferred. The lace follows the outline of the yoke and conceals the sleeve caps, accentuating the drop-shoulder effect. A standing collar finishes the neck, although provision is made for a low or Dutch outline. The sleeves are in full-length bishop style, but for evening wear, short puffs or elbow sleeves may be adopted. A soft belt adds a modish touch.

The seven-gored skirt has a habit back and is appropriate for long or short sweep. A graduated, circular flounce emphasizes the flare at the lower edge and is bordered by rows of black velvet ribbon. The seams are hidden by bands of the appliqué.

Silver-gray voile will lend itself attractively to this mode in conjunction with Irish lace and a touch of coral panne. The design would also be effective developed in crêpe, albatross or any of the light-weight materials.

FIGURE 225 G (PAGE 899).—LADIES' SHIRT-WAIST AND SKIRT: representing Shirt-Waist pattern 6403, price 9d. or 20 cents; 9 sizes, 30 to 46 inches, bust measure; and Skirt pattern 6367, price 1s. or 25 cents; 7 sizes, 20 to 32 inches, waist measure.

An extremely stylish shirt-waist is here shown, for the making of which blue and silver-gray striped taffeta was selected, with point Venise lace and narrow velvet ribbon as trimming. The waist pouches prettily in front over a crush belt, a box-plait concealing the closing at the centre. The back is smoothly adjusted at the top with gathers controlling the fulness at the waist-line. Bands of the regulation order finish the bishop sleeves, which are in full length; but, if preferred, they may extend only to the elbow. At the neck a round or Roman collar may be used and the pattern supplies a back yoke-facing, which may be omitted.

The modish skirt is developed in blue satin-faced cloth and is of the five-gored order, with a deeply graduated, gored,

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circular flounce, box-plaited all around, which provides sufficient fulness. A five-gored foundation skirt and a medium or long sweep are provided in the pattern. One of the new fibre braids in black forms an effective garniture.

Handsome results may be produced by using Louisine, taffeta or the Pompadour or Dolly Varden brocades, with Russian or appliqué lace trimming for the blouse; and the skirt may be reproduced in covert cloth, melton or tweed.

FIGURE 226 G.

FIGURE 226 G (PAGE 900).—LADIES' SHIRT-WAIST AND SKIRT: representing Shirt-Waist pattern 6433, price 9d. or 20 cents; 9 sizes, 30 to 46 inches, bust measure; shown also on page 918; and Skirt pattern 6371, price 1s. or 25 cents; 8 sizes, 20 to 34 inches, waist measure.

Ornamental strappings are a feature of this gown, which is here developed in a black-blue-and-green plaid, associated with black velvet. The skirt is made with a front seam, the bias plaids being matched. It is supported by a five-gored foundation, and the back, in tunic depth, is lengthened by two circular flounces. Strappings of the velvet form the decoration, and a long or medium sweep will be appropriate.

A striking adaptation of the popular shirt-waist is here represented, and a bias effect is also given, while ornamental strappings and fancy buttons afford relief. The waist displays the popular Duchess closing, although the regular closing may be used. Straps extended to form postilion tabs relieve the severity of the back, and the front pouches over a belt. Bishop sleeves, with their fulness gathered into bands, are introduced and shoulder straps give a military air. A plain or Roman collar may be employed.

This gown would be very effective made up in brown zibeline flecked with black and trimmed with one of the new fibre braids. Striped materials and suiting, serge, cheviot and cloth in the various weights are suitable.



6472



6472

LADIES' CAPE, WITH OR WITHOUT THE FLOUNCE OR FLARE COLLAR.

(Described on Page 915.)



6472

FIGURE 227 G.

FIGURE 227 G (PAGE 901).—LADIES' COSTUME: representing pattern 6450, price 1s. or 25 cents; 9 sizes, 30 to 46 inches, bust measure; illustrated also on page 905.

An exceedingly smart tailor gown is here shown made of iron-gray cheviot, machine-stitching in spaced rows forming an effective finish. The jacket, which is of the double-breasted type, with tucks tapering from the shoulders to the waist-line both in the front and at the back, follows the lines of the figure comfortably close at the back and sides. A novel rolling collar finishes the neck, and the peplum tabs, which are joined on under a belt, may be replaced by a plain peplum. The sleeves are of the bishop style with inverted flare cuffs. Smoked-pearl buttons are utilized for the closing.

The seven-gored skirt has graduated tucks to flounce depth. At the back is an inverted box-plait, and the skirt may be made with a long or medium sweep.

A gown of golden-brown cloth, with braiding of gold and brown, would be elegant and stylish. Broadcloth, serge, camel's-hair, homespun and similar fabrics are also advised.

FIGURES 228 G AND 229 G.

FIGURE 228 G (PAGE 902).—LADIES' COSTUME: representing pattern 6470, price 1s. or 25 cents, 9 sizes, 30 to 46 inches, bust measure; shown also on page 906.

The Norfolk modes are among the most popular of the season, and a smart example is here shown made of brown cheviot, darker-brown velvet affording relief. The jacket has plaits applied both back and front, and a belt is added. Revers are formed at the top of the fronts, which close with a fly, and meet the ends of the rolling collar. The sleeves are of the regulation coat style, finished with strap cuffs, which may be omitted, as well as the strap plaits.

Side-plaits arranged at the lower part of the side seams modify the nine-gored skirt, which may be in straight around or instep length. An inverted box-plait disposes of the fulness at the back, and pointed straps outline the front and back gores in the present instance, although their use is a matter of taste.

The mode may be copied attractively in dark-red homespun, with black braid trimmings. A stylish reproduction would be in blue corduroy, with collar and cuffs of peau de soie and steel buttons for decoration. Covert, melton and any of the heavy goods designed for street wear are adaptable, and the plaits and straps may be piped.

FIGURE 229 G (PAGE 902).—LADIES' COSTUME: representing pattern 6450, price 1s. or 25 cents; 9 sizes, 30 to 46 inches, bust measure; shown also on page 905.

A simple gown, yet bearing the stamp of elegance, is here represented made of dark-gray camel's-hair suiting, and velvet, with Persian bands and fancy smoked-pearl buttons to trim. The skirt, with long or medium sweep, has graduated tucks extending to flounce depth and giving the effect of a panel in front. It is of the seven-gored order and has an inverted box-plait at the back.

A stylish effect is obtained in the jacket by tucks, which extend from the shoulders to the waist-line. The fronts are double-breasted and blouse in the approved way. A fancy rolling collar completes the neck. Bishop sleeves, with turned-back cuffs, are employed, as well as a peplum, the joining of which is concealed by a belt.

Covert cloth will make a smart suit, and velvet may be introduced on the collar and cuffs. Serge, cheviot, Venetian twill and lady's-cloth are some of the standard fabrics that may be selected.

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FIGURES 230 G AND 231 G.

FIGURE 230 G (PAGE 903).—LADIES' WAIST AND SKIRT: representing Waist pattern 6464, price 9d. or 20 cents; 8 sizes, 30 to 44 inches, bust measure; shown also on page 914; and Skirt pattern 6407, price 1s. or 25 cents; 9 sizes, 20 to 36 inches, waist measure; shown also on page 923.



LADIES' COAT, IN REGULATION OR SHORT THREE-QUARTER LENGTH, WITH GORED CIRCULAR BACK AND FLOWING OR BISHOP SLEEVES, AND WITH OR WITHOUT STRAPS. (KNOWN AS THE MONTE CARLO OR KIMONO COAT.)

(Described on Page 915.)

Velvet gowns are extremely popular, and a *chic* exponent of the prevailing styles is here shown in white-dotted green velvet, all-over lace, velvet ribbon and stitched silk strappings affording contrast. The front of the bodice blouses slightly over a strap-belt. An ornamental strap having crossed ends outlines the lace chemisette, which is topped by a standing collar. The fancy sleeves have full puffs gathered into tight bands.



Tunic skirts are again popular, and a stylish example is here depicted. The mode consists of a five-gored tunic skirt over a foundation of similar shaping with a circular flounce increasing the flare at the lower edge. It has an inverted box-plait at the back and falls in a long sweep. The tunic skirt has a scolloped lower outline with a silk strapping and lace medallions, the application of which is explained in "The Dressmaker" of this issue.

A skirt and bodice of dark or sapphire blue Venetian would be effective for dressy or more general wear. Zibeline, broadcloth, covert and suitings are adaptable.

FIGURE 231 G (PAGE 903).—LADIES' SHIRT-WAIST AND SKIRT: representing Shirt-Waist pattern 6453, price 9d. or 20 cents; 9 sizes, 30 to 46 inches, bust measure; shown also on page 917; and Skirt pattern 6463, price 1s. or 25 cents; 8 sizes, 20 to 34 inches, waist measure; shown also on page 920.

Corduroy in a light shade of tan achieved an effective result in this gown, fancy-stitched taffeta straps affording relief. The mode introduces a double skirt, supported by a five-gored foundation. It has a habit back and a medium sweep. The five-gored foundation supports a circular flounce, which accentuates the flare at the lower edge. Stitched bands of taffeta finish the mode, and the pattern provides a two piece flounce and tunic skirt for bias effects in plaids or stripes.

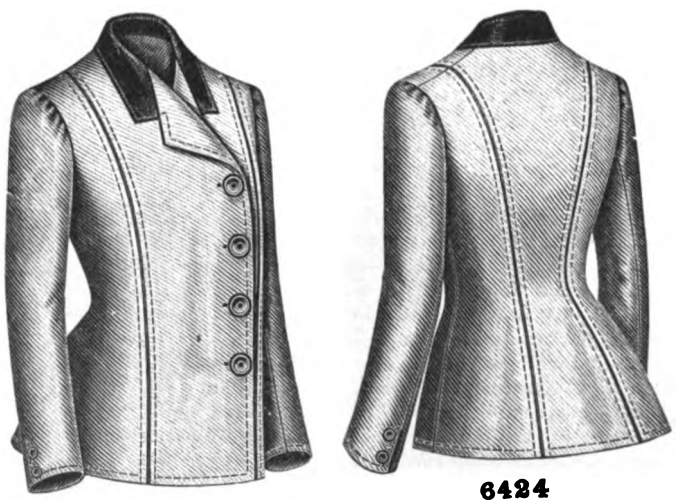
A fancy collar, together with taffeta strappings, elaborate the blouse. The back fits smoothly across the shoulders, gathers adjusting the slight fulness at the waist-line. The front introducing tucks pouches prettily over a strap-belt with crossed ends, and a closing is made at the centre. The full-length bishop sleeves are finished with strap-bands and the use of the straps is optional.

Silk and light-weight wools are appropriate for shirt-waists, and the skirt may be reproduced in cheviot, cloth or mohair.

FIGURES 232 G AND 233 G.

FIGURE 232 G (PAGE 904).—LADIES' COAT AND SKIRT: representing Coat pattern 6456, price 9d. or 20 cents; 8 sizes, 32 to 46 inches, bust measure; shown also on page 911; and Skirt pattern 6459, price 1s. or 25 cents; 9 sizes, 20 to 36 inches, waist measure, shown also on page 921.

A rich blue-black velvet was selected for the Monte Carlo coat here shown, with Russian lace and cloth straps forming an effective contrast. A deep rolling collar finishes the neck and the fronts are turned back in revers that



LADIES' DOUBLE-BREASTED COAT, WITH SLOT OR LAPPED SEAMS, AND FLY OR VISIBLE BUTTON-CLOSING, AND WITH OR WITHOUT CUFFS OR VENTS.

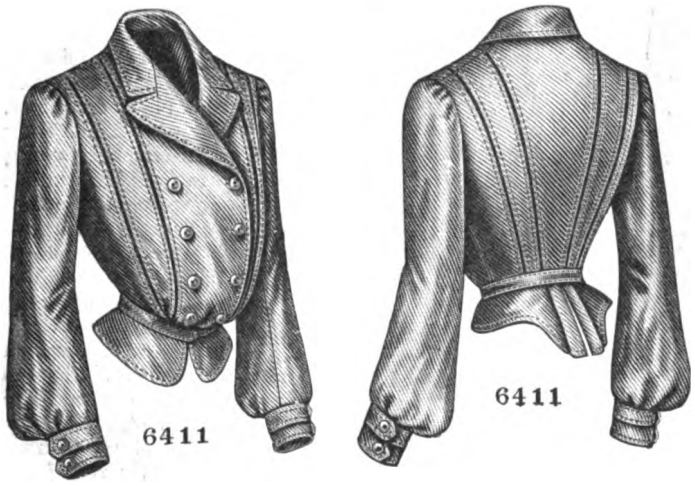
(Described on Page 916.)

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are faced with the lace over white peau de soie and finished with rows of satin ribbon. Flowing sleeves, suggestive of the kimono shaping, are employed, but bishop sleeves with cuffs may be used if preferred. The design is suitable for regulation or short three-quarter length and may be reproduced without the straps.

The skirt is a smart seven-gored mode with velvet-corded seams. Cross straps of velvet, terminating in loops caught by buttons, form an effective garniture at the lower edge. The fulness at the back is arranged in an inverted box-plait, and a long or medium sweep may be employed. The pattern provides for band frills, which may extend around the skirt or terminate at the side-front seams. The skirt in this instance was developed in mode voile, with strappings of velvet in a deeper shade.

Etamine, canvas or Eolienne would be stylish with self-colored strappings of silk. A coat of black peau de soie with trimmings of point Venise over white satin would be very effective. Velvet, taffeta, moiré and cloth are in favor.

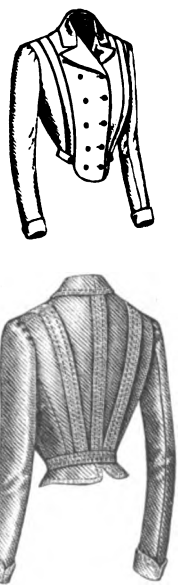


LADIES' BLOUSE ETON JACKET, IN SLOT-SEAM EFFECT, WITH BISHOP OR COAT SLEEVES, AND WITH OR WITHOUT THE PEPLUM.
(Described on Page 916.)

FIGURE 233 G (PAGE 904).—LADIES' SHIRT-WAIST COSTUME: representing pattern 6471, price 1s. or 25 cents; 9 sizes, 30 to 46 inches, bust measure, shown also on page 907.

Pressed velvet in a becoming shade of blue was chosen for the development of this costume. Straps of velvet, piped with silk, form the garniture on the skirt and may extend all around or terminate at the side-front seams, as in this instance. It is adjusted by nine gores, with a habit back, and may be in medium sweep or dip round length.

The blouse has groups of tucks in the front taken up to yoke depth, and between the tucks straps, also piped with silk, are arranged. The back fits smoothly across the top and is slightly gathered at the waist-line. A box-plait conceals the front closing, and the fronts puff out over a strap-belt with postilion tab. A Roman collar, which conceals the narrow band finish, completes the neck, and the bishop sleeves have their fulness confined by strap-bands. Shoulder-yokes and a centre-back strap are smart adjuncts.



Wood-color broadcloth would be *chic* with strappings of silk in a darker shade. London-gray cloth would make up stylishly, with braid or appliqué for contrast. Homespun, cheviot, granite and Venetian cloth are among the most desirable fabrics, and velvet strappings may add ornamentation.

6450.—LADIES' TWO-PIECE TUCKED COSTUME.

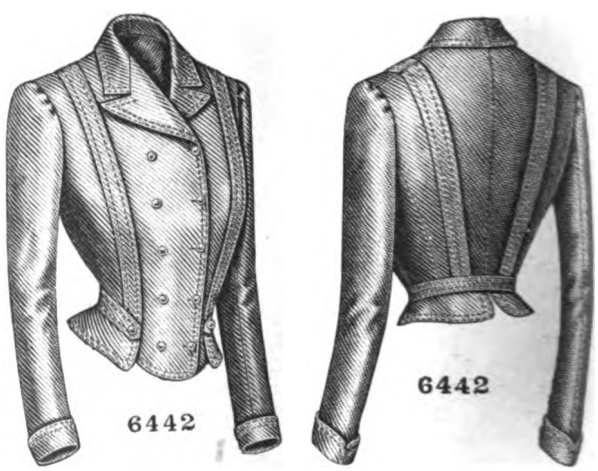
The costume represented on page 905 shows novel touches in the collar and peplum, and canvas in a warm brown shade was the material used. Other illustrations appear at figures 227 G and 229 G. Shoulder and under-arm seams shape the jacket, which is characterized by graduated tucks extending to the shoulders both back and front, and closes in double-breasted fashion, the front blousing stylishly. The ends of the rolling collar are pointed and flat at the front, and the absence of lapels makes this a desirable style for wear with a fur neck-piece or feather boa. A plain peplum or one in sections, which may consist of six or fewer tabs, lengthens the mode and is headed by a narrow belt secured with a fancy buckle. The sleeves are of the bishop order, completed by flaring turn-back cuffs mounted on bands. The use of the collar and peplums is a matter of individual taste.



The skirt is in flare style formed of seven gores and is tucked to accord with the blouse, the tucks terminating at flounce depth. A clinging effect is given to the knee, below which it flares in the accepted manner, a measurement of about four yards and one-half being allowed at the lower edge in the medium sizes. A long or medium sweep may be adopted, and an inverted box-plait is arranged at the back.

This design would be adaptable for velvet which is in such great demand for suits. Scratched, striped, dotted and ribbed effects are equally popular and corduroy and velutina are recommended. Twine suiting is very fashionable, and a costume of this material in the new shade of blue, which is lighter and less trying than sapphire, would be smart. Zibeline, vicuna, hard serge, cheviot and mottled tweed would give good service.

We have pattern 6450 in 9 sizes for ladies from 30 to 46 inches, bust measure. To make the costume for a lady of medium size, requires 6¾ yards of material 50 inches wide. Price of pattern, 1s. or 25 cents.



LADIES' DOUBLE-BREASTED NORFOLK ETON JACKET, WITH TWO STRAP PLAITS ON THE FRONT AND TWO OR THREE PLAITS ON THE BACK, AND WITH OR WITHOUT THE PEPLUM.
(Described on Page 916.)

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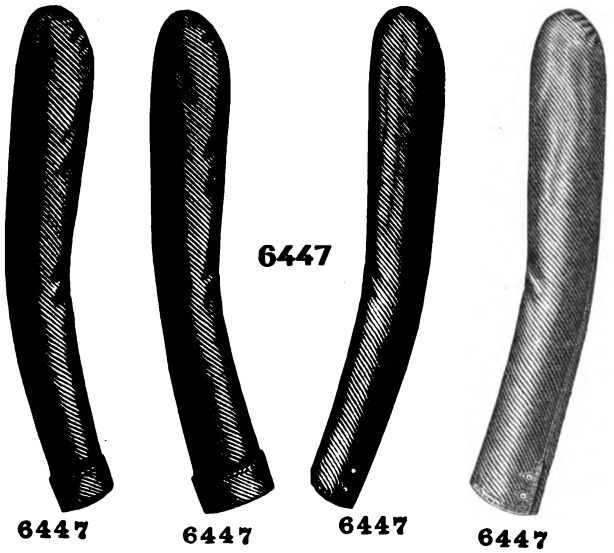
6470.—Ladies' Costume.

The Norfolk jacket costume puts in emphatic claims as a leader among two-piece suits this season and is especially favored for walking and general outing purposes. On page 906 is depicted a stylish garment in elephant-gray zibeline tinged with brown, with a simple finish of machine-stitching, and another is given at figure 228 G. Seams under the applied strap-plaits assist in the shaping of the jacket, which closes at the front with a fly. A rolling collar and lapels give a finish at the neck, and a shaped belt is a stylish adjunct. Two-seam sleeves are provided, and the strap cuffs are ornamental features but may be dispensed with.

The flare skirt, having an inverted box-plait at the back, is shaped by nine gores and may be in straight-around or instep length. Straps at each side of the front and back lend distinction to the mode, but their use is optional. Backward-turning plaits at the lower part of the side seams modify the severity of the skirt and increase the dimension at the lower edge, where a measurement of about four yards and one-fourth is attained in the medium sizes.

Invisible deerskin plaids are among the new fabrics which are favored for outing wear and are particularly suited to the Norfolk modes. Twine suitings, wool crash, Venetian twill, tweed and melton are excellent for general wear.

We have pattern 6470 in 9 sizes for ladies from 30 to 46 inches, bust measure. To make the costume for a lady of medium size requires 5¾ yards of material 50 inches wide. Price of pattern, 1s. or 25 cents.



Ladies' Two-Seam Sleeve, in Regulation or Box Width at the Wrist, and with or without Cuff or Vent: for Coats, Jackets, etc.

(Described on Page 917.)



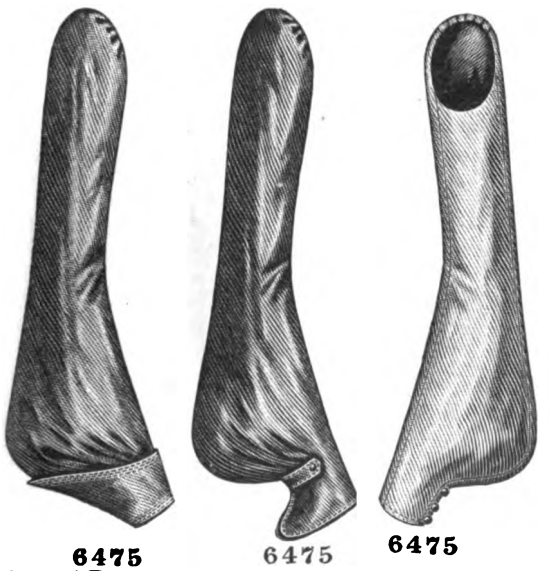
Ladies' Darted, Gathered or Sectional Muff.

(Described on Page 918.)

6471.—Ladies' Shirt-Waist Costume.

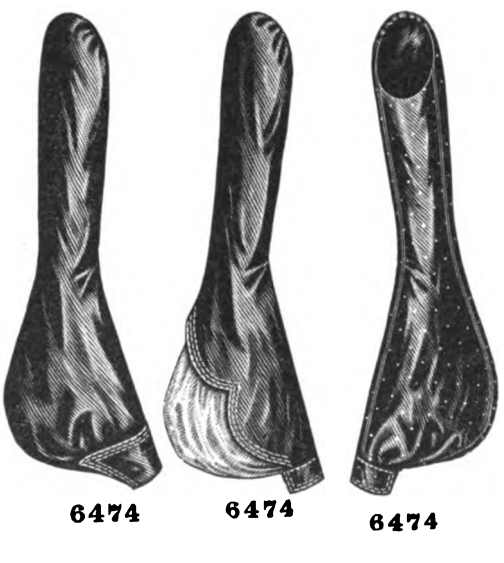
The vogue attained by the shirt-waist costume has not abated, and the lines of the velvet and cloth suits follow closely those of their foulard prototypes. For the design illustrated on page 907 golden-brown corduroy and black taffeta were employed in one instance and black velvet in the other. A different view may be obtained by referring to figure 233 G. The back shows slight fulness at the waist-line, and the fronts, ornamented with groups of tucks stitched to yoke depth, are bloused over the lining, which consists of dart-fitted fronts and a back seamed at the centre. The regulation box-plait is arranged at the closing, and the neck is finished with a narrow band concealed by a Roman collar. Straps of the silk are applied to the fronts and back, and shoulder yokes and postilion tabs are interesting features. Strap-bands confine the bishop sleeves, which are mounted on two-seam linings, but both the waist and sleeve linings may be omitted.

A choice of effects is given in the skirt, which is in nine gores and flares gracefully at the lower edge, where a measurement of about five yards and one-fourth is afforded in the medium sizes. The back is in habit style, and medium sweep or dip round length is provided for the mode. Three or fewer straps may be applied, extending all around or terminating at the side-front seams.



Ladies' Two-Seam Sleeve, with Flared or Straight-Around Wrist: the Latter Style with or without a Cavalier Cuff; for Coats, Jackets, etc. (Known as the Inverted Leg-o'-Mutton Sleeve.)

(Described on Page 917.)



Ladies' Two-Seam Sleeve, in Inverted Leg-o'-Mutton Style, with Cuff or Wrist-band, and with or without the Lining or Veronese Puff.

(Described on Page 917.)

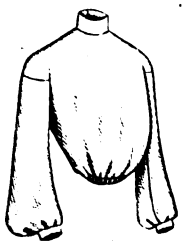
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A costume of dark-blue velvet would be stylish trimmed with stitched broadcloth of the same shade. Velutina, vicuna, zibeline, melton, cheviot and panne cloth are appropriate.

We have pattern 6471 in 9 sizes for ladies from 30 to 46 inches, bust measure. For a lady of medium size the costume needs 13½ yards of corduroy 27 inches wide, with 4½ yards of taffeta 20 inches wide; of one material, 14 yards 27 inches wide will be required. Price of pattern, 1s. or 25 cents.

6446.—Ladies' Tea-Gown or Wrapper.

The general lines of the negligée change slightly with the prevailing fashions, and an up-to-date note is sounded in the artistic tea-gown portrayed on page 908 and at figure 222 G by the drooping shoulders. Cashmere and velvet in a dim shade of blue were chosen for the mode in the former instance, faggoting being introduced in one development. A front closing is invisibly effected, and the high neck is finished with a standing collar, although a Dutch round neck with chancellor collar is provided. The mode is shaped with centre and under-arm seams, and a Watteau plait gathered at the top is formed at the back, and allowed to fall in a long or medium sweep. Gathers regulate the fulness in front, and a deeply graduated, circular flounce, from beneath which the skirt should be cut away, may be added. The bishop sleeves, mounted on linings, have caps at the top and may be in full length confined by bands which lap and show a pointed end, or in three-quarter length with narrower bands.





6417



6417

Ladies' Waist or Bodice, Closed at the Back, with "1830" Low Neck, and with or without Elbow Sleeves and Separate Guimpe in Drop-Shoulder Style with or without Full or Three-Quarter Length Bishop Sleeves, and having a Lining for either Waist or Guimpe that may be Omitted.

(Described on Page 918.)

This design suggests innumerable combinations and effects. Parma violet nun's-veiling would be beautiful with deep-violet miroir velvet, and white albatross would be dainty. Crinkled silk, French flannel, Henrietta, challis and China silk are also liked.

We have pattern 6446 in 9 sizes for ladies from 30 to 46 inches, bust measure. To make the tea-gown without flounce, for a lady of medium size, requires 7¾ yards of material 44 inches wide; the tea-gown with flounce, 9⅜ yards in the same width, with 1 yard of velvet 20 inches wide for collars, bands and belt. Price of pattern, 1s. or 25 cents.



6426



6464

6464

Ladies' Waist or Bodice.

(Described on Page 918.)

6451.—Ladies' Circular Wrap.

There is a certain sense of comfort and luxuriousness in a long wrap, and the possession of at least one such garment is absolutely essential. So many of the light-textured cloths, and even silks, are now made waterproof that a really elegant wrap may be evolved from them, and thus may beauty and utility be combined. The illustration on page 909 shows a wrap of cloth in a rich pomegranate shade, while figure 221 G shows a different development. Three cape collars are provided which give becoming breadth across the shoulders, but these may be discarded entirely, or only one or two of them need be used. If preferred, the hood, lined with white silk may be adopted, and a standing band or flare collar trimmed with appliqué, forms the neck finish. The wrap is of circular shaping with a centre-back seam and darts on the shoulders. Both automobile and full-length are given, the former hav-



6426

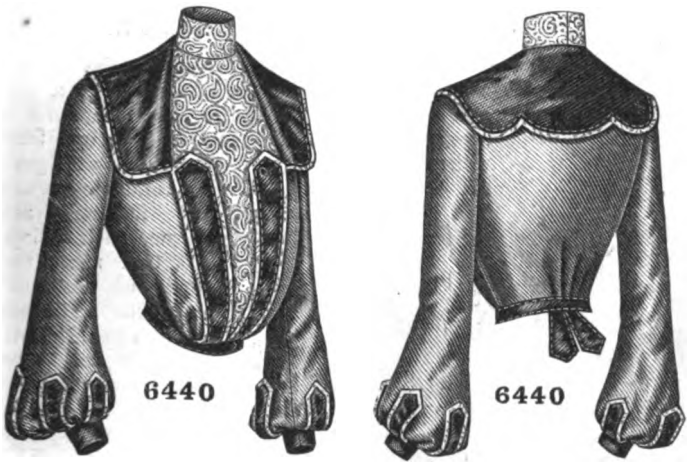


6426

Ladies' Baby Waist or Bodice, in Drop-Shoulder Effect, Closed at the Back or in Front, with High Neck or Low or Dutch Round or Square Neck, and Full-Length, Elbow or Short Puff Sleeves.

(Described on Page 919.)

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LADIES' WAIST OR BODICE, WITH OR WITHOUT POSTILION TABS.

(Described on Page 920.)

ing either square or rounding corners and the mode is in Red-Riding-Hood or Irish peasant style.

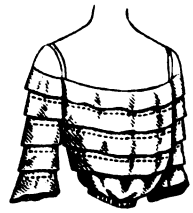
For evening wear a charming reproduction would be in white cloth. Black peau de soie lined with white moiré would give more service, and rain-proof coverts, tweeds, cheviots and black-and-white or heather homespuns are very stylish.

We have pattern 6451 in 5 sizes for ladies from 30 to 46 inches, bust measure. To make the wrap in automobile length, for a lady of medium size, will require 4⅛ yards of material 54 inches wide; the wrap in full length, 4¾ yards in the same width, with 1⅝ yard of silk 20 inches wide to line flare collar and hood. Price, 1s. or 25 cents.

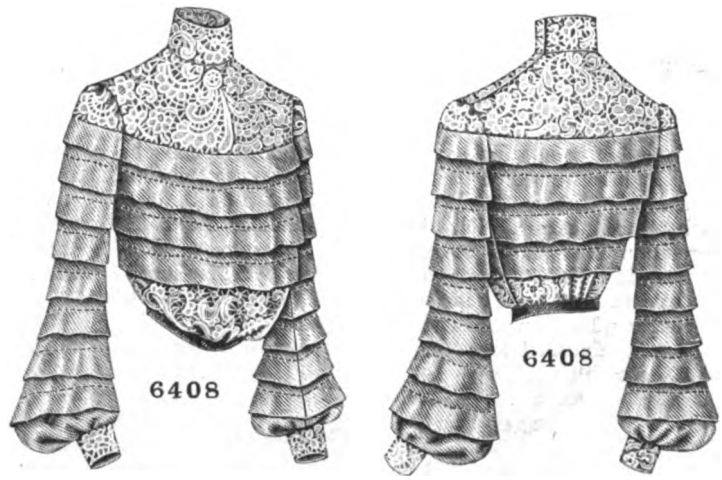
6472.—LADIES' CAPE.

A cape is such a convenient form of wrap for slipping on over a jacket when extra warmth is desired and for numerous other occasions that every woman should possess at least one. Reversible cloth developed the one depicted on page 910. A centre seam is used in shaping the cape, and darts at the top afford smooth adjustment. Strap collars distinguish the mode and give breadth to the shoulders, the upper one forming long stole ends in front. A flare collar and a circular flounce may be used if desired, although the mode is complete without them. In the medium sizes the cape without the flounce affords a sweep of about three yards and one-fourth.

Capes are exceedingly popular for evening wear, and one which will be dressy as well as useful may be of black peau de soie lined with white moiré. An interlining of flannel may be added for warmth. Brocades and velvet are in vogue for wraps, also matelassé, broché, broadcloth, kersey and melton.

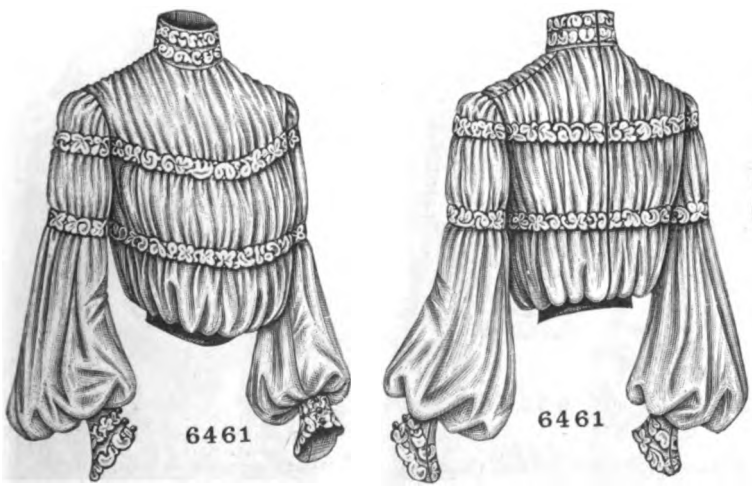


We have pattern 6472 in 5 sizes for ladies from 30 to 46 inches, bust measure. For a lady of medium size, the cape needs 3¾ yards of goods 54 inches wide. Price of pattern, 9d. or 20 cents.



LADIES' TUCKED WAIST OR BODICE, CLOSED AT THE LEFT SIDE, IN DROP-SHOULDER EFFECT, WITH YOKE AND HIGH OR LOW NECK, AND FULL-LENGTH OR ELBOW SLEEVES.

(Described on Page 920.)



LADIES' SHIRRED WAIST OR BODICE, CLOSED AT THE BACK, WITH SHIRRINGS EXTENDING ALL AROUND OR TERMINATING TO GIVE A VEST EFFECT, AND WITH FULL-LENGTH OR LONG ELBOW SLEEVES.

(Described on Page 920.)



6456.—LADIES' COAT.

Coats of the kimono or Monte Carlo order are generally becoming, their graceful lines suiting nearly all figures. A coat of this shaping is illustrated on page 911 in both cloth and velvet, and is also shown, differently developed, at figure 232 G. Straps of cloth, are ornamental features but may be omitted. The back is in gored circular style, and seams are introduced at the centre and under the arms. The fronts are faced with white silk and turned back to form revers, the edges being ornamented with fancy braid. A gored turn-over collar tops the mode, which may be in regulation or short three-quarter length. Turn-back cuffs mounted on bands finish the bishop sleeves, or sleeves in flowing style may be adopted.

Brown boulevard velvet would be rich with straps of satin-faced cloth of the same shade and the revers faced

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with cloth-of-gold and edged with Irish appliqué. Very pleasing would be a coat in nut-brown cloth with the straps of velvet in a corresponding shade. The collar could be of white silk overlaid with lace and the revers of white edged with lace. Green cloth and velvet are extremely stylish, and among other popular fabrics may be mentioned rough cheviot, Angora cloth, corded weaves, kersey, melton and zibeline.

We have pattern 6456 in 8 sizes for ladies from 32 to 46 inches, bust measure. For a lady of medium size, the coat in regulation three-quarter length needs 6⅞ yards of velvet 27 inches wide, with 1¼ yard of cloth 54 inches wide, for straps; the coat in short three-quarter length, 3⅜ yards of material 54 inches wide. In each instance 1¼ yard of silk 20 inches wide will be needed for facing revers. Price of pattern, 9d. or 20 cents.







6419

LADIES' WAIST OR BODICE, IN DROP-SHOULDER EFFECT, CLOSED AT THE BACK, WITH HIGH OR LOW NECK, AND FULL LENGTH, ELBOW OR SHORT SLEEVES.

(Described on Page 921.)

6424.—LADIES' DOUBLE-BREASTED COAT.

Good style marks the coat of light-tan kersey illustrated on page 911, and another development is represented at figure 212 G. The seams extending to the shoulders may be in slot style or lapped broadly, and comfortable adjustment is given the mode in accordance with present fashions. The fronts are lapped in double-breasted manner and may be closed with a single row of buttons or with a fly. The rolling collar is of a darker shade of velvet and forms notches with the fronts, which are turned back in lapels. Plain coat sleeves, shaped by two seams, are shown, and may have vents at the wrist, with buttons applied for ornamentation, or cuffs may be added. Machine-stitching is used as a finish.

Dark-blue drapecloth, with a black velvet collar will provide a coat which will give excellent service. Cheviot, broadcloth, Venetian and zibeline will be extensively used.

We have pattern 6424 in 8 sizes for ladies from 32 to 46 inches, bust measure. To make the coat for a lady of medium size will require 2⅜ yards of material 54 inches wide, with ¼ yard of velvet 20 inches wide (bias) to cover the collar. Price of pattern, 9d. or 20 cents.

6411.—LADIES' BLOUSE ETON JACKET.

Nothing exceeds the blouse Eton in popular favor, and it may be used as part of a two-piece costume or as a separate jacket. A slot-seam effect distinguishes the one of ivy-green covert cloth pictured on page 912, while a different construction appears at figure 213 G. The fronts, which lap in double-breasted fashion, are turned back in lapels that meet the ends of the rolling collar. Bishop sleeves exhibiting novel cuffs, and plain coat sleeves, are provided, either of which may be employed. The peplum is a stylish addition and displays a plait at the back, although its use is optional. The fronts blouse modishly over a narrow belt.

Black velvet is suitable for this mode, and tailor-cloths, kersey, broadcloth, cheviot and tweed are often used.

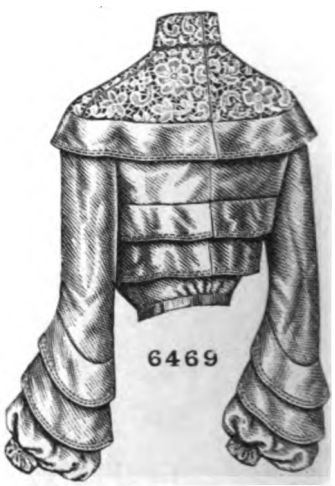
We have pattern 6411 in 8 sizes for ladies from 30 to 44 inches, bust measure. To make the jacket for a lady of medium size, will require 2⅛ yards of material 54 inches wide. Price of pattern, 9d. or 20 cents.

6442.—LADIES' DOUBLE-BREASTED NORFOLK ETON JACKET.

Hading-green lustre-cloth was selected for the jaunty Eton jacket illustrated on page 912, and machine-stitching provided a tailor finish. Another view is given at figure 218 G. Under-arm gores aid in the adjustment, and the dart-fitted fronts suggest the spade shaping. Two strap plaits are applied in Norfolk style at the front, while three are allowed for the back, although the one at the centre may be omitted. A unique feature is the strap-belt ending in points at each side of the front under a button, and extra length







LADIES' WAIST OR BODICE, CLOSED AT THE BACK OR FRONT, WITH HIGH NECK OR DUTCH OR "1830" LOW NECK, THREE OR FEWER BAND-FRILLS, THE LOWER TWO FRILLS EXTENDING ALL AROUND OR TERMINATING AT THE UNDER-ARM SEAMS, AND FULL-LENGTH BISHOP OR FANCY SLEEVES OR THREE-QUARTER LENGTH FLOWING SLEEVES.

(Described on Page 921.)

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at the sides and back may be obtained by the addition of a peplum. A mannish suggestion is given by the collar, which forms notches with the revers, and the fronts lap and close in double-breasted fashion. The sleeves are of two-seam shaping, with inverted cuffs that form a pretty finish.

A jacket of hard serge in messenger blue would be smart with a plaited skirt of the same material. There are many new weaves among the heavy textiles which would prove suitable, such as drape-cloth, zibeline and all the plain and mixed suitings.

We have pattern 6442 in 9 sizes for ladies from 30 to 46 inches, bust measure. To make the jacket for a lady of medium size will need 2 yards of material 54 inches wide. Price of pattern, 9d. or 20 cents.







LADIES' WAIST OR BODICE, CLOSED AT THE LEFT SIDE, AND WITH HIGH OR POMPADOUR NECK AND FULL-LENGTH, ELBOW OR SHORT SLEEVES.

(Described on Page 922.)

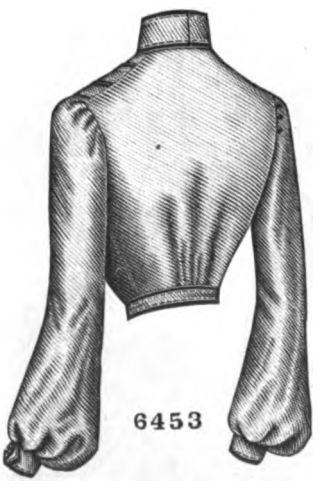
6447.—LADIES' TWO-SEAM SLEEVE.

Nothing marks the style of a coat or jacket so emphatically as the sleeve, and upon this feature more than any other depends whether the garment shall be daintily feminine or severely masculine. As the present modes favor the mannish suggestions, particularly in coats for general wear, there is no sleeve that will prove more acceptable for such purposes than the one illustrated on page 913 in black kersey. The sleeve may show a stylish turn-back cuff having rounding corners, or be neatly finished with a vent and buttons. Regulation or the new box width may be introduced at the hand.

A jacket of dark-blue covert in double-breasted style would look well with a velvet collar and sleeves of this type showing velvet cuffs. Melton, cravenette, diagonal and all cloaking goods are appropriate, as well as the rough-surfaced materials, such as astrakhan, beaver, chinchilla cloth, etc.

We have pattern 6447 in 6 sizes for ladies from 10 to 15 inches, arm measure, measuring the arm about an inch below the arm-pit. To make a pair of sleeves in either style, for a lady whose arm measures 11 inches as described, needs ⅞ yard of material 54 inches wide. Price of pattern, 6d, or 10 cents.





LADIES' SHIRT-WAIST OR SHIRT-BLOUSE, WITH DUCHESS CLOSING, AND WITH OR WITHOUT THE ORNAMENTAL STRAPS OR LINING.

(Described on Page 922.)

6475.—LADIES' TWO-SEAM SLEEVE.

A stylish design of the inverted leg-o'-mutton type is depicted on page 913 and is appropriate for coats, jackets, etc. Two seams are used in shaping the mode, which is represented made up of kersey. It is close-fitting at the top and may flare at the wrist below a pointed strap crossing the back, or a straight-around effect may be given with or without a cavalier cuff.

Broadcloth, melton, tweed, zibeline and the new "mannish" suitings and cheviots are suggested as being suitable.

We have pattern 6475 in 6 sizes for ladies from 10 to 15 inches, arm measure, measuring the arm about an inch below the arm-pit. To make a pair of sleeves, for a lady whose arm measures 11 inches as described, needs ⅞ yards of material 50 inches wide. Price of pattern, 6d. or 10 cents.

6474.—LADIES' TWO-SEAM SLEEVE.

A dressy sleeve, suitable alike for silk, woollen goods and velvet, is portrayed on page 913. The illustrations show developments in black Henrietta and also in dotted peau de cygne. It is of two-seam inverted leg-o'-mutton shaping and may be made with or without the lining, although its use is advised when the Veronese puff is added; or, if preferred, the lining may terminate at the top of the puff. The fulness at the wrist is gathered into a band, which may be used with or without a turn-back flare cuff in Cavalier or gauntlet style, or the back may be cut away in scolloped outline to accommodate the full puff, which is preferably of some diaphanous material, such as mousseline, chiffon or point d'esprit.



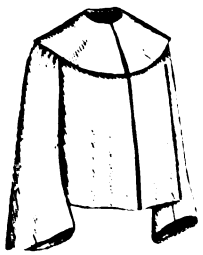
A bodice of gray crêpe de Chine might have a puff of black or white mousseline or tulle. Velvet, basket cloth, vicuna, taffeta, Louisine, crêpe and albatross may be used.

We have pattern 6474 in 6 sizes for ladies from 10 to 15 inches, arm measure, measuring the arm about an inch below the arm-pit. To make a pair of sleeves, for a lady whose arm measures 11 inches as described, needs 1 yard of material 44 inches wide, with 1 yard of silk muslin 45 inches wide for the puffs. Price of pattern, 6d. or 10 cents.

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6466.—Ladies' Muff.

A muff which may be made with darts, gathers or in sections is illustrated on page 913 developed both in velvet and in fur. The lining, which is usually of heavy satin in a shade matching the outside, is gathered to the required size at the openings. Down is used for padding in this instance, although wadding or curled hair may be substituted.



Persian lamb, astrakhan, sealskin, doeskin and squirrel are among the fashionable furs, and velours and the rough-surfaced goods are also suggested. Russian pony skin is a new importation and muffs and caps are shown to match automobile coats made of it.

We have pattern 6466 in one size. To make the outside of the muff will require $\frac{7}{8}$ yard of material 20 or more inches wide, and the lining $\frac{5}{8}$ yard of material 20 inches wide. Price of pattern, 6d. or 10 cents.



6458



6458

Ladies' Dressing-Sack, with Bishop or Flowing Sleeves.

(Described on Page 923.)

6417.—Ladies' Waist or Bodice.

A smart bodice with an "1830" low neck may be seen on page 914 made up in white tulle and also in black point d'esprit. The separate guimpe is of all-over lace, in drop-shoulder style, and may be made with or without full-length or elbow bishop sleeves, which are allowed to sag over bands. The front and back are smooth at the top, and gathers regulate the fulness at the waist-line. A lining gives support, but its use is optional, and the standing collar is secured in line with the closing at the back.

The bodice has the fulness drawn down tight at each side of the closing, and the front pouches stylishly over the crush ribbon belt. A gathered bertha of circular shaping, and striped with rows of velvet ribbon, outlines the low neck, and gathered frills displaying the same form of ornamentation act as a finish for the close elbow sleeves which may, if preferred, be replaced by three-quarter length bishop sleeves. If the bodice is desired for evening wear without the guimpe, straps are used to support it over the shoulders. A lining in the waist is unnecessary when the guimpe is used, as it supplies the required support, although provision is made for one when a low neck is desired.

Banana-yellow Louisine with a guimpe of point d'esprit would be charming, and another suggestion would be white *peau de cygne* with black Chantilly lace.

We have pattern 6417 in 7 sizes for ladies from 30 to 42 inches, bust measure. To make the waist for a lady of medium size, will require $1\frac{3}{4}$ yard of material 44 inches wide; for the guimpe with bishop sleeves, $3\frac{7}{8}$ yards of material 18 inches wide will be needed. Price of pattern, 9d. or 20 cents.



6433



6433

Ladies' Shirt-Waist or Shirt-Blouse, with Plain or Roman Collar and Duchess or Regular Front-Closing, and with or without Lining, Ornamental Straps or Centre-Back Seam. (Equally Desirable for Plaided, Striped or other Fabrics, and for Straight, Bias or Bayadère Effects.

(Described on Page 923.)

6464.—Ladies' Waist or Bodice.

A smart waist displaying a novel disposition of straps is portrayed at figure 230 G, and also on page 914 in leaf-green fancy silk associated with plain green taffeta and écru all-over lace. Gathers regulate the fulness at the lower edge of the fronts and back, the former being cut away to reveal the chemisette applied to the fitted lining and outlined by a fancifully shaped strap with crossed ends in front and extending about the back. Over-sleeves shaped by two seams and flaring generously at the lower edge are finished with similar straps and are shortened to disclose voluminous puffs sagging over bands and supported by close linings. A front closing is arranged, and a plain straight collar of the lace finishes the neck. Postilion tabs are added and are apparently held in position by a narrow belt.

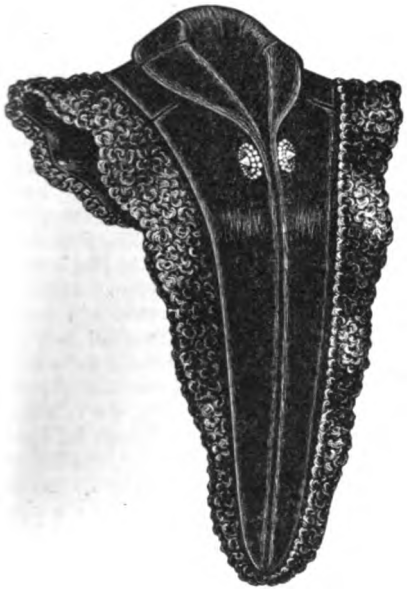




This design is especially appropriate for a combination of colors and materials, and etamine, lady's-cloth, Eolienne, veiling, poplin and moiré are suggested, the last mentioned being shown in new and fan-

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ciful effects this season. A reproduction in beige crêpe will be pleasing in combination with frosty Irish lace and a touch of pale-blue panne.



6449



LADIES' SECTIONAL VICTORINE OR COLLARETTE, WITH FLARE COLLAR, IN ONE.

(Described on Page 923.)

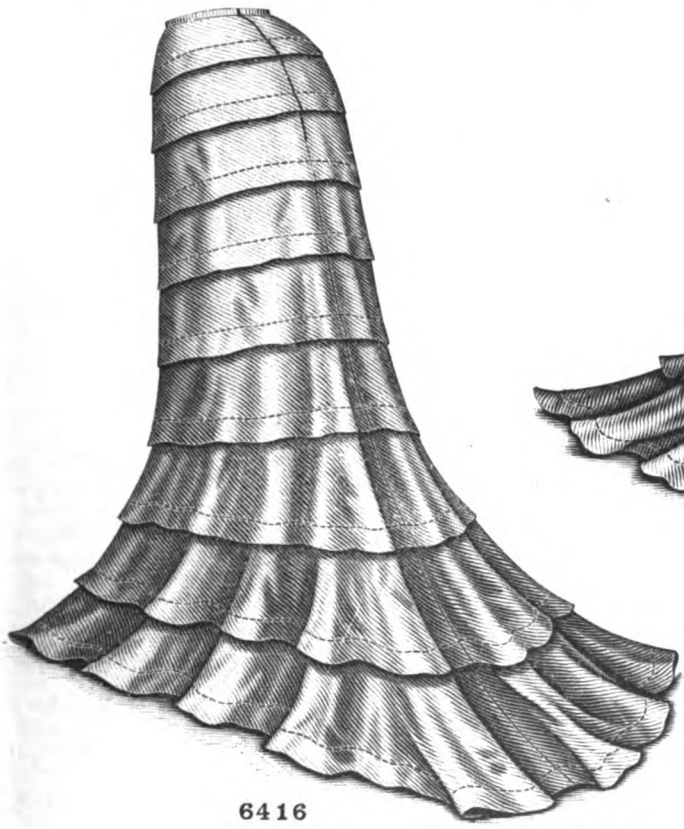
We have pattern 6464 in 8 sizes for ladies from 30 to 44 inches, bust measure. For a lady of medium size, the waist needs 2⅞ yards of fancy silk 20 inches wide, with 2¼ yards of all-over lace 18 inches wide, and 1⅜ yard of taffeta 20 inches wide. Price of pattern, 9d. or 20 cents.

6426.—LADIES' BABY WAIST OR BODICE.

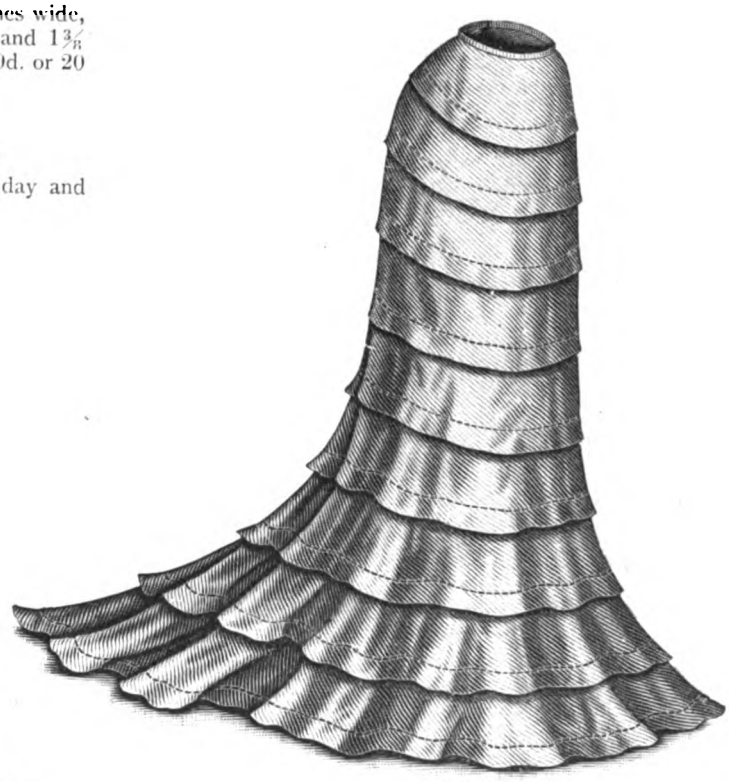
Designs for waists which are adapted for both day and evening wear are receiving much attention, and an illustration of such a bodice appears on page 914 in varied combinations; it is also introduced at figure 224 G. Point d'esprit was the material chosen in the former instance, with appliqué lace for elaboration; and developments are shown in black and white. A fitted lining supports the mode, which is equally suitable for a back or front closing, and the becoming drop-shoulder effect is produced by sleeve caps which are in seeming continuation of the yoke. A standing collar is supplied if a high neck is desired, or a low or Dutch round or square neck may be adopted, and full-length sleeves, sagging over bands, full sleeves terminating at the elbow, or short puffs may be employed. Gathers at the yoke and lower edge control the fulness at the back and in front, where a blousing effect is produced above the crush belt of ribbon.

A bodice of fawn-colored Eolienne would be *chic* with a yoke of Carrickmacross lace all-over, and the lace might also be used on a skirt of the same material. Dotted crêpe de Chine of a coral tint sharply contrasted with black jetted net would be effective with a skirt of the same made after one of the new modes. Embroidered mousseline, dotted net, chiffon, Chantilly lace and Escurial all-over will combine well with *peau de cygne*, Louisine, silk canvas or voile.

We have pattern 6426 in 8 sizes for ladies from 30 to 44 inches, bust measure. To make the waist for a lady of medium size will require 2⅜ yards of material 44 inches wide, with 1 yard of all-over lace 18 inches wide. Price of pattern, 9d. or 20 cents.



6416



6416

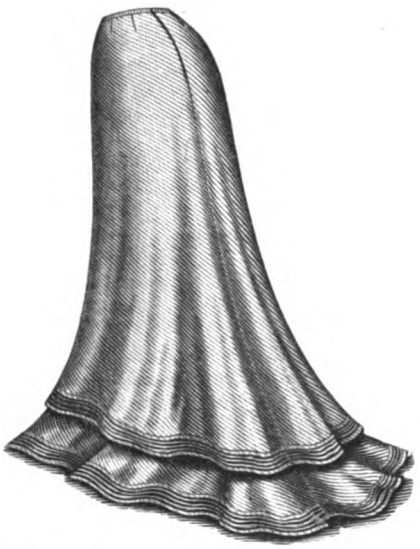
LADIES' SKIRT, WITH HABIT BACK, AND MEDIUM SWEEP: CONSISTING OF A FIVE-GORED FOUNDATION SKIRT LENGTHENED BY A CIRCULAR FLOUNCE; AND A TUCKED CIRCULAR SKIRT FORMED OF A YOKE, CENTRE SECTION AND FLOUNCE.

(Illustrated on Page 924.)

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6440.—Ladies' Waist or Bodice.

Persian effects, as a garniture for fancy waists and dressy gowns, are promised favor this season, and a richly patterned silk of this design is pleasingly introduced in the bodice of blue dress goods and taffeta in a harmonizing shade pictured on page 915. By referring to figure 214 G another view may be obtained. Under-arm seams were employed in shaping the mode over a fitted lining. The back shows but scant fulness at the waist-line and a flat collar, seamed on the shoulders, tops the back and is brought down to yoke depth in front, below which fanciful straps are applied. The fronts, pouching in the approved way, are cut out to accommodate the vest, and a standing collar is added. An invisible closing is effected under the left front and the sleeves are of one-seam shaping, the fulness at the hand being confined under cuffs with pointed straps. Pipings of the Persian silk form the edge finish and a belt, with or without postilion tabs, is added.





6463



6463

Ladies' Double Skirt, with Medium Sweep and Habit Back: consisting of a One or Two Piece Circular Tunic Skirt; and a Five-Gored Flare Foundation Skirt with a One or Two Piece Circular Flounce. (For Plaided, Striped or other Fabrics to be made up with Matched Bias Edges or a Lengthwise or Crosswise Fold in Front.)

(Described on Page 924.)

White is the favorite over all colors for separate waists and a selection of white or cream soleil in combination with parrot-green velvet and Servian embroidery would be decidedly *chic*, and the mode will also serve for satin-faced Venetian, prunella, zibeline miroir, velvet and silk.

We have pattern 6440 in 8 sizes for ladies from 30 to 44 inches, bust measure. To make the waist for a lady of medium size will require 2⅛ yards of dress goods 44 inches wide, with 1¼ yard of Persian silk 20 inches wide, and 1⅛ yard of taffeta 20 inches wide. Price of pattern, 9d. or 20 cents.

6461.—Ladies' Shirred Waist or Bodice.

The soft, filmy materials that are exhibited in such a beautiful and varied assortment are well suited to the present fancy for shirred effects, and for slender figures there is nothing more becoming. On page 915 a waist of yellow crêpe de Chine is shown with appliqué lace concealing the shirrings, the upper one of which simulates a yoke and carries out the drop-shoulder effect on the sleeves. An equally pleasing result is displayed at figure 215 G. The shirrings may continue all round or terminate at each side of the front, leaving the fulness to fall free in vest effect. A crush belt of ribbon, over which the waist blouses modishly all around is added, and a fitted lining as well as a lining gathered at the lower edge, and which acts only as a support for the outside, are employed. A back closing is arranged, and a standing collar affords neck completion. The sleeves are shirred over linings and may be in full length with fancifully shaped, flaring cuffs fastened with buttons and loops, or they may be shortened to three-quarter length and gathered into narrow bands.

White mousseline de soie would be effective with jewelled trimming, and an attractive bodice could be developed from peau de soie, Eolienne, voile, nun's-veiling, point d'esprit, net, crêpe and many of the soft silks will serve to reproduce the mode.

We have pattern 6461 in 6 sizes for ladies from 30 to 40 inches, bust measure. To make the waist for a lady of medium size will require 5¼ yards of material 20 inches wide. Price of pattern, 9d. or 20 cents.

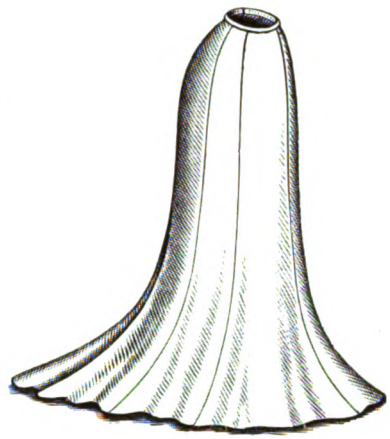
6408.—Ladies' Tucked Waist or Bodice.

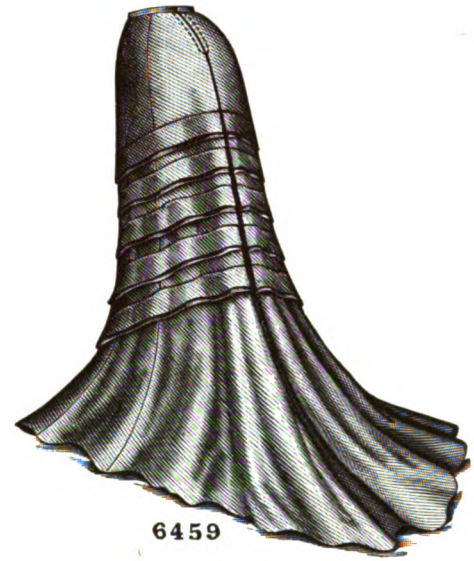
White cloth will be extremely popular for waists as well as for entire costumes, and an artistic blending of satin-

faced prunella and Irish lace over satin resulted in the pretty bodice depicted on page 915. A different construction may be seen by referring to figure 216 G. A lining supports the mode, which is secured at the left side and has a deep yoke topped by a standing collar. The waist is tucked *en bayadère*, the front blousing stylishly over a narrow belt of velvet ribbon. The full-length sleeves, mounted on linings and drooping over cuffs, are tucked to correspond and are faced at the top with the lace in drop-shoulder effect; if desired, however, elbow sleeves flaring modishly at the lower edge may be employed. Provision is also made for an "1830" low neck with straps supporting it over the shoulders.

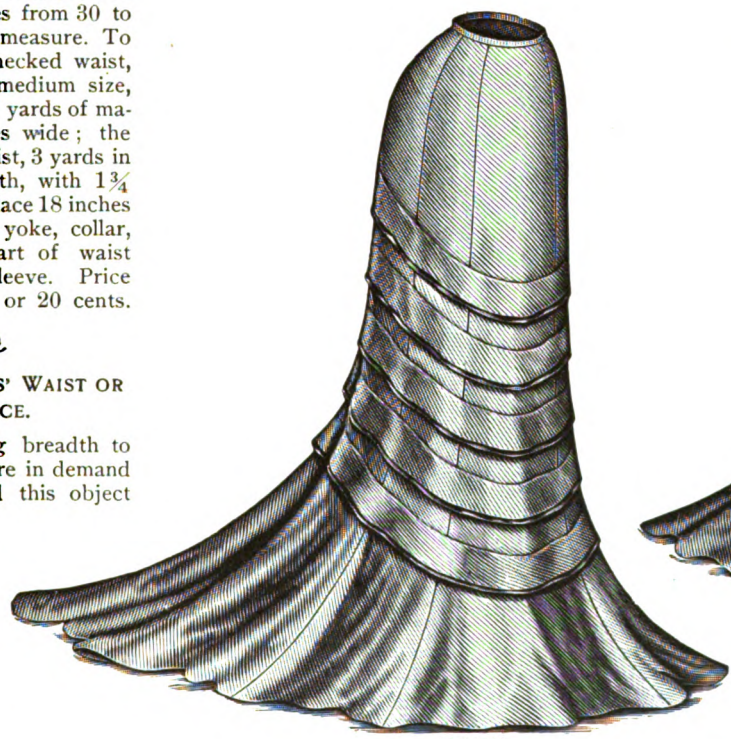
An evening gown of blush-pink voile and cream-colored Maltese lace would be extremely dainty with the bodice made in this style, or putty-colored peau de crêpe would combine effectively with French bronze lace. Eolienne, wool scrim, Henrietta and canvas will also be satisfactory.

We have pattern 6408 in 7 sizes for ladies from 30 to 42 inches, bust measure. To make the low-necked waist, for a lady of medium size, will require 2⅛ yards of material 50 inches wide; the high-necked waist, 3 yards in the same width, with 1¾ yard of all-over lace 18 inches wide to cover yoke, collar, cuffs, lower part of waist and tops of sleeve. Price of pattern, 9d. or 20 cents.





6459



6459



6459

LADIES' SEVEN-GORED FLARE SKIRT, IN FROU-FROU EFFECT AT THE LOWER EDGE, WITH LONG OR MEDIUM SWEEP, AND AN INVERTED BOX-PLAIT AT THE BACK, AND WITH OR WITHOUT FIVE OR FEWER CIRCULAR BAND-FRILLS EXTENDING ABOUT THE SKIRT OR TERMINATING AT THE SIDE-FRONT SEAMS.

(Described on Page 924.)

6419.—LADIES' WAIST OR BODICE.

Styles giving breadth to the shoulders are in demand at present, and this object was attained in the charming waist of lemon-white crêpe displayed on page 916. Spangled net imparted an air of elegance to the mode in high-necked style, and appliqué lace provided garniture. Figure 217 G reveals this design in another effect. Gathers regulate the fulness at each side of the back closing, and at the top of the front under a broad bow of velvet ribbon, producing becoming fulness which pouches over the crush belt. Full-length sleeves bagging over wristbands are shown, but for evening wear elbow sleeves, forming a double puff and frill, as well as short sleeves are given, and in this instance the sleeve caps, yoke and collar are omitted, bands of velvet over the shoulders giving support. Fitted linings act as foundation for the waist and sleeves.

If a transparent effect be desired in the lace, the lining may be cut away beneath the yoke and sleeve caps. Embroidered mousseline would be charming for the bodice of an evening gown, and tucked or plain mousseline could be used for yoke and sleeve caps if these are desired. Other fabrics which are appropriate and would give satisfaction are point d'esprit, net voile, silk mull, China silk, Lansdowne, veiling, cashmere and the soft silk-and-wool materials.

We have pattern 6419 in 7 sizes for ladies from 30 to 42 inches, bust measure. To make the waist for a lady of medium size, will require 2¾ yards of goods 44 inches wide, with 1 yard of spangled net 18 inches wide to cover collar, yoke and sleeve caps. Price of pattern, 9d. or 20 cents.

6469.—LADIES' WAIST OR BODICE.

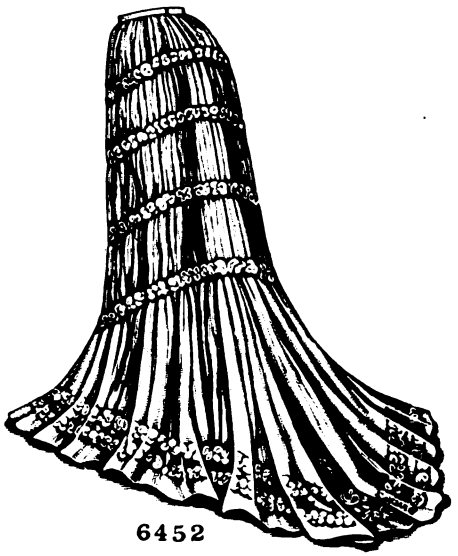
The fancy for white obtains not only in evening gowns but for afternoon and carriage wear, and promises to last

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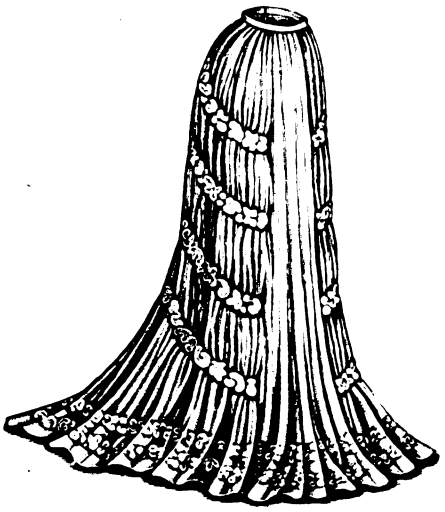
throughout the Winter season. White peau de soie combined with Irish lace resulted in this stylish waist, represented on page 916. Figure 220 G also introduces this design. A quaint appearance is given by the drop-shoulder yoke, and the neck, which may be low in "1830" style, with shoulder straps, or in Dutch round outline, is finished with a standing collar. A fitted lining supports the bodice, which is made to blouse over the belt at the front. A band-frill outlines the yoke, while those below may extend all around or only across the front, terminating at the under-arm seams. Provision is made for a back or front closing. Fancy sleeves, consisting of flowing over-sleeves with band frills, and full-length bishop sleeves of silk mull banded closely and mounted on linings, may be employed, or the bishop sleeves or flowing sleeves in three-quarter length may replace them.

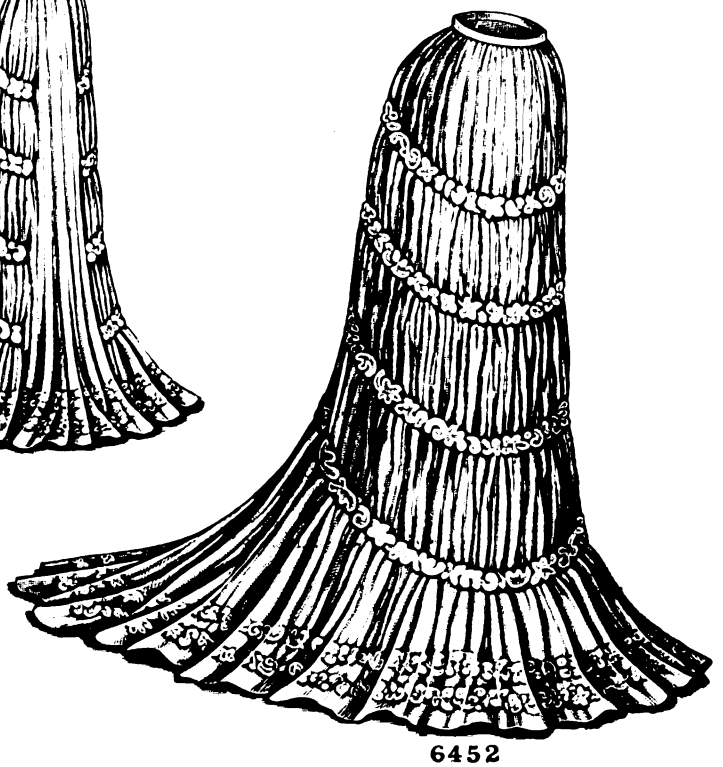
Como satin is much used for separate waists, and Louisine, crêpe de Chine, peau de crêpe, Eolienne and soft fabrics are advised.

We have pattern, 6469 in 7 sizes for ladies from 30 to 42 inches, bust measure. To make the waist with fancy sleeves for a lady of medium size, requires 5 yards of material 20 inches wide, with 1 yard of silk mull 45 inches wide for bishop sleeves; waist with bishop sleeves, 4⅝ yards 20 inches wide, with ¾ yard of all-over lace 18 inches wide for covering collar, yoke and wristbands. Price of pattern, 9d. or 20 cents.



6452





6452

LADIES' SKIRT, IN FROU-FROU EFFECT AT THE LOWER EDGE, AND WITH LONG OR MEDIUM SWEEP OR IN DIP ROUND LENGTH: CONSISTING OF A FIVE-GORED FOUNDATION SKIRT, AND A CIRCULAR SKIRT WITH SHIRRINGS EXTENDING ALL AROUND OR TERMINATING IN FRONT TO GIVE A PANEL EFFECT.

(Described on Page 925.)

6476.—LADIES' WAIST OR BODICE.

An extremely stylish bodice is represented on page 917 in developments of plain and figured silk, stylishly united with lace threaded with velvet ribbon, tucked mousseline being included in the making of the high-necked waist; a different treatment is depicted at figure 221 G. A band collar finishes the high neck. The strap-yoke is of all-over lace and has ends forming short tabs or extending to the belt in front; and if the low Pompadour neck be desired, the plain yokes may be omitted, the strap-yoke forming the neck finish. A fitted lining acts as a foundation, and the back shows slight fulness at the waist-line, while the front pouches modishly, the closing being effected at the left side. Full puffs of the mousseline are introduced on the full-length sleeves and are overhung by circular frills that form the finish for the elbow sleeves, or these may be omitted when short sleeves are desired.

White soleil would make a handsome waist, with straps of bullion embroidery, and a rich effect might be obtained from black miroir velvet with jewelled braid. Other suitable fabrics are prunella, canvas, voile, Pompadour silk, Liberty satin and taffeta natté.

We have pattern 6476 in 8 sizes for ladies from 30 to 44 inches, bust measure. To make the waist, except yokes, puffs, collar and wristbands, for a lady of medium size, requires 3¾ yards of material 20 inches wide: the plain yoke, puffs and collar need 2¾ yards of material 18 inches wide, and the strap-yoke, wristbands and bands to trim, 1⅜ yard of all-over lace 18 inches wide. Price of pattern, 9d. or 20 cents.

6453.—LADIES' SHIRT-WAIST OR SHIRT-BLOUSE.

The new flannels and fancy waistings are exceedingly pretty this season, and for the shirt-blouse illustrated on page 917 and at figure 231 G, réséda-green French flannel was selected in the former instance, with pipings of velvet and machine-stitching for a finish. Tucks stitched to yoke depth modify the front and are also used to form the Duchess closing. Ornamental straps may be introduced at each side and at the centre of the front, where they are arranged with overlapping ends and conceal the closing, the tab of the collar carrying out the same idea. Bishop shaping characterizes the sleeves, which are finished by strap-bands. The back shows slight fulness at the waist-line, and the front is allowed to blouse over the strap-belt. Linings are provided for waist and sleeves, but are not essential. A plain, round collar may be worn over the neck-band.

Tartan plaid with pipings of black velvet would afford

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an attractive reproduction, and ivory-white lady's-cloth would be *chic* with pipings of parrot-green velvet. Cotton vestiings and linen hop-sacking will be popular wash materials for Winter, and Indian cashmere, poplin, flecked goods, dotted velvet and the double-width waistings will be much worn.

We have pattern 6453 in 9 sizes for ladies from 30 to 46 inches, bust measure. To make the shirt-waist for a lady of medium size, will require $3\frac{3}{4}$ yards of material 27 inches wide, with $\frac{3}{4}$ yard velvet 20 inches wide (bias) for pipings. Price of pattern, 9d. or 20 cents.

6433.—Ladies' Shirt-Waist or Shirt-Blouse.

The supply of new ideas in shirt-waists has proved practically inexhaustible, and a novel design for plaided, striped and other fabrics to be made up straight, bias or in bayadère effects is represented on page 918 in developments of plaid and striped goods, with black velvet for contrast. Figure 226 G also shows this mode. Two backward-turning tucks, stitched for a short distance, are arranged in front, and the fulness at the waist-line is carried well toward the centre. A Duchess closing is provided or a box-plait may be applied. The back, which may either be in one piece or seamed at the centre, is slightly fulled at the waist, and a straight standing collar or one pointed at the front in Roman style is worn over the neck-band. Ornamental straps in stole effect in front and forming postilion tabs at the back are added, but their use is optional. Shoulder-straps are a becoming feature and are pointed at the ends, where they extend over the closely banded bishop sleeves. A fitted lining, consisting of fronts and a back seamed at the centre, and sleeve linings, are provided for use when desired. A ribbon belt secured with a buckle follows the slanting line of the waist.

Dark-blue French flannel would be attractive with accessories of stitched taffeta and fancy enamel or gilt buttons. Very pleasing and serviceable would be a shirt-waist in dark-red Henrietta, with the collar and ornamental straps of black velvet. The belt might be of the velvet or ribbon. The mode is adapted to all waistings, such as Louisine, albatross, l'Aiglon silk, cashmere and the new plaids and stripes, both in silk and wool.

We have pattern 6433 in 9 sizes for ladies from 30 to 46 inches, bust measure. To make the shirt-waist for a lady of medium size will require $2\frac{3}{8}$ yards of dress goods 44 inches wide, with $\frac{5}{8}$ yard of velvet 20 inches wide; of one material, $3\frac{7}{8}$ yards 27 inches wide will be needed. Price of pattern, 9d. or 20 cents.

6458.—Ladies' Dressing-Sack.

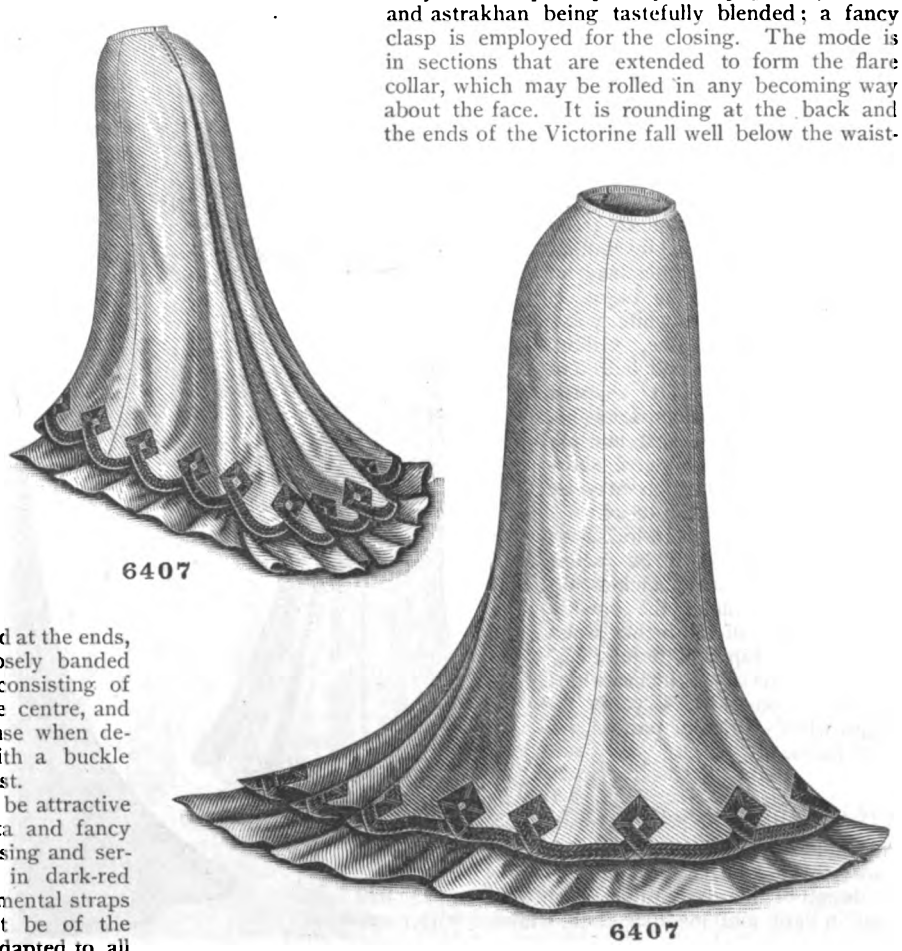
A simple dressing-sack is indispensable, and soft fabrics and dainty colors add much to the attractiveness. French flannel was selected for making the one illustrated on page 918, and fancy stitches form a finish for the edges. The shaping is accomplished by under-arm and shoulder seams, and the fronts may have square or rounding corners to accord with the deep collar. The sleeves are in bishop style and may be completed with pointed, turned-back cuffs, or left unconfined in flowing fashion.

Eider-down is much liked for Winter and would be pleasing in pale blue with a binding of white satin ribbon. Figured, striped, and embroidered flannels are general favorites for dressing-sacks, and cashmere, Bedford cord and flecked wool goods may also be utilized.

We have pattern 6458 in 9 sizes for ladies from 30 to 46 inches, bust measure. To make the dressing-sack for a lady of medium size will require $4\frac{3}{8}$ yards of material 27 inches wide. Price of pattern, 9d. or 20 cents.

6449.—Ladies' Sectional Victorine or Collarette

The Victorine and collarette are again promised favor, and a stylish example is portrayed on page 919, velours and astrakhan being tastefully blended; a fancy clasp is employed for the closing. The mode is in sections that are extended to form the flare collar, which may be rolled in any becoming way about the face. It is rounding at the back and the ends of the Victorine fall well below the waist-line, while the collarette forms a blunt point at the bust. A circular frill follows the lower outline, rippling gracefully and showing the satin lining.



Ladies' Flare Double-Skirt, in Frou-Frou Effect at the Lower Edge, with Long Sweep, and an Inverted Box-Plait at the Back: consisting of a Five-Gored Tunic Skirt, and a Five-Gored Foundation Skirt, with a Circular Flounce.

(Described on Page 925.)

The design is especially suitable for fur, although satisfactory results may be obtained in cloth with a finish of machine-stitching. Fur might be introduced as a binding or edging or the collar faced with fur. Ermine would be exquisite for evening wear. Good effects can be obtained from brown or black bear, mink, squirrel, marten, etc., either alone or in combination.

We have pattern, 6449 in 3 sizes, small, medium and large. To make the collarette for a lady of medium size requires $\frac{7}{8}$ yard of velours 27 inches wide, with $\frac{5}{8}$ yard of astrakhan cloth for frill; the Victorine, $1\frac{1}{4}$ yard of velours 27 inches

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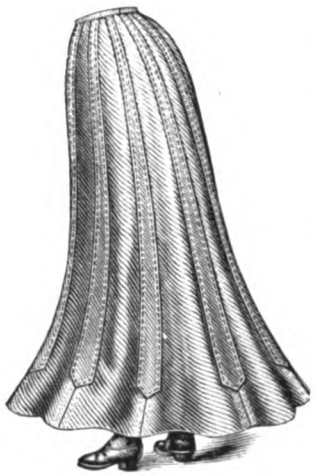
wide, with ¾ yard of astrakhan cloth for frill, will be needed. Price of pattern, 6d. or 10 cents.

6416.—Ladies' Skirt.

Bayadère tucks are introduced with good effect in the design pictured on page 919 developed in enamel-blue étamine. The skirt, again shown at figure 216 G, is of circular shaping and consists of a yoke and centre section lengthened by a circular flounce falling in a medium sweep. A habit back is introduced, and the mode is closely fitted to the knee, below which it flares to the lower edge, where it attains a measurement of about five yards and one-fourth in the medium sizes. The foundation skirt is shaped by five gores which allow smooth adjustment about the hips, and is lengthened by a graduated, circular flounce, flaring at the foot.

A pleasing reproduction of this style may be in mignonette-green silk canvas over a white taffeta foundation, and with this may be worn a bodice also in bayadère style and showing a white yoke. Voile, crêpe de Chine, veiling, crêpe de soie, and silk-and-wool mixtures are especially adapted to this mode, and taffeta, Louisine, Lansdowne, and the soft and pliable materials will also give satisfaction. Any decoration may be introduced between the tucks.

We have pattern 6416 in 7 sizes for ladies from 20 to 32 inches waist, or 37 to 52½ inches hip measure. To make the outside skirt for a lady of 24 inches waist or 41 inches hip, will require 5⅞ yards of material 44 inches wide; for foundation skirt, 4 yards 36 inches wide. Price of pattern, 1s. or 25 cents.





6421

6463.—Ladies' Double Skirt.

Double skirts are promised popularity this season, and an attractive design of this description is exhibited on page 920 developed in light and medium cloth, trimmed with narrow soutache braid, and also in one of the new plaids relieved with bands of black velvet. Another view is given at figure 231 G. A foundation skirt, of the five-gored order and flaring modishly at the lower edge, supports a circular flounce, which is overlapped by a tunic skirt of similar shaping and adjusted about the hips by darts. A closing may be arranged at the back, which is in habit style, or concealed by the pointed laps at either or both sides of the front. Both the tunic skirt and flounce may be made with or without a seam at the centre of the front, rendering the mode appropriate for plain, plaided or striped materials that may be made with matched bias edges or a lengthwise or crosswise fold in front. An inverted box-plait disposes of the fulness at the back of the foundation skirt, and the flounce affords a measurement of about four yards at the lower edge in the medium sizes, while the foundation skirt measures about three yards.

Dark-green zibeline showing long white hairs will be extremely stylish trimmed with bands of stitched cloth or satin in a shade to harmonize, or a silky fibre braid may be substituted. Light-weight cloth with self-colored strappings of the material or silk, machine stitched, will develop very prettily. Striped bouclé, Scotch cheviots, homespun and the checked and plaided materials, which are shown in such an assortment, are recommended, and passementerie, fancy braid appliqué or ribbon will serve as garniture.

We have pattern 6463 in 8 sizes for ladies from 20 to 34 inches waist, or 37 to 55½ inches, hip measure. To make the one-piece tunic skirt and flounce cut on a lengthwise fold, for a lady of 24 inches waist or 41 inches hip, requires 3¼ yards; on a crosswise fold, 4¼ yards, each of material 50 inches wide; for a two-piece tunic skirt and flounce cut bias, 4¼ yards, in the same width, will be needed. The foundation-skirt gores call for 4¼ yards of material 36 inches wide. Price of pattern, 1s. or 25 cents.

6459.—Ladies' Seven-Gored Flare Skirt

A novelty in band-frills is introduced as a decoration on the skirt of green zibeline illustrated on page 921. Different views may be obtained by referring to figures 219 G, 220 G and 232 G. The band-frills, of circular shaping with a binding of silk, are applied in tablier



6421

Ladies' Nine-Gored Flare Skirt, with Slot, Strapped, or Regular Seams, in Habit Style or with an Inverted Box-Plait at the Back, in Straight-Around, Instep or Shorter (or Outing) Length, and with or without the Facing.

(Described on Page 926.)

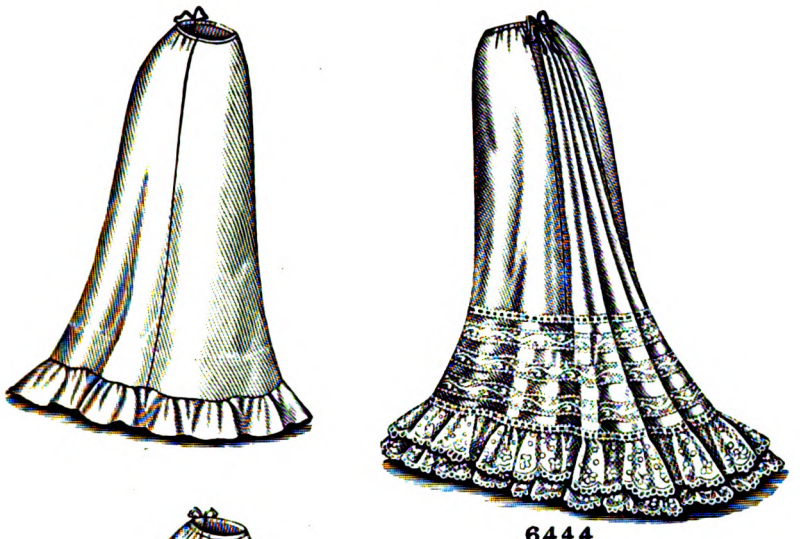
outline and may extend about the skirt or terminate at the side-front seams. Provision is made for five frills, although fewer may be employed with good effect. The mode is of the seven-gored flare order, fitting closely at the top, and may be fashioned with a long or medium sweep. Four yards is the measurement given the skirt in the medium sizes at the lower edge, where the frou-frou effect is wrought by the flare and extra length allowed. An inverted box-plait is arranged at the back.

Pure-white broadcloth would be extremely modish with bands of deep-cream peau de soie. Scotch cheviot, melton,

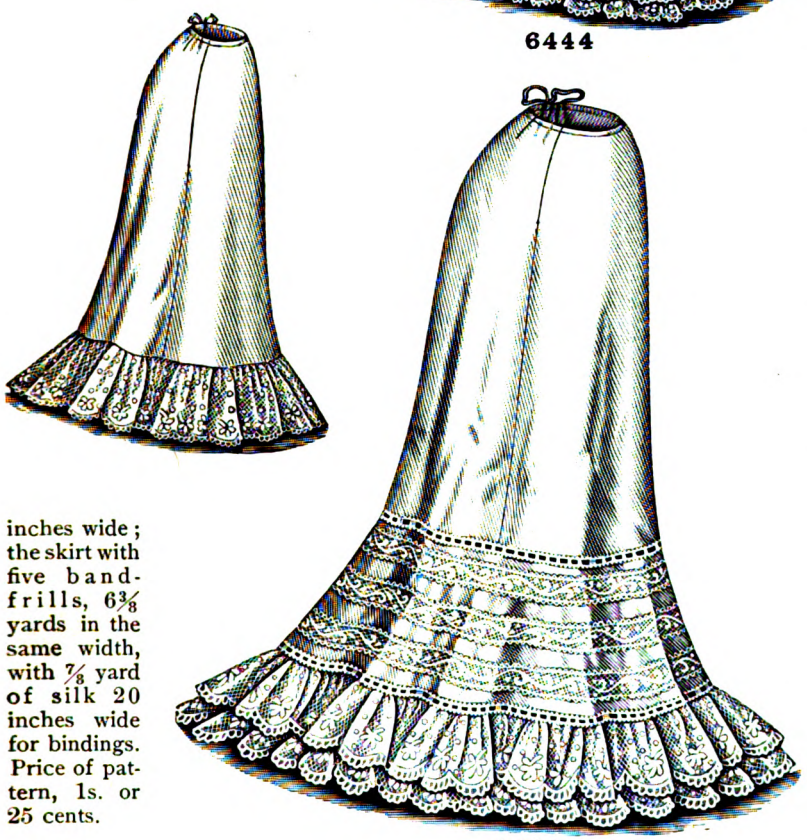
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and the various zibelines as well as lighter-weight goods may be employed.

We have pattern 6459 in 9 sizes for ladies from 20 to 36 inches waist, or 37 to 58½ inches hip measure. To make the skirt without band-frills, for a lady of 24 inches waist or 41 inches hip, requires 4⅜ yards of material 50 inches wide; the skirt with five band-frills, 6⅜ yards in the same width, with ⅞ yard of silk 20 inches wide for bindings. Price of pattern, 1s. or 25 cents.



6444



6444

LADIES' FIVE-GORED PETTICOAT-SKIRT, LENGTHENED BY A DUST RUFFLE, AND HAVING A GATHERED FLOUNCE OVERLAPPED BY A CIRCULAR FLOUNCE WITH OR WITHOUT A BORDER RUFFLE.

(Described on Page 926.)

6452. — LADIES' SKIRT.

The pliable nature of the soft-textured materials recommends them for elaborate effects, and a charming result was achieved in gray crêpe de Chine in the skirt in frou-frou effect illustrated on page 922. Figure 215 G shows this design in a different development. The circular skirt is shirred at intervals all around, or a panel effect may be produced by terminating the gathers at each side of the front. Irish appliqué lace over the shirrings and about the edge of the skirt provides elaboration for the mode, to which a long or medium sweep or dip round length may be given. The lower edge affords a measurement of about four yards and one-fourth in the medium sizes. A five-gored foundation skirt, flaring stylishly below the knee and having a habit back gives support.

Dark-blue Eolienne with beige guipure lace would develop a smart skirt for wear with a shirred bodice to correspond, and voile, nun's-veiling, *peau de crêpe*, mousseline, net and point d'esprit are other appropriate materials. Black evening gowns have lost none of their popularity, and a skirt of this description might form a part of a dainty gown of black chiffon, tulle or gauze made over a foundation of silk or satin. Silver embroidery in a raised effect would form an exquisite decoration.

We have pattern 6452 in 6 sizes for ladies from 20 to 30 inches waist, or 37 to 49½ inches hip measure. To make the circular skirt, for a lady of 24 inches waist or 41 inches hip measure, will require 10½ yards of material 20 inches wide; the foundation skirt, 8 yards in the same width. Price of pattern, 1s. or 25 cents.

6407.—LADIES' FLARE DOUBLE-SKIRT.

There is a tendency to break the severity of the straight lines of skirts, and modified over-skirt effects are shown in some of the latest modes. On page 923 a representation is given of a double skirt of brown zibeline, and figures 217 G and 230 G also illustrate this design. Both skirts are shaped with five gores, fitting closely at the top and flaring smartly at the lower edge, where a frou frou effect is obtained. A circular flounce is applied to the foundation skirt, which has a long sweep and spreads generously on the floor across the front. The tunic portion is richly ornamented with black fibre braid and may be in straight or scolloped outline. A measurement of about four yards and one-fourth is given the flounce at the lower edge in the medium sizes, and three yards and three-fourths the foundation. An inverted box-plait disposes of the fulness at the back of each skirt.

Deerskin plaid, a new fabric that has found considerable favor, would be stylish trimmed with one of the new braids or bands of velvet or silk. Miroir zibeline, broadcloth, flecked goods, étamine and many of the rough-surfaced materials having broken plaids, invisible stripes and mixed effects as their distinguishing features are having an extensive popularity. A reproduction of this design in dark-blue camel's-hair zibeline showing long white hairs in a raised pattern would be in excellent taste if trimmed with a novelty black-and-white braid, many beautiful effects being obtainable.

We have pattern 6407 in 9 sizes for ladies from 20 to 36 inches waist, or 37 to 58½ inches hip measure. To make the tunic skirt and flounce, for a lady of 24 inches waist or 41 inches hip, will require 5 yards of material 50 inches wide; the foundation-skirt gores, 5⅜ yards 36 inches wide. Price of pattern, 1s. or 25 cents.

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6421.—Ladies' Nine-Gored Flare Skirt.

A skirt for general wear is an absolute necessity, and an excellent design appears on page 924, in developments of gray homespun and blue tweed, and is shown differently made up at figures 213 G and 218 G. Nine gores shape the skirt, which flares generously at the foot, and the seams may be in slot, strapped or regular style with machine-stitching for a finish. The back may show an inverted box-plait or be in habit style, and an ornamental facing for the bottom is provided, but its use is optional. Straight-around, instep or shorter (or outing) length are given, and the measurement around the lower edge is about four yards and one-fourth in the medium sizes.



6431

Rough-finished goods are popular for outing suits, and a skirt of gray angora cloth with a jacket to match would be stylish and useful. Navy-blue cloth is always in good taste and a skirt of this material, with slot-seams, will prove a gratifying choice. Zibeline, cheviot, camel's-hair, serge, whipcord and all the tailor suitings will be proper selections, and if fancied a piping of velvet might outline the facing.

We have pattern 6421 in 9 sizes for ladies from 20 to 36 inches waist, or 37 to 58½ inches hip measure. To make the skirt without facing, for a lady of 24 inches waist or 41 inches hip, will require 4¾ yards of material 50 inches wide; the skirt with the facing, 5½ yards in the same width. Price of pattern, 9d. or 20 cents.



6431

Ladies' Wrapper or Bath-Robe, with Flowing or Bishop Sleeves.

(Described on Page 927.)

6444.—Ladies' Five-Gored Petticoat-Skirt.

A petticoat-skirt that will be found particularly satisfactory for wear with the new flare skirts is depicted on page 925. Cambric was the material chosen, and lace and ribbon-run beading supplied ornamentation. Five gores shape the mode which fits smoothly with the aid of hip darts and has fulness at the back controlled by shirr-strings. The skirt is lengthened by a dust-ruffle concealed by a lace ruffle of medium depth, which in turn is overlapped by a deep, circular flounce striped with insertion. The flounce may be buttoned on or attached permanently to the skirt, and is decorated with a border ruffle which may be omitted when a less fluffy effect is desired.

India linon would make a pretty skirt with Swiss insertion and edging, or with medallions set in the circular flounce. Old-rose taffeta with an adjustable flounce of lace and nainsook would be smart for dressy gowns, and nainsook, long-cloth, muslin and lawn are other appropriate selections.

We have pattern 6444 in 9 sizes for ladies from 20 to 36 inches waist, or 37 to 58½ inches, hip measure. To make the petticoat-skirt for a lady of medium size, will require 5⅞ yards of material 36 inches wide, with 4¾ yards of flouncing 9¾ inches wide for gathered flounce, and 6¼ yards of edging for a border ruffle to trim circular flounce. Price of pattern, 9d. or 20 cents.



6418 6418

Ladies' Extra Full, Open Drawers.

(Described on Page 927.)

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6431.—Ladies' Wrapper or Bath-Robe.

Crimson eider-down was selected for the bath-robe or wrapper illustrated on page 926, the edges being bound with silk. The wrapper, which is again displayed at figure 223 G, is comfortably adjusted, and a wide shawl collar forms a finish for the neck. Flowing, kimono-like sleeves are provided, and also bishop sleeves which are gathered into bands that lap with pointed ends. A cord girdle may be used to draw the robe in about the waist, and frogs may effect the closing.

Figured eider-down, Scotch, French and English flannels, cashmere, Henrietta, etc., are appropriate materials.

We have pattern 6431 in 4 sizes for ladies from 32 to 44 inches, bust measure. To make the wrapper for a lady of 36 inches, bust measure, will require 8¼ yards of material 36 inches wide, with 1 yard of silk 20 inches wide for binding. Price of pattern, 9d. or 20 cents.

6418.—Ladies' Extra Full, Open Drawers.

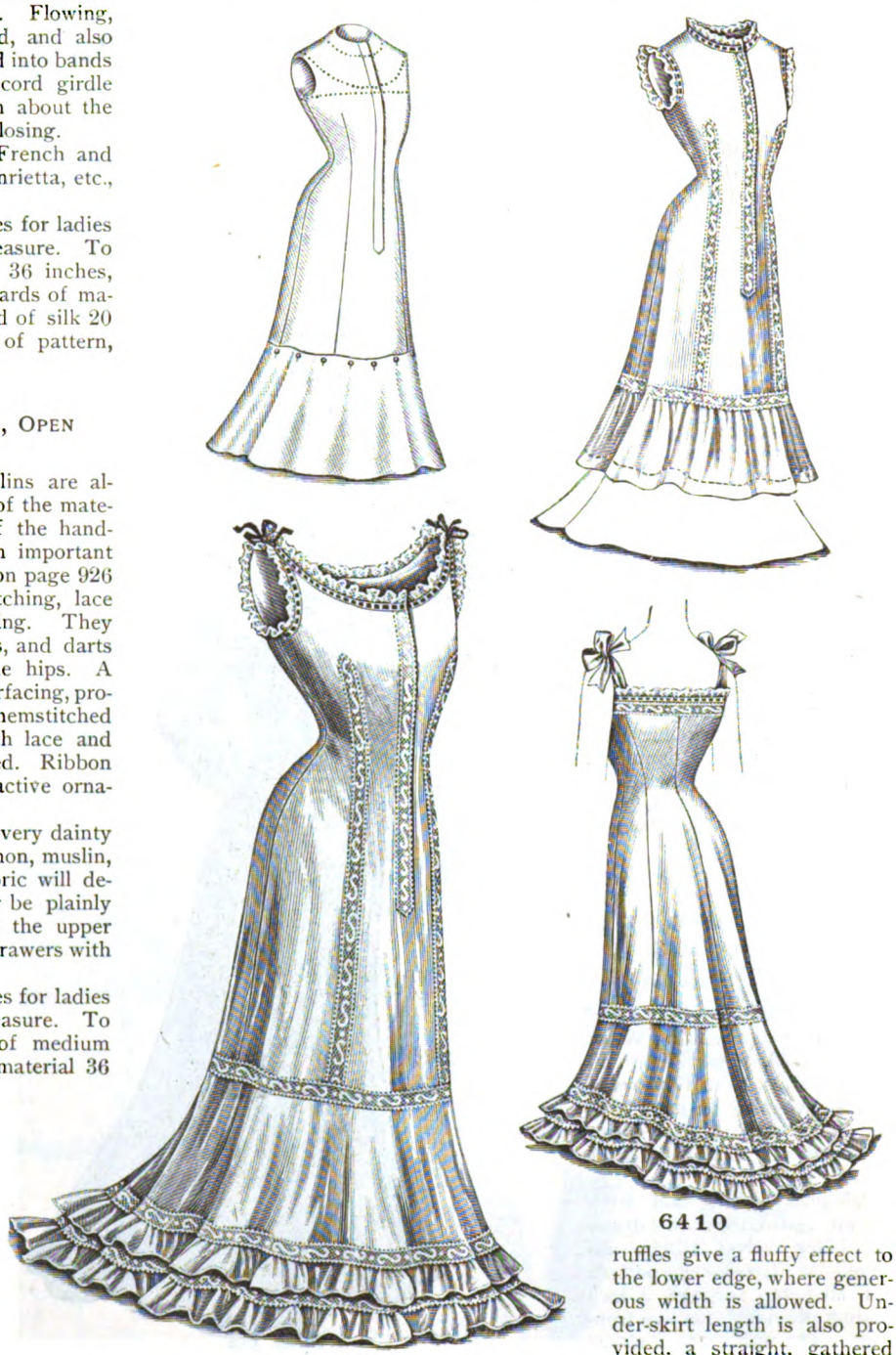
Dainty designs in under-muslins are always welcome, and the fineness of the material, as well as the delicacy of the hand-work bestowed upon them, is an important item. The drawers illustrated on page 926 were of nainsook, and hemstitching, lace and ribbon supplied the trimming. They are fashioned with extra fulness, and darts give smooth adjustment over the hips. A shirr-string, run through an underfacing, provides the means of closing. Full hemstitched ruffles of the material, edged with lace and left open at the outside, are added. Ribbon bows at the sides afford an attractive ornamentation.

India or China silk would be very dainty with Mechlin lace, and India linon, muslin, lawn, linon, long-cloth and cambric will develop prettily. The ruffles may be plainly finished with hemstitching and the upper edge rolled and whipped to the drawers with a hemstitched beading.

We have pattern 6418 in 9 sizes for ladies from 20 to 36 inches, waist measure. To make the garment for a lady of medium size will require 2⅝ yards of material 36 inches wide. Price of pattern, 6d. or 15 cents.

6410.—Ladies' Princess Slip or Corset-Cover and Petticoat-Skirt in One.

The clinging gowns so stylish this season require that the underclothing shall also fit smoothly, all unnecessary fulness being avoided. The garment shown on page 927 in nainsook trimmed with lace and ribbon was planned with this object in view and may serve the purpose of a princess slip or corset-cover and petticoat-skirt combined. The upper part is shaped with under-arm gores, a centre-back seam and a dart-fitted front, and the neck may be in high, Dutch or low round style, or straight around at the top, ribbon ties securing it over the shoulders. Smooth adjustment is given about the hips, and the closing is effected at the front, where a pointed lap forms the finish. The garment may be extended to sweep or dip round length by a deep, circular flounce, that may be attached permanently or buttoned on, according to fancy. Two gathered ruffles give a fluffy effect to the lower edge, where generous width is allowed. Under-skirt length is also provided, a straight, gathered flounce replacing the one of circular shaping.



6410

Ladies' Princess Slip or Corset-Cover and Petticoat-Skirt in One: in Full Length with Circular Flounce and Slight Sweep or Dip Round Length, or with Gathered Flounce and in Under-Skirt Length; with High Neck or Dutch or Low Round Neck, or with Straight-Around Top Tied over the Shoulders.

(Described on this Page.)

A slip of this style might be of black or colored taffeta silk elaborately trimmed with lace and ribbon-run beading.

We have pattern 6410 in 9 sizes for ladies from 30 to 46 inches, bust measure. To make the garment in full length, including ruffles to trim, for a lady of medium size, requires 7⅝ yards of material 36 inches wide; in under-skirt length, 4⅜ yards in the same width. Price of pattern, 9d. or 20 cents.

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Styles for Misses and Girls

FIGURE 234 G.—MISSES' NORFOLK COSTUME.

FIGURE 234 G. (PAGE 928).—MISSES' COSTUME: representing pattern 6437, price 1s. or 25 cents; 5 sizes, 13 to 17 years of age; shown also on page 933.

The Norfolk costume is eminently adapted for misses' wear, and a smart design is shown at this figure in mixed-brown cheviot, finished in tailor style with stitched straps and velvet trimmings. The skirt is in seven gores with an inverted box-plait.

Strap-plaits distinguish the jacket, which closes in a fly above which revers are allowed and form notches with the ends of the rolling collar. Regulation coat sleeves are introduced and finished with turn-back cuffs. Patch pockets lend a jaunty touch, and a silver buckle secures the belt in front.

Velveteen, corduroy and serge are some of the materials suitable for the development of this costume. Dark-blue canvas, with braid trimmings, would be serviceable for school and ordinary wear. Dark-green camel's-hair with braid would be extremely stylish.



FIGURE 234 G.—This illustrates a MISSES' NORFOLK COSTUME.—The pattern is 6437, price, 1s. or 25 cents. (Described on this Page.)

FIGURES 235 G, 236 G, 237 G, 238 G AND 239 G.

(Illustrated on Page 929.)

FIGURE 235 G.—MISSES' TOILETTE: representing Waist pattern 6429, price 9d. or 20 cents; 8 sizes, 10 to 17 years of age; shown also on page 939; and Skirt pattern 6290, price 9d. or 20 cents; 5 sizes, 13 to 17 years of age.

Pale-pink veiling and Irish lace are associated in this dress, and black velvet ribbon arranged in Greek-key pattern and also run through a lace beading provides effective trimming. The waist, which closes at the back, is in the popular "baby" style with drop-shoulder effect. The lace forms the yoke and is also arranged at the lower part of the waist in girdle effect, while the sleeves have caps at the top and are faced below the elbow with the lace. For evening wear, a low or Dutch round neck with elbow or short puff sleeves may be adopted.

The seven-gored flare skirt is distinguished by a hip-yoke, and a circular flounce upon which the Grecian design in velvet ribbon is arranged. The back is in habit style and a sash of wide black velvet ribbon encircles the waist, falling in loops and long ends at the back.

Cashmere, albatross, crêpe de Chine and fabrics of a similar nature are suitable for the development of the mode, and tucked silk or bands of silk joined with faggoting may be used for the yoke in both the skirt and bodice, and appliqué lace bands be substituted for the velvet ribbon trimming.

FIGURE 236 G.—LITTLE GIRLS' FRENCH DRESS: representing pattern 6422, price 6d or 15 cents; 8 sizes, 3 to 1(years of age; shown also or page 942.

The drop-shoulder collar is the point of interest in this little French dress made of white India silk. Faggoting provides effective ornamentation, and a sash of soft ribbon is worn. The neck may be made high or in Dutch round style, and the sleeves in full length or to the elbow. The full skirt is attached to the blousing waist.

Nainsook, trimmed with fine nainsook embroidery or Mechlin lace, would be particularly attractive fashioned after this mode, while challis, albatross and other light woollens may be used with charming results.

FIGURE 237 G.—GIRLS' OR MISSES' DRESS: representing pattern 6427, price 9d. or 20 cents; 9 sizes, 6 to 14 years of age; shown also on page 934.

Slot seams distinguish this stylish little frock, which is made of green challis figured in white and combined with dark-green velvet. A closing is arranged at the back, and the fronts pouch modishly over the belt. The square yoke and band collar are made of tucked batiste, and the bertha is of velvet piped with white. Bands complete the bishop sleeve, and the attached five-piece skirt carries out the slot seam effect.

Plain and figured materials are alike suitable and tucked silk or embroidered batiste may be used for the yoke and standing collar. The new plaids also suggest charming developments.

FIGURE 238 G.—GIRLS' OR MISSES' DRESS: representing pattern 6420, price 9d. or 20 cents; 6 sizes, 4 to 14 years of age; shown also on page 936.

Pastel-blue albatross, combined with blue velvet ribbon in

(Descriptions Continued on Page 932.)

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FIGURE 235 G
(Waist 6429)
(Skirt 6290)

FIGURE 236 G
(Dress 6422)

FIGURE 237 G
(Dress 6427)

FIGURE 238 G
(Dress 6420)

FIGURE 239 G
(Dress 6409)

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FIGURE 240 G
(Coat 6345)

FIGURE 241 G
(Jacket 6443)
(Skirt 6290)

FIGURE 242 G
(Costume 6438)

FIGURE 243 G
(Coat 5626)

FIGURE 244 G
(Coat 6425)

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FIGURE 235 G
(Waist 6429)
(Skirt 6290)

FIGURE 236 G
(Dress 6422)

FIGURE 237 G
(Dress 6427)

FIGURE 238 G
(Dress 6420)

FIGURE 239 G
(Dress 6409)

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FIGURE 240 G (Coat 6345) FIGURE 241 G (Jacket 6443) (Skirt 6290) FIGURE 242 G (Costume 6438) FIGURE 243 G (Coat 5626) FIGURE 244 G (Coat 6425)

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FIGURE 245 G
(Coat 6441)
(Skirt 6238)

FIGURE 246 G
(Coat 6353)

FIGURE 247 G
(Coat 6448)

FIGURE 248 G
(Coat 6379)

FIGURE 249 G
(Costume 6412)

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(Descriptions Continued from Page 928.)

a darker shade, was used for this pretty frock. It is shirred to Empire waist depth and has the body and skirt ingly and are stylishly finished with bands of the velvet.

Dark-blue cheviot would be effective with black braiding with the collar yoke, bertha and wristbands of red silk. A velvet belt may be worn. Mohair will also be fashionable.



6412



6412



6412

MISSES' TWO-PIECE SLOT-SEAM COSTUME: CONSISTING OF A BLOUSE ETON JACKET, WITH BISHOP OR COAT SLEEVES, AND MILITARY OR ROLLING COLLAR, AND WITH OR WITHOUT THE PEPLUM AND EPAULETTE-STRAPS; AND A FIVE-GORED FLARE SKIRT, WITH AN INVERTED BOX-PLAIT AT THE BACK.

(Described on Page 935.)

FIGURES 240 G, 241 G, 242 G, 243 G AND 244 G.

(Illustrated on Page 930)

FIGURE 240 G.—CHILD'S COAT: representing pattern 6345, price 6d. or 15 cents; 8 sizes, 2 to 9 years of age.

A stylish coat, suitable for girls and boys, is here shown made of black velvet associated with silk and ermine. Underfolded box-plaits are a feature of the coat; and caps headed by fancy straps, widen the shoulders. A turn-down collar completes the neck, and the bishop sleeves have turn-back cuffs. Fancy buttons answer a useful as well as ornamental purpose, and, if desired, a belt may be employed.

Black taffeta combined with Irish lace would be effective. Light-weight melton and similar fabrics are advised.

FIGURE 241 G.—MISSES' OUTDOOR TOILETTE: representing Jacket pattern 6443, price 9d. or 20 cents; 5 sizes, 13 to

in one. The full-length bishop sleeves are shirred at the top and again at the wristband. A shirred collar and a velvet ribbon sash are stylish adjuncts. Greenaway or regulation length may be chosen, and low neck in drop-shoulder style is provided for. The sleeves may be made in three-quarter bishop or in shirred depth only.

China silk would be exceptionally dainty with faggoting introduced in the shirrings and with a soft ribbon sash. Cashmere, challis and all the new dress fabrics of a pliable nature are advised.

FIGURE 239 G.—GIRLS' FROCK: representing Dress pattern 6409, price 9d. or 20 cents; 10 sizes, 5 to 14 years of age; shown also on page 937.

Black velvet, ornamented with braid, was employed for contrast in this frock of beige broadcloth, which is closed in Russian style. It has a single box-plait in front, under which the closing is effected, and a double box-plait at the back. The top of the garment is cut out to accommodate a yoke of tucked white taffeta framed by a unique strap-bertha. A straight collar completes the neck, and the skirt is plaited to correspond with the body, the joining being hidden by a velvet belt ornamented with braid. The bishop sleeves blouse becom-







6438



6438

MISSES' COSTUME: CONSISTING OF A WAIST OR BODICE, WITH YOKE-FACING WITH OR WITHOUT THE DROP EFFECT; AND A FIVE-GORED FLARE SKIRT, WITH AN INVERTED BOX-PLAIT AT THE BACK, AND WITH OR WITHOUT THE GRADUATED CIRCULAR FLOUNCE EXTENDING ABOUT THE SKIRT, OR TERMINATING AT THE SIDE-FRONT SEAMS AND FROM BENEATH WHICH THE SKIRT SHOULD BE CUT AWAY. (Described on Page 935.)

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17 years of age; shown also on page 938; and Skirt pattern 6290, price 9d. or 20 cents; 5 sizes, 13 to 17 years of age.

A Norfolk Eton of graceful shaping forms a part of this girlish costume, for which a red-and-brown mixed cheviot was selected, with brown velvet inlays affording relief. The double-breasted fronts extend below the waist-line at the centre, and above, the closing revers are formed. At the neck is a rolling collar, and the regulation coat sleeves are finished with turn-back cuffs. Applied strap-plaits are introduced, extending from the shoulders to the waist-line on both back and front. A narrow strap-belt, terminating at the front plaits, lends a finishing touch, and the use of the peplum, which is employed in this instance, is optional.

The skirt is a seven-gored mode with habit back, and provision is made for a yoke and circular flounce. Graduated straps form an effective trimming.

Blue serge, with large bone buttons, would be serviceable for school wear. All the new suitings, as well as the various weaves of canvas, cheviot and homespun are advised.

FIGURE 242 G.—MISSES' COSTUME: representing pattern 6438, price 1s. or 25 cents; 5 sizes, 13 to 17 years of age, shown also on page 932.

For the development of this smart costume Rob Roy plaid and velvet were selected, with braid for trimming. A fancy yoke of the velvet, extended to form a plastron, gives a drop-shoulder effect to the bodice, which blouses prettily in front over a narrow belt. Plaits stitched to form tucks modify the front and take up the fulness at each side of the back closing. A straight collar finishes the neck, and full-length bishop sleeves, tucked at the top, are employed.

The skirt, of five-gored shaping with an inverted box-plait at the back, has a graduated, circular flounce terminating in this instance at the side-front seams, but may extend all around. The front-gore is of velvet, in seeming continuation of the plastron.

A blue Venetian cloth, with self-colored silk trimmings, would be effective. Zibeline, cashmere, canvas, etamine, Henrietta and veilings are also attractive fabrics.

FIGURE 243 G.—GIRLS' NORFOLK COAT: representing pattern 5626, price 9d. or 20 cents; 9 sizes, 4 to 12 years of age.

Applied plaits are a feature of this coat, which is of box shaping and closes a little to the left of the centre with fancy buttons. The garment is in a fashionable length, and a strap-belt, passing under the plaits, adds a jaunty finish. A rolling collar completes the neck and meets the tapering revers. Two-seam sleeves are employed and stitching simulates cuffs.

Dark-red cheviot was used in the development of the mode with stitching in black. Velvet, corduroy, taffeta and kersey are suggested.



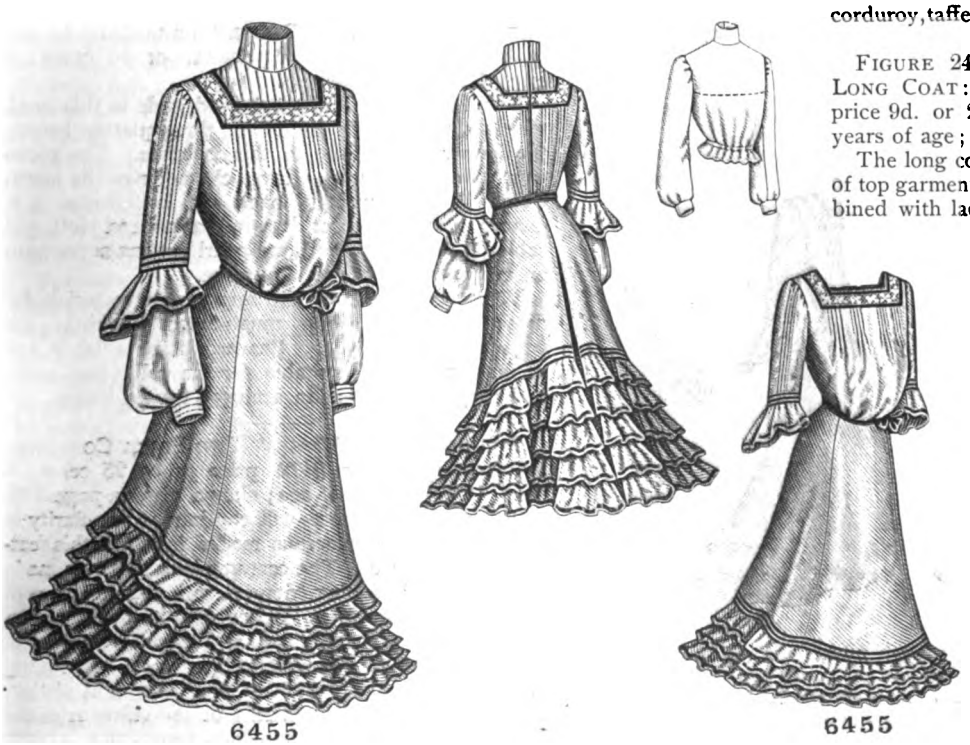
6437

MISSES' TWO-PIECE NORFOLK COSTUME, WITH STRAP-PLAITS: CONSISTING OF A JACKET, AND A SEVEN-GORED FLARE SKIRT WITH AN INVERTED BOX-PLAIT AT THE BACK. (Described on Page 936.)

FIGURE 244 G.—GIRLS' OR MISSES' LONG COAT: representing pattern 6425, price 9d. or 20 cents, 9 sizes, 6 to 14 years of age; shown also on page 938.

The long coat is the most serviceable of top garments for girls. Tan cloth combined with lace and velvet was selected for the garment shown at this figure. The coat is of the box shaping and has a fancy shawl collar outlining the removable shield. The fronts are double-breasted and the closing is effected with large pearl buttons. The bishop sleeves have their fulness gathered into bands with rounding ends. Pocket-laps and stitched straps lend a finishing touch.

A handsome development would be in golden-brown corduroy with strappings of plain cloth and fancy buttons. Broadcloth and cheviot are recommended. Dark-blue melton, with inlays of black velvet, would be both serviceable and dressy.



6455 6455

MISSES' COSTUME: CONSISTING OF A TUCKED WAIST OR BODICE, CLOSED AT THE BACK, WITH ELBOW SLEEVES, AND WITH OR WITHOUT A GUIMPE HAVING FULL-LENGTH BISHOP SLEEVES; AND AN ATTACHED, FIVE-GORED SKIRT, WITH INVERTED BOX-PLAIT OR GATHERS AT THE BACK, AND FIVE OR FEWER GRADUATED CIRCULAR RUFFLES. (Described on Page 935.)

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FIGURES 245 G, 246 G, 247 G, 248 G AND 249 G.

(Illustrated on Page 931.)

FIGURE 245 G.—MISSES' TOILETTE: representing Coat pattern 6441, price 9d. or 20 cents; 5 sizes, 13 to 17 years of age; shown also on page 938; and Skirt pattern 6238, price 9d. or 20 cents; 5 sizes, 13 to 17 years of age.



The semi-fitting Norfolk coat forming a part of this smart toilette is made of mixed cheviot in dark blue and white. The closing is made with a fly, and a rolling collar and revers complete the neck. Turn-back cuffs are a feature of the plain coat sleeves, and the belt passes under the applied strap-plaits at the front and back.

The skirt is of five-gored flare shaping, and the back is in habit style. One or two, nearly flat, circular flounces are provided, the upper one being omitted in this instance. The mode is here shown developed in smooth-faced cloth in a shade of blue to match that in the coat.

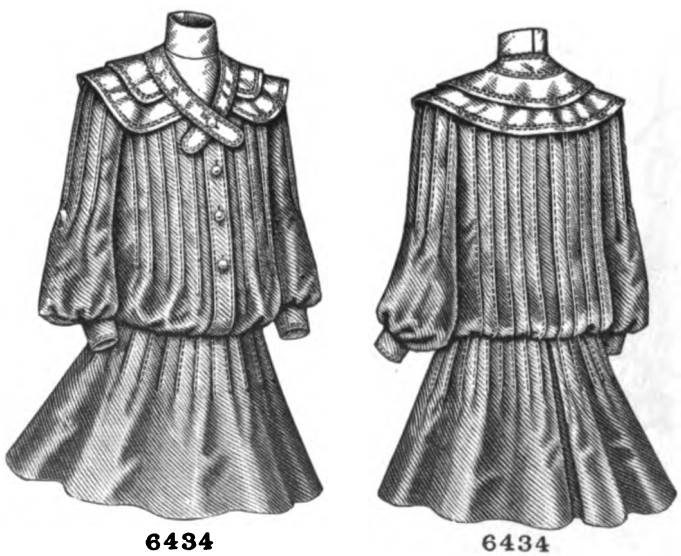
The entire suit made of mixed or plain cheviot, or of one of the new "mannish" materials, would be very effective, while if a contrast be preferred, the coat might be of velvet cord and the skirt in a rough-surfaced goods.

FIGURE 246 G.—GIRLS' BOX COAT: representing pattern 6353, price 9d. or 20 cents; 11 sizes, 4 to 14 years of age.

The protective as well as attractive features of this little coat will gain for it general admiration. Kersey in a very light shade of tan was selected for making it, with fur for elaboration. The capes and turn-down military collar are the distinctive features of the jaunty garment. The full sleeves are completed with pointed cuffs, and a narrow band of fur gives a finish to the pocket-laps. Pearl or enameled buttons effect the closing.



Velvet, velvet cord and silk are suggested as suitable fabrics for dressy occasions, while both smooth and rough faced goods are adapted to general wear. An extremely attractive development would be in a rich garnet satin-faced cloth, with bands of Persian lamb for decoration.



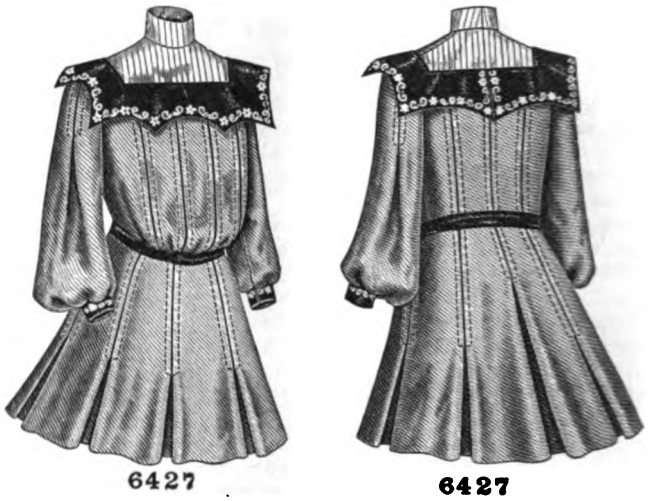
GIRLS' OR MISSES' TUCKED COSTUME: CONSISTING OF A BLOUSE IN FRENCH EFFECT, AND WITH STRAP COLLARS; AND A CIRCULAR SKIRT ATTACHED TO AN UNDER-BODY.

(Described on Page 936.)

FIGURE 247 G.—CHILD'S DOUBLE-BREASTED COAT: representing pattern 6448, price 6d. or 15 cents; 9 sizes, 2 to 10 years of age; shown also on page 942.

Black velvet was the material selected to make this charming little top garment, with white satin overlaid with Irish lace for the shawl collar. The mode is of the most approved shaping, with box fronts and a semi-fitted back having inverted box-plaits at the lower part of the seams. The sleeves are in bishop style, completed with wristbands that correspond with the collar. A distinguishing feature of the coat is the chemisette, which in this instance is omitted. The closing is defined with large fancy buttons.

Dark-blue velvet would be fascinating with the shawl collar and wristbands of white moiré edged with an appliqué lace or white satin and an over-collar of embroidered batiste. Heavy broadcloth will make a stylish little coat.



GIRLS' OR MISSES' DRESS, IN SLOT-SEAM EFFECT, AND WITH ATTACHED FIVE-PIECE SKIRT.

(Described on Page 936.)

FIGURE 248 G.—GIRLS' DOUBLE-BREASTED COAT: representing pattern 6379, price 9d. or 20 cents; 8 sizes, 5 to 12 years of age.

There is an air of unusual good style in this coat, which may be made in full or three-quarter length, the former being given in this instance. The gored cape-collar and flowing sleeves characterize the mode, which has a semi-fitted back and box fronts. A charming association of deep-red satin-faced cloth and sable fur is here utilized, and pearl buttons serve both an ornamental and useful purpose.

Velvet and corduroy are appropriate materials for dressy garments, while rough-faced cloakings are suggested for service. Beaver, Persian lamb and ermine are equally suitable for the collar and cuffs, and silk, serge and satin are used for the lining.

FIGURE 249 G.—MISSES' TWO-PIECE COSTUME: representing pattern 6412, price 1s. or 25 cents; 5 sizes, 13 to 17 years of age; shown also on page 932.

That slot-seam effects will continue in popularity is evidenced by the numerous modes in which this feature is emphasized. The costume here shown is made of "mannish" suiting trimmed with velvet and consists of a blouse Eton jacket with a peplum, and sleeves in bishop style, and a five-gored flare skirt with an inverted box-plait at the back. A rolling collar and turn-back cuffs of the velvet add distinction to the jacket, while bands of the velvet trim the bottom of the skirt. Shoulder-straps give a military suggestion, and the belt finishes the jacket when the peplum is not used.

Mixed or plain cheviots, zibelines in both plain and

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fancy weaves, and smooth-faced goods are all suitable for the mode, and the fancy braids that are in such high favor will provide pleasing ornamentation.

There is good style in a costume of this shaping made of



6467 6467

GIRLS' DRESS, WITH FRENCH BLOUSE BODY, DROP-SHOULDER YOKE, FULL OR THREE-QUARTER LENGTH BISHOP SLEEVES, AND AN ATTACHED DOUBLE OR SINGLE CIRCULAR SKIRT.

(Described on Page 937.)

porcupine cloth in dark brown, trimmed with mixed brown and white silk braid and enamel buttons.

6412.—MISSES' TWO-PIECE SLOT-SEAM COSTUME.

Messenger-blue hard serge was the material of which the two-piece costume illustrated on page 932 was constructed, and by referring to figure 249 G another development may be seen. The jacket is of the blouse Eton shaping, and slot-seams relieve the severity of the mode. Epaulette straps may lend a smart air, and a military collar mounted on a band is supplied, or one in rolling style may be adopted. Fancy buttons are utilized for the double-breasted closing, and the jacket may be lengthened by a peplum, or the strap-belt may form the finish. Two styles of sleeves are given, and both the bishop and the coat sleeves are provided with cuffs.

Slot-seams are also an attractive feature of the skirt, which is in five gores and flares modishly at the lower edge, affording a measurement of about three yards and one-fourth in the middle sizes. An inverted box-plait is at the back.

For school and general wear a suit of brown-mixed tweed will be durable. Hunter's-green velutina will be stylish and generally becoming, also zibeline, camel's-hair, Venetian and the new suitings.

We have pattern 6412 in 5 sizes from 13 to 17 years of age. To make the costume for a miss of 15 years requires 4⅝ yards of material 50 inches wide. Price of pattern, 1s. or 25 cents.

6438.—MISSES' COSTUME.

Dark-blue vicuna and white goods were united in the dress pictured on page 932, and another illustration appears at figure 242 G. Plaits stitched in tuck effect are arranged at the back and front. The back is adjusted smoothly over the lining, and the front is gathered at the lower edge. A distinguishing feature is the yoke-facing, which extends down the front in a plastron and may be made with or without the drop effect. A band collar completes the neck, and linings support the bishop sleeves, which are tucked at the top and banded at the wrists.

The skirt is of five-gored shaping, flaring at the lower edge, and has the fulness at the back arranged in an inverted box-plait. A graduated, circular flounce extending entirely around the skirt, or terminating at the side-front seams, may be added if desired, and the skirt should be cut away beneath. The measurement of the skirt at the lower edge is about three yards and one-half in the middle sizes.

Cheviot is a favorite material for school dresses, and a brown ground showing a white fleck would be a wise choice. For more dressy wear white basket-cloth might be chosen with yoke and front plastron of Roumanian embroidery in brilliant colors, Other suggestions include plaid and checked effects in silk or woollen, zibeline, canvas, veiling, serge, and étamine.

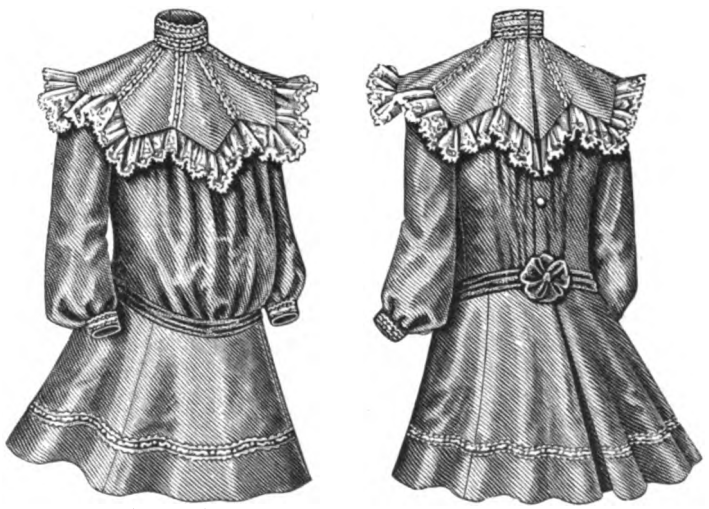
We have pattern 6438 in 5 sizes for misses from 13 to 17 years of age. To make the costume without flounce, for a miss of 15 years, requires 4⅞ yards of material 44 inches wide; the costume with flounce, 5¾ yards in the same width, each with ⅝ yard of contrasting material also 44 inches wide. Price of pattern, 1s. or 25 cents.

6455.—MISSES' COSTUME.

From an economic standpoint the gown with separate guimpe is to be commended, for the yoke and sleeves may be easily renewed or cleansed without remodelling or subjecting the entire garment to the cleaning process.

A dress of green veiling is represented on page 933. The guimpe, which is of white silk, tucked and plain, closes at the back and is drawn in at the waist by a shirring-string. It is provided with full-length bishop sleeves with





6465 6465

GIRLS' YOKE DRESS, WITH STAR COLLAR, HIGH OR DUTCH ROUND NECK, FULL-LENGTH BISHOP OR SHORT PUFF SLEEVES, AND AN ATTACHED FIVE-GORED SKIRT WITH AN INVERTED BOX-PLAIT OR GATHERS AT THE BACK.

(Described on Page 937.)

wrist bands and is supplemented by a standing collar.

Tucks in groups of three ornament the bodice, but are

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stitched to only slight distance at the front, the fulness below producing a bouffant effect. A band yoke of all-over lace outlines the square neck and is followed by black velvet baby ribbon. The back closing is invisibly effected. Two seams shape the elbow sleeves, which show groups of tucks, and graduated frills afford completion. A crush belt, knotted at one side, gives a pretty finish. The



6462 6462

GIRLS' BOX-PLAITED DRESS, WITH FOUR-PIECE SKIRT, AND WITH OR WITHOUT THE YOKE OR LINING.

(Described on Page 937.)

five-gored skirt is attached to the waist and is arranged for an inverted box-plait or gathers at the back. Five or fewer, gathered, circular ruffles of graduated depth may be applied, producing an additional flare, and the lower edge measures about three yards and one-fourth in the middle sizes.

Pale-blue cashmere would combine harmoniously with Persian embroidery, or albatross, veiling, Eolienne, crêpe de Chine, point d' esprit or Louisine may be selected.

We have pattern 6455 in 5 sizes from 13 to 17 years. To make the costume with five ruffles, for a miss of 15 years, requires 12¼ yards of material 27 inches wide; the guimpe, 3 yards of material 20 inches wide. Price, 1s. or 25 cents.

6437.—MISSES' TWO-PIECE NORFOLK COSTUME.

Mottled tweed was chosen for making the *chic* costume depicted on page 933, and machine-stitching afforded the finish. The mode, also appearing at figure 234 G, includes a Norfolk jacket, which is semi-adjusted and closes with a fly. Strap-plaits are applied to produce a novel effect, and patch pockets reversed to form laps are convenient accessories. The neck is finished with a rolling collar and lapels, and the sleeves are of two-seam coat shaping finished with turn-back cuffs.

The flare skirt is composed of seven gores, and the seams are ornamented with straps to flounce depth. An inverted box-plait takes up the fulness at the back, and the measurement at the lower edge is about three yards and one-half in the middle sizes.

A suit of Holland-brown serge would be excellent for school wear, and many new weaves of suitings are shown, including camel's-hair, herring-bone cheviots and canvas, that would be suitable.

We have pattern 6437 in 5 sizes for misses from 13 to 17 years of age. To make the costume for a miss of 15 years, will require 5 yards of material 50 inches wide. Price of pattern, 1s. or 25 cents.

6434.—GIRLS' OR MISSES' TUCKED COSTUME.

Tucks have lost none of the favor accorded them in past seasons and are seen on the most recent productions. A smart little costume showing this form of embellishment appears on page 934 in castor cashmere finished with stitching. Two wide strap collars headed by a narrower one with crossed ends distinguish the upper part of the mode, emphasizing the breadth of the shoulders. The blouse shows narrow tucks at the back, and also in front, where they terminate at graduated depths, the fulness below sagging in the regular way. A box-plait is arranged at the front, where a button closing is effected. Tucks also adorn the upper part of the bishop sleeves, leaving the fulness below to bag over wristbands, and close linings give support.

The skirt is of circular shaping, with tucks disposing of the fulness at the top and an inverted box-plait at the back. It is attached to an under-body topped by a standing collar.

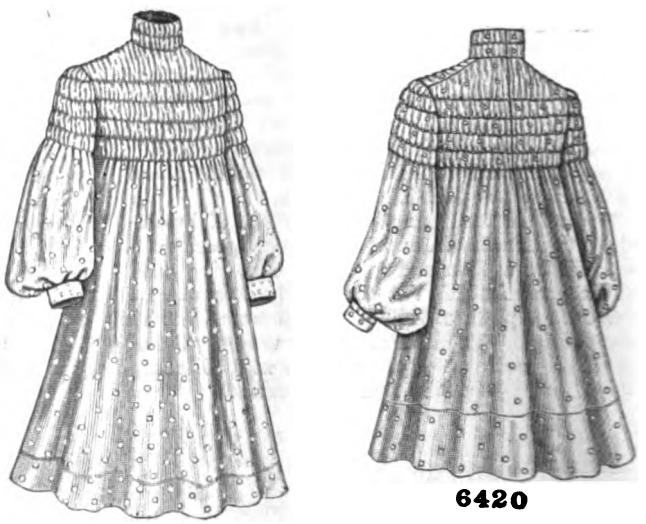
Navy-blue French flannel would be very pretty associated with white or red, and white cashmere would contrast well with green. Albatross, serge, canvas and challis and are also suitable.

We have pattern 6434 in 9 sizes from 6 to 14 years of age. To make the costume for a girl of 9 years will require 2⅞ yards of cashmere 44 inches wide, with 1⅛ yard of silk 20 inches wide. Price of pattern, 9d. or 20 cents.

6427.—GIRLS' OR MISSES' DRESS.



Slot-seam effects are far in the lead as a favorite form of ornamentation and are attractively set forth in the frock of turquoise-blue cashmere united with appliqué lace, velvet and silk tucking shown on page 934. Figure 237 G introduces this design also. A body lining provides a foundation upon which a yoke is applied, a bertha with fanciful edges outlining it. The slot-seam effect is employed in the body, which blouses at the front and closes



6420 6420

GIRLS' OR MISSES' DRESS, SHIRRED TO EMPIRE WAIST DEPTH, WITH BODY AND SKIRT IN ONE, IN GREENAWAY OR REGULATION LENGTH, WITH A HIGH NECK OR A LOW NECK IN DROP-SHOULDER STYLE, AND FULL-LENGTH OR LONG THREE-QUARTER BISHOP SLEEVES OR WITH SLEEVES IN SHIRRED DEPTH ONLY.

(Described on Page 938.)

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invisibly at the back. The sleeves bag generously over fitted linings and are completed by bands. A standing collar is worn. The skirt is of five-piece shaping, and below the slot-seams inverted box-plaits flare gracefully to the lower edge. A belt of velvet ribbon conceals the joining of the skirt and waist.

A dress of Bannockburn check in brown-and-white would be pretty with a brown silk yoke and bertha, and silk braid for trimming. Serge, cheviot, wool crash and flannel suggest pleasing possibilities.

We have pattern 6427 in 9 sizes from 6 to 14 years of age. To make the dress for a girl of 9 years will require 3¼ yards of cashmere 44 inches wide, with ½ yard of silk tucking 18 inches wide, and 1 yard of velvet 20 inches wide. Price of pattern, 9d. or 20 cents.

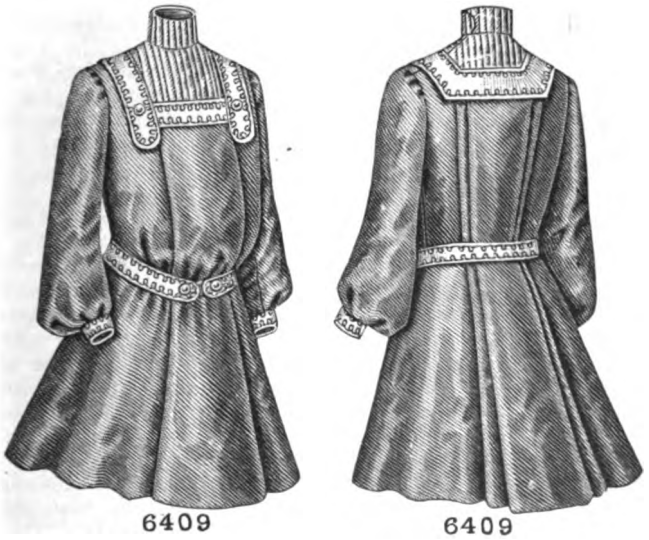
6467.—GIRLS' DRESS.

The French blouse body characterizes the little frock on page 935, which was constructed of pale-yellow Lansdowne, with all-over lace and black velvet ribbon. The drop-shoulder yoke gives a quaint air and is outlined by a circular bertha and surmounted by a band collar. The blouse is gathered at the top and droops in the approved way all around. Linings support the waist and also the sleeves, which may be in full or three-quarter length gathered into bands. The attached double skirt is of circular shaping, with gathers at the back, but if the single skirt be preferred the upper section may be dispensed with. A wide velvet ribbon sash supplies the waist decoration, and the closing is at the back.



6457 6457

GIRLS' TUCKED FRENCH DRESS, WITH ATTACHED FULL SKIRT.
(Described on Page 938.)



6409 6409

GIRLS' DRESS, CLOSED IN RUSSIAN STYLE, AND WITH ATTACHED FOUR-PIECE SKIRT.
(Described on Page 938.)





6473

MISSES' COAT, IN REGULATION OR SHORT THREE-QUARTER LENGTH, WITH GORED CIRCULAR BACK, AND WITH OR WITHOUT STRAPS.
(Described on Page 939.)

Azure-blue silk might be used with appliqué and tucked white silk. L'Aiglon silk, taffeta, canvas, Henrietta, cashmere and albatross will make up satisfactorily.

We have pattern 6467 in 10 sizes for girls from 3 to 12 years of age. To make the dress for a girl of 9 years will require 3⅝ yards of material 36 inches wide, with ⅝ yard of all-over lace 18 inches wide. Price, 9d. or 20 cents.

6465.—GIRLS' YOKE DRESS.

The long-bodied modes remain popular, and a becoming style is portrayed on page 935 in a union of Nile-green albatross, appliqué band and lace edging. A lining supports the full waist and a round yoke topped by a band collar, which may be omitted if a Dutch neck is desired. A unique feature is the star-shaped collar giving additional breadth to the shoulders. Short puffs may replace the full-length bishop sleeves mounted on linings, either style being banded closely. The skirt is of five-gored shaping, with gathers or an inverted box-plait at the back. A belt of velvet ribbon completed by a rosette, conceals the attachment of the waist and skirt.

A dainty party-dress might be made of pale-pink Lansdowne with adornment of French lace. Soft weaves of silk and wool are best adapted for these little dresses, and Henrietta, veiling and serge are recommended.

We have pattern 6465 in 10 sizes for girls from 5 to 14 years of age. To make the dress for a girl of 9 years will require 3⅛ yards of material 36 inches wide. Price, 9d. or 20 cents.

6462.—GIRLS' BOX-PLAITED DRESS.

Box-plaits distinguish the little frock shown on page 936, and for making it red cashmere was selected, with machine-stitching in black for contrast. The box-plaits extend all the way up under the yoke, making the use of this stylish accessory unnecessary if the straight, unbroken lines are more admired. A body lining gives support to the waist, although it may be omitted. A standing collar tops the mode, which fastens at the back. A box-plait

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stitched to the elbow gives pretty style to the sleeves, the fulness below sagging modishly over the wristbands, and the linings are optional. The attached skirt is of the four-piece variety, box-plaited like the waist, and with gathered fulness between the plaits. A stitched belt conceals the joining.

Wood-brown zibeline showing white flecks or blue-and-gray bouclé plaid would be pleasing. Serge, cheviot, Venetian twill and twine suitings are durable.

We have pattern 6462 in 9 sizes for girls from 6 to 14 years of age. To make the dress for a girl of 9 years will require, 3⅝ yards of material 44 inches wide. Price of pattern, 9d. or 20 cents.

6420.—Girls' or Misses' Dress.

Shirrings seem an especially suitable form of decoration for gowns for young folks, and a charming exemplification of this style of trimming appears in the dress shown on page 936, which is fashioned of polka-dotted white silk muslin, and is also set forth at figure 238 G. An Empire effect is obtained by the shirrings in the body, which is in one with the skirt. A standing collar may complete the neck, or, if desired, a low neck in drop-shoulder outline may be employed with ribbon ties supporting it. A body-lining is used, and a lining is also supplied for the sleeves, which may be in full length or long three-quarter bishop style, or in shirred depth only with a frill finish, and provision is made for the regulation or picturesque Greenaway length. A back closing is arranged.

Silk voile in the new turquoise-blue would make an unusually dainty gown. Silk canvas, challis, China silk, Eolienne, Swiss and organdy are also adaptable.

We have pattern 6420 in 6 sizes from 4 to 14 years. For a girl of 8 years, the dress will require 3⅜ yards of material 44 inches wide. Price of pattern, 9d. or 20 cents.

6457.—Girls' Tucked French Dress.

The long-bodied French frocks are generally becoming to little tots, and a dainty design, characterized by tucks, appears on page 937, coronation-red hard serge being the material selected for the development. The back is tucked at each side of the button closing, and the tucks at the front are in pointed yoke depth, the fulness below blousing over the belt. A lining supports the waist, which is topped by a standing collar. Linings are also provided for the bishop sleeves. The full skirt is gathered to the body.

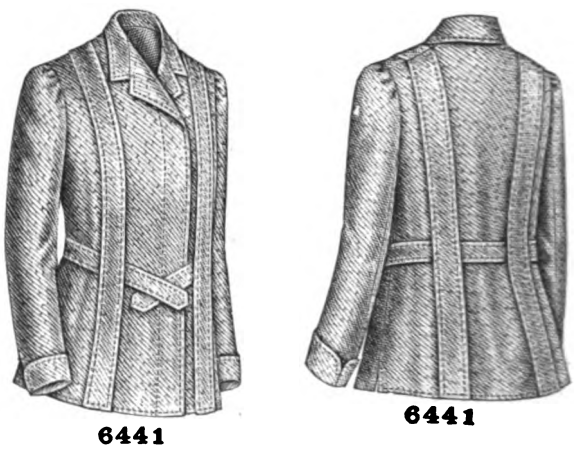
Tartan-plaid showing "parrot" shades of green and blue would be pretty with a decoration of French knots on green taffeta. For school wear there are a variety of fabrics, including cashmere, melton, lady's-cloth, albatross, Henrietta, etc., and the design is also suitable for silks.

We have pattern 6457 in 10 sizes from 3 to 12 years. To make the dress for a girl of 9 years needs 2⅞ yards of material 44 inches wide. Price, 9d. or 20 cents.



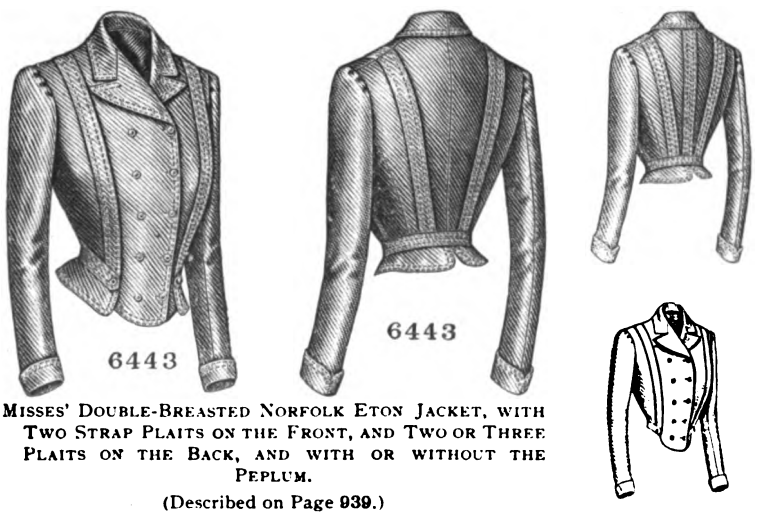
Girls' or Misses' Long Coat, with or without the Shield or Straps.

(Described on Page 939.)



Misses' Norfolk Coat, with Strap-Plaits.

(Described on Page 939.)



Misses' Double-Breasted Norfolk Eton Jacket, with Two Strap Plaits on the Front, and Two or Three Plaits on the Back, and with or without the Peplum.

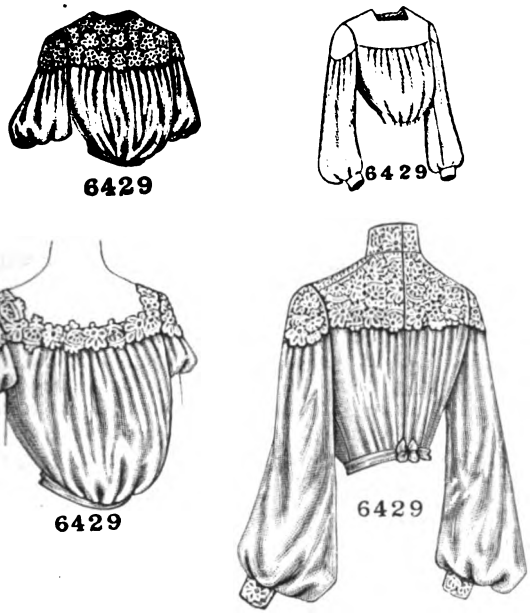
(Described on Page 939.)

6409.—Girls' Dress.

Azure-blue Henrietta was relieved with white goods and gold braid in the little frock on page 937. This mode, again illustrated at figure 239 G, is in Russian style with a body lining and closes at the left side of the front. White silk tucking was used for the yoke and the standing collar which laps with a rounding end. A bertha in strap effect outlines the yoke and forms tab ends ornamented with buttons. Below the yoke a single box-plait is arranged at the front and a double one at the back, the same idea being carried out in the skirt. The latter is in four pieces, and a strap-belt conceals its attachment to the waist. The sleeves are of bishop shaping, provided with linings, and droop stylishly over shallow bands.

Cashmere, flannel, zibeline and serge will give satisfaction.

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MISSES' OR GIRLS' BABY WAIST OR BODICE, IN DROP-SHOULDER EFFECT, CLOSED AT THE BACK, WITH HIGH NECK OR LOW OR DUTCH ROUND OR SQUARE NECK, AND FULL-LENGTH, ELBOW OR SHORT PUFF SLEEVES.

(Described on Page 940.)

We have pattern 6409 in 10 sizes for girls from 5 to 14 years of age. To make the dress for a girl of 9 years will require 2⅞ yards of material 44 inches wide, with ½ yard of white goods 27 inches wide, and ⅜ yard of silk tucking 18 inches wide. Price of pattern, 9d. or 20 cents.

6473.—MISSES' COAT.

Military-blue vicuna and black velvet with cloth straps supplied the materials for the stylish coat illustrated on page 937. The straps are ornamental and contribute much to the general appearance of the design, although the coat is complete without them. The back is of gored, circular shaping, and the silk-faced fronts are turned back in revers and outlined with braid. A gored rolling collar is added, and the sleeves are distinguished by inverted cuffs mounted on bands.

Green velvet would be handsome with revers of chinchilla. Rough cheviot or beaver might have bands of kersey applied.

We have pattern 6473 in 5 sizes for misses from 13 to 17 years of age. To make the coat in regulation three-quarter length, for a miss of 15 years, requires 6¼ yards of velvet 27 inches wide, with ¾ yard of cloth 54 inches wide for straps; for coat of one material in short three-quarter length, 3⅛ yards 54 inches wide will be needed; 1⅛ yard of silk 20 inches wide is used in each instance for facing revers. Price, 9d. or 20 cents.

6443.—MISSES' DOUBLE-BREASTED NORFOLK ETON JACKET.

There is a jaunty air expressed in a short jacket which is not afforded by any other style of outdoor garment. The double-breasted Eton displayed on page 938 and again at figure 241 G, is of castor kersey in the former instance, and a Norfolk effect is obtained by the addition of strap-plaits. Two of these are arranged on the front, and three are provided for the back, but the centre one need not be used. A rolling collar forms notches with revers allowed on the fronts. The two-seam sleeves have turn-back cuffs, and a peplum may lengthen the jacket at the sides and back, or the belt, ending at the front plaits, may serve as a finish.

Zibeline, melton, drape-cloth, tweed, cheviot and the mannish suitings are among the best selections.

We have pattern 6443 in 5 sizes for misses from 13 to 17 years of age. To make the jacket for a miss of 15 years will require 1¾ yard of material 54 inches wide. Price, 9d. or 20 cents.

6425.—GIRLS' OR MISSES' LONG COAT.

The long coat is by far the most popular top garment for girls and misses, affording as it does thorough protection from cold and storm. The one illustrated at figure 244 G and again on page 938 is of brown melton in the latter case. The pattern supplies a shield topped by a standing collar, but the coat is complete without it. A wide sailor-collar trimmed with a stitched band of the material is employed, and the coat is lapped and fastened in double-breasted style. Long, tapering straps extending nearly to the lower edge are a stylish addition, but need not be used. Pockets concealed by laps are inserted at each side and the sleeves are of the bishop order, finished with strap-bands.

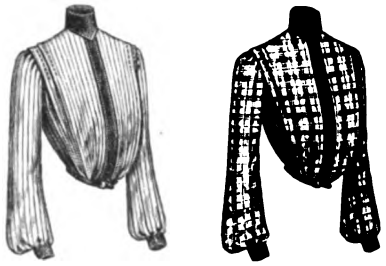
For general utility nothing exceeds in popularity tweed, covert, melton, cravenette and century cloth.

We have pattern 6425 in 9 sizes from 6 to 14 years of age. For a girl of 9 years 2⅞ yards of material 54 inches wide will be needed. Price of pattern, 9d. or 20 cents.

6441.—MISSES' NORFOLK COAT.

Norfolk coats are quite as popular for misses as for ladies, their simple construction and easy fitting placing them within the scope of the home dressmaker. Flecked cheviot achieved a successful result in the coat portrayed on page 938, a tailored appearance being given by machine-stitching, and a different construction may be seen by referring to fig. 245 G. Under-arm seams are employed in shaping the coat, vents being introduced at the lower ends, and strap-plaits are applied. A belt, passed under the plaits, crosses in front, and a rolling collar gives a mannish suggestion to the neck, revers being formed on the fronts above the fly closing. Turn-back cuffs provide a neat finish for the two-seam sleeves.

Tweed gives such satisfactory wear that it is often used for such coats, and many beautiful weaves of zibeline, twine suitings and hard serge are displayed in the shops.



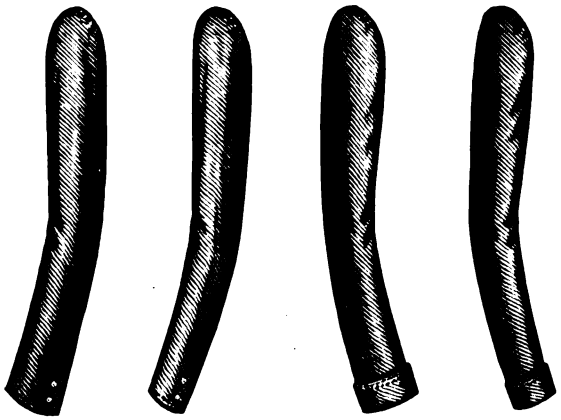


MISSES' SHIRT-WAIST OR SHIRT-BLOUSE, WITH PLAIN OR ROMAN COLLAR AND DUCHESS OR REGULAR FRONT-CLOSING, AND WITH OR WITHOUT THE LINING, ORNAMENTAL STRAPS OR CENTRE-BACK SEAM. (EQUALLY DESIRABLE FOR PLAIDED, STRIPED OR OTHER FABRICS, AND FOR STRAIGHT, BIAS OR BAYADÈRE EFFECTS.)

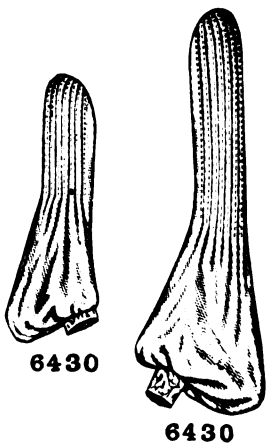
(Described on Page. 940)

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We have pattern 6441 in 5 sizes for misses from 13 to 17 years of age. To make the coat for a miss of 15 years will require 2⅜ yards of material 54 inches wide.



MISSES' OR GIRLS' TWO-SEAM SLEEVE, IN REGULATION OR BOX WIDTH AT THE WRIST, AND WITH OR WITHOUT CUFF OR VENT: FOR COATS, JACKETS, ETC.
(Described on this Page.)



MISSES' OR GIRLS' TUCKED BISHOP SLEEVE, IN FULL OR ELBOW LENGTH.
(Described on Page 941.)

Price of pattern, 9d. or 20 cents.

6429.—MISSES' OR GIRLS' BABY WAIST OR BODICE.

The drop-shoulder effects are losing none of their popularity, and the newest creations are exhibiting this feature. The style is becoming to young girls, and white silk mull and lace were combined in the design on page 939; Figure 235 G also displays this mode. A variety of outlines is given for the neck, a standing collar being provided for the high neck, which may also be low or cut in Dutch round or square style. Below the yoke the bodice is gathered to the lining, the fulness being drawn down tight at each side of the back, closing and pouching over the crush belt in front. Linings give support to the sleeves, which may be in full, elbow or short puff style with caps.

The bodice would develop effectively in peach-pink Lansdowne with a yoke of tucked mousseline showing insets of lace.

We have pattern 6429 in 8 sizes from 10 to 17 years of age. For a miss of 15 years, the waist will require 2¼ yards of material 44 inches wide, with ⅞ yard of all-over lace 18 inches wide for high-necked yoke, collar, caps and wristbands, or 1⅜ yard of appliqué band to cover low-necked yoke and caps. Price, 9d. or 20 cents.

6439.—MISSES' SHIRT-WAIST OR SHIRT-BLOUSE.

A stylish shirt-waist that is suitable alike for plaided, striped or other fabrics and for straight, bias or bayadère effects is illustrated on page 939 in one of the new plaids and also in striped waisting. Black velvet accessories afford a direct contrast. Two backward-turning tucks at the shoulders give a "Gibson" appearance to the front, and ornamental straps may be added. They end in postilion tabs at the back and suggest a stole or chancellor collar at the front. Straps on the shoulders give a military air, and the waist is completed by a belt of velvet ribbon secured with a buckle. The front closing may be arranged in the regulation way under a box-plait or in Duchess style, and a Roman collar, slightly pointed at the front, or a plain band collar may be worn over the neck-band. The sleeves are of bishop shaping, bagging over the wristbands. Sleeve linings and a body lining in four pieces are supplied for use when desired, and the waist may be made with or without a centre-back seam.

White broadcloth would be striking with strappings of white taffeta piped with black, and albatross, flannel, Henrietta, lady's-cloth, melton and serge are adaptable.

We have pattern 6439 in 6 sizes for misses from 12 to 17 years of age. To make the shirt-waist for a miss of 15 years will require 2⅛ yards of dress goods 44 inches wide, with ⅝ yard of velvet 20 inches wide; of one material, 3⅝ yards 27 inches wide will be needed. Price, 9d. or 20 cents.

6454.—MISSES' OR GIRLS' TWO-SEAM SLEEVE.

Some garments seem to demand the plain coat sleeves, and they are essential accompaniments to the "mannish" modes so much in vogue for coats and jackets. Black kersey and tan covert are shown in the illustrations in the adjacent column, and a choice of effects at the wrist is given. The regulation or box width may be employed, and a turn-back cuff or buttons and vent may form the finish of either style of sleeve.

Velvet or corduroy coats show these sleeves, as well as those made of tweed, cheviot, melton, serge and the various tailor suitings.



MISSES' OR GIRLS' WRAPPER OR BATH-ROBE, WITH FLOWING OR BISHOP SLEEVES.
(Described on Page 941.)

We have pattern 6454 in 7 sizes from 4 to 16 years of age. To make a pair of sleeves in either style, for a girl of 12 years, will require ¾ yard of material 54 inches wide. Price of pattern, 6d. or 10 cents.

6430.—Misses' or Girls' Tucked Bishop Sleeve.

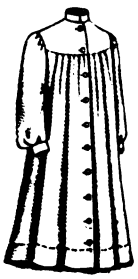
The sleeve is an important feature of the up-to-date gown, and an example of prevailing styles is shown on page 940 constructed of white veiling. Tucks stitched for some distance afford close adjustment at the top and contribute fulness below which bags modishly over bands decorated with appliqué lace. Two-seam linings are supplied for the mode in either elbow or full length.

Diaphanous materials are unusually popular and will be particularly dainty for this sleeve. Point d'esprit, crèpe de Chine, voile, Eolienne, albatross and soft silks are especially commendable.

We have pattern 6430 in 7 sizes for girls from 4 to 16 years of age. To make a pair of elbow sleeves, for a girl of 12 years, will require ⅞ yard of material 44 inches wide; a pair of full-length sleeves, 1½ yard in the same width. Price of pattern, 6d. or 10 cents,

6432.—Misses' or Girls' Wrapper or Bath-Robe.

A loose-fitting wrapper or bath-robe is indispensable, and a practical garment is shown on page 940. It is simply constructed, and centre-back and under-arm seams are used in the shaping. Pink eider-down with a binding of silk was used in this instance. The collar is rounding in outline and is becomingly rolled. Two styles of sleeves are shown, the bishop with strap-bands and the flowing type. The closing may be accomplished with frogs or invisibly.



Pale-blue French flannel with a binding of blue satin is a dainty choice, and red is also very popular for such gowns.



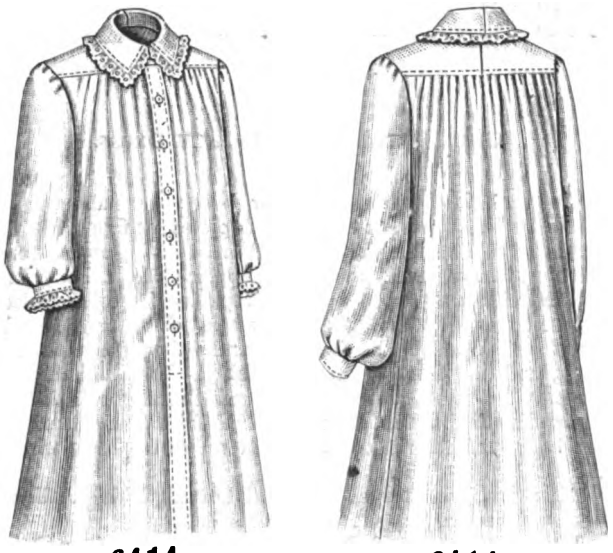
6415 6415

Misses' or Girls' Wrapper, with Round Yoke and Rolling Collar or Standing Band.

(Described on this Page.)

English or Scotch flannel, flannelette, lady's-cloth and Turkish towelling are advised.

We have pattern 6432 in 6 sizes from 6 to 16 years of age. To make the wrapper for a girl of 12 years will require 4¾ yards of material 36 inches wide, with 1 yard of silk 20 inches wide for binding. Price of pattern, 9d. or 20 cents.



6414 6414

Misses' or Girls' Night-Gown, with Yoke and Full or Three-Quarter Length Bishop Sleeves.

(Described on this Page.)

6415.—Misses' or Girls' Wrapper.

A warm wrapper is a convenient garment for this season of the year, and the pattern which was used for making the one depicted in the adjacent column will be found very satisfactory. Figured French flannel supplied the material, and fancy braid was used for trimming. The yoke is shaped by shoulder seams and may be completed by a rolling collar or a standing band. The wrapper is gathered to the yoke, and the front is closed all the way down with buttons and buttonholes. A hem finishes the lower edge, and the sleeves are of bishop shaping, drooping over shallow bands.

Cashmere, flannelette, challis and many of the wash goods are suitable.

We have pattern 6415 in 5 sizes from 8 to 16 years of age. To make the wrapper for a girl of 12 years will require 6⅝ yards of material 27 inches wide. Price of pattern, 6d. or 15 cents.

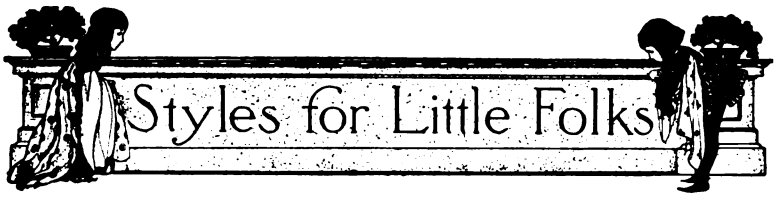
6414.—Misses' or Girls' Night-Gown.

Cambric was selected for making the simple night-gown depicted above, and needle work edging furnished the trimming. A shallow yoke seamed only at the back tops the mode, and to this the body of the gown is gathered. Under-arm seams are employed in shaping the garment, and a box-plait is arranged at the closing, which is made with buttons and buttonholes. A rolling collar forms a finish for the neck, and bishop sleeves in full or three-quarter length may be employed. A hem is allowed at the lower edge.

Daisy cloth will make a comfortable gown for cold weather and will be useful for travelling. Long-cloth, muslin, nainsook, mazalea and outing flannel are also recommended.

We have pattern 6414 in 7 sizes from 4 to 16 years of age. To make the garment for a girl of 12 years will require 4⅝ yards of material 36 inches wide. Price of pattern, 6d. or 15 cents.

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6422.—Little Girls' French Dress.

The quaint frock illustrated below is of baby-blue cashmere, both material and color being especially appropriate for little folks, and is also depicted at figure 236 G. Insertion relieves the plainness and presents a pleasing contrast. The long French waist is supported by a body lining and characterized by a broad drop-shoulder collar frilled at the edge. A standing collar may be added, or a Dutch round outline adopted. Gathers control the fulness at the back, and the front pouches stylishly. Two-seam linings are provided for the bishop sleeves, which may be in full or elbow length banded closely. The skirt is gathered to the body, and the ribbon sash is bowed at the back, where the closing is made.

Albatross, Lansdowne, serge and tartan plaids in silk or wool will render very satisfactory results.

We have pattern 6422 in 8 sizes for girls from 3 to 10 years of age. To make the dress for a child of 5 years will require 2¼ yards of material 44 inches wide. Price of pattern 6d. or 15 cents.

6423.—Little Girls' Empire Dress.

There are two representations of a quaint little dress given on this page that will be sure to attract attention. Polka-dotted mousseline and azure-blue cashmere were the materials selected, insertion, beading and ribbon supplying the garniture in one case and bands of taffeta affording contrast in the other. An Empire effect is given by the short body, which is elaborated by a facing of tucking in vest effect. A standing band may complete the neck, which is followed at the back by a trimming band extending down the front in novel style, the ends being concealed by a belt. Two-seam linings support the bishop sleeves, which may be in full or elbow length. The straight skirt is gathered all around and attached to the body. A ruffle provides a pretty finish for the lower edge.







6422



6422

Little Girls' French Dress, with Drop-Shoulder Collar, High or Dutch Round Neck, Full-Length or Elbow Bishop Sleeves, and Attached Full Skirt.

(Described on this Page.)

Blush-pink *peau de cygne* would be effective with white mousseline and Venetian lace. Dark-blue challis with tiny white spots may be utilized for a serviceable little frock, with self-colored velvet ribbon bands and tucked white taffeta to decorate. An exceptionally dainty reproduction would be in white wash silk, relieved with lace insertion. Albatross, veiling, voile, nainsook, lawn, dimity and other soft woollen fabrics are advised. Rows of fancy or plain braid or stitched bands of silk or the material will lend suitable decoration.

We have pattern 6423 in 7 sizes for girls from ½ to 6 years of age. To make the dress for a girl of 5 years will require 2½ yards of material 44 inches wide, with ¼ yard of tucking 18 inches wide for facing front, and 1 yard of silk 20 inches wide, or 4⅛ yards of insertion 2½ inches wide for bands and belt. Price of pattern, 6d. or 15 cents.



6423



6423

Little Girls' Empire Dress, with Full-Length or Elbow Bishop Sleeves and with or without a Standing Band.

(Described on this Page.)





6448

Little Girls' or Boys' Double-Breasted Long Coat, with Removable Shield.

(Described on this Page.)

6448.—Little Girls' or Boys' Double-Breasted Long Coat.

Black velvet and white appliqué band was the combination selected for the jaunty coat illustrated above; it may also be found at figure 247 G and is suitable for both boys and girls. Inverted box-plaits are introduced below the waist-line at the centre and side-back seams, allowing extra fulness in the skirt.

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CHILD'S SACK NIGHT-GOWN, WITH BISHOP OR TWO-SEAM SLEEVES.
(Described on this Page.)

shawl-collar gives a broad-shouldered effect, and provision is made for a removable shield with standing collar. The fronts may be closed invisibly with a fly or with buttons, and pockets concealed by laps are allowed. The sleeves are of bishop shaping, completed with wristbands.

Velutina is popular for children's coats, and hunter's-green is generally becoming. For school wear, a coat of brown covert will be smart, and mixed tweed and cheviot, broadcloth, kersey and melton will wear well.

We have pattern 6448 in 9 sizes for children from 2 to 10 years of age. To make the coat for a child of 5 years will require 3¾ yards of material 27 inches wide, or 2 yards 54 inches wide. Price of pattern, 6d. or 15 cents.

6428.—CHILD'S SACK NIGHT-GOWN.

Muslin was used for the little night-gown of sack shaping which appears above. Under-arm and shoulder seams shape this simple garment, and the front closing is effected with buttons and buttonholes. A rolling collar finishes the neck, and a trimming of needlework edging is added. Two styles of sleeves are given, one of bishop shaping with bands and the other in plain, two-seam style.

Flannelette is recommended for cold weather and in blue-and-white stripes might be finished with buttonholing in white wash silk. Domet cloth, Shaker flannel, cambric, nainsook and long-cloth are frequently used for such gowns.

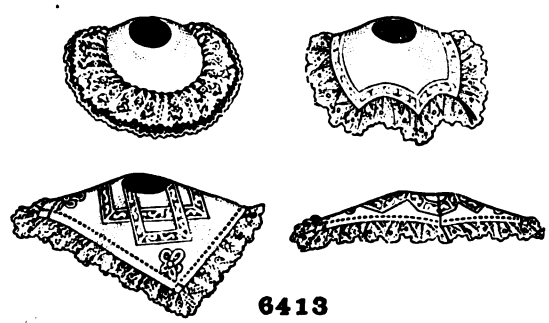
We have pattern 6428 in 5 sizes for children from 1 to 9 years of age. To make the night-gown for a child of 5 years will require 2⅞ yards of material 36 inches wide. Price of pattern, 6d. or 15 cents.

6413.—INFANTS' BIBS.

Several designs of dainty little bibs are shown below in handkerchief and other fancy effects. Linen was the material chosen, and lace supplied the trimming. The round bib is made with an upper and under section that are outlined with edging. Hemstitching and edging border the bib of handkerchief shaping, which is further decorated with insertion and lace medallions. The remaining bib shows three sharp points in front and is also decorated with lace.

Cotton cheviot, piqué, linen or cotton duck and all heavy wash goods may be utilized, provided always that the material is white

We have pattern 6413 in one size, for infants. To make



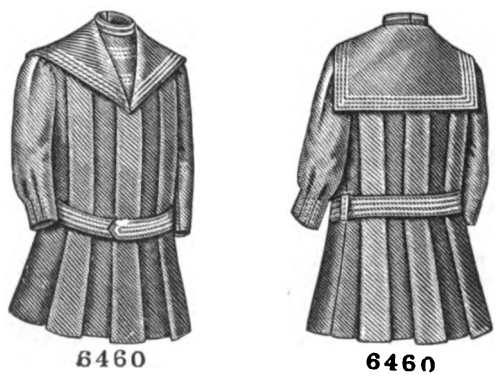
INFANTS' BIBS, IN HANDKERCHIEF AND OTHER FANCY EFFECTS.
(Described on this Page.)

any of the bibs illustrated will require ⅜ yard of material 20 or more inches wide. Price of pattern, 3d. or 5 cents.

STYLES FOR BOYS

6460.—LITTLE BOYS' BOX-PLAITED DRESS.

Box-plaits are a feature of the little dress of dark-blue serge, trimmed with white braid, shown in the accompanying engravings. The sailor collar is an attractive detail, giving additional breadth to the shoulders, and the use of the shield, which is topped by a band collar, is discretionary. The dress closes invisibly at the front under the centre box-plait, and the belt is held in position by straps at the under-arm seams. The sleeves are shaped by one seam and are fitted closely at the wrists by stitched plaits, wide box-plaits being introduced at the top.



LITTLE BOYS' BOX-PLAITED DRESS, WITH OR WITHOUT THE SHIELD.
(Described on this Page.)

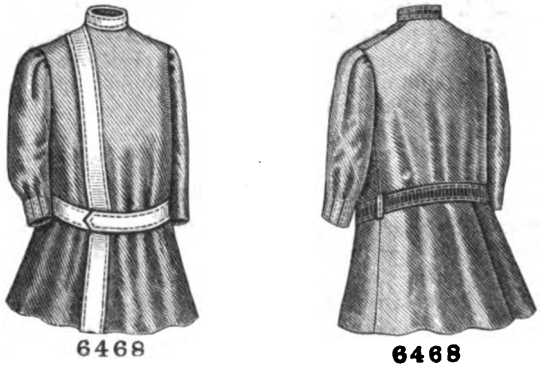
Brown cheviot would make a smart little dress, with black soutache braid for contrast, and emblems might be embroidered on shield and collar. A blue flannel dress may have a shield and sailor collar of the same fabric in red or light blue. Nut-brown velveteen, with collar and shield of white broadcloth and a belt of white glazed leather, would produce a jaunty garment. Vicuna, melton, kersey, lady's-cloth and fleece-lined piqué are appropriate materials, and machine-stitching may be substituted for the braid trimming.

We have pattern 6460 in 4 sizes for little boys from 2 to 5 years of age. To make the dress for a boy of 5 years will require 2⅜ yards of material 44 inches wide. Price of pattern, 6d. or 15 cents.

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6468.—Little Boys' Russian Dress.

The Russian dress is so generally becoming that the style has been adopted for all materials suitable for small boys' wear, and it is adapted for all figures. The one depicted at the top of this page was made of dark-red serge, with accessories of a contrasting color, and the simplicity of its construction is one of its principal recommendations. The back is plain, and the front is closed at the right side. A band collar is added, and the belt, passing through straps at the under-arm seams, draws the dress in slightly. A stylish finish is given the one-piece sleeves by plaits stitched to cuff depth at the wrists, and wide box-plaits are arranged at the top.



Little Boys' Russian Dress.
(Described on this Page.)



Boys' Ulster or Long Overcoat, with without the Belt-Strap.
(Described on this Page.)

A dress of white wash-serge could be trimmed with Hercules or soutache braid, and a white suède belt might be worn. A comfortable little suit might be developed in blue mohair, relieved by stitched bands of white or red. Dark-green corduroy would be smart with bands of self-colored silk. Little slips are sometimes made after this pattern of denim or heavy crash and worn over a more elaborate suit as a means of protection during play hours, its loose adjustment affording perfect freedom. Wool canvas, vicuna, Venetian twill, lady's-cloth and flannel are often selected.

We have pattern 6468 in 4 sizes for little boys from 2 to 5 years of age. To make the dress for a boy of 5 years requires 1⅝ yard of material 44 inches wide, with 1 yard of contrasting material 27 inches wide. Price of pattern, 6d. or 15 cents.

6436.—Boys' Ulster or Long Overcoat.

Ulsters are always popular for severe weather, and an excellent design is shown above in three developments, rough beaver, melton and tweed representing the materials. The coat is shaped by centre-back and under-arm seams, the latter having vents. The collar is of the wide, rolling type, and lapels are formed at the top of the double-breasted fronts. Several pockets are provided, the cash and side pockets being concealed by laps, while the slash pockets are diagonally inserted and finished with machine-stitching. Turn-back cuffs are a feature of the two-seam sleeves, and a belt-strap may be buttoned across the back, if desired.

Frequently it is found expedient to change the heavy school clothing to a suit of lighter weight for dancing school or other festive occasions, and its extra warmth will then be found most welcome and perhaps save the boy a cold. Chinchilla cloth, with collar and cuffs of velvet, is desirable for coats of this type, and the popular new fabric called silk cravenette is also used; it is proof against both dust and rain, thus serving a twofold purpose. Heavy tailor goods, covert cloth, Venetian twill, Irish frieze, broadcloth and kersey are other fabrics chosen.

We have pattern 6436 in 11 sizes for boys from 6 to 16 years of age. To make the coat for a boy of 11 years will require 2⅝ yards of material 54 inches wide. Price, 9d. or 20 cents.

6435.—Little Boys' Long Box Overcoat.

The small boy's protection from severe weather is assured with an overcoat like the one shown below. Oxford-gray kersey was the material here used, and extra warmth is given by the lapping of the fronts to the throat in double-breasted fashion. Three removable capes are supplied by the pattern, but one or two of them may be omitted. The collar is of the rolling order, and the sleeves are completed by turned-back cuffs. Pockets concealed by laps are conveniently inserted in the the fronts, and vents are introduced at the side seams.

A natty development would be in blue cloth with collar and cuffs of black astrakhan. If desired, an edge trimming of the astrakhan might be employed on the capes. Dark-blue melton is much used for overcoats, and beaver, century cloth and cheviot are also favored.



We have pattern 6435 in 6 sizes for boys from 3 to 8 years of age. To make the overcoat for a boy of 5 years requires 2¼ yards of material 54 inches wide. Price of pattern, 9d. or 20 cents.



Little Boys' Long Box Overcoat, with Three or Fewer Removable Capes.
(Described on this Page.)

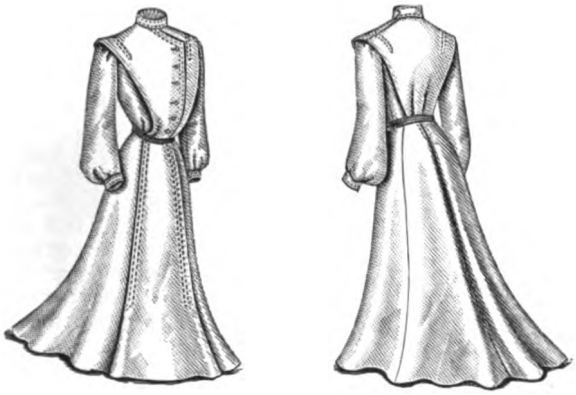
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Styles for Dolls

Doll outfitting is an important subject at this season of the year and one which receives much attention. The attractiveness of the doll is so much enhanced by dainty clothes and the pleasure of the child so much increased by having a complete wardrobe in which she can array her small family, that the time spent upon it is amply repaid. With the assistance of the patterns any style of garment may be produced, even by an unskilled operator, and scraps of material, too insignificant for other purposes, may be utilized; they will be all the more appreciated by the small owner if they happen to be pieces of mother's dresses. Then, too, the child's interest in planning and executing the diminutive garments herself will be stimulated, and the education in practical dressmaking thus pleasantly acquired will be of lasting benefit. Many women admit that their first lessons in needle-craft were obtained in just this manner, and recall with pleasure the hours spent.

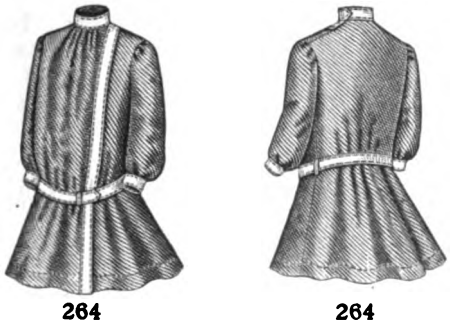
267.—Lady Dolls' Costume.

The lady doll is sure to be fashionably gowned if she has a shirt-waist costume like the one depicted below. In this instance sapphire-blue veiling was chosen, and machine-stitching was the only elaboration. "Gibson" plaits stitched to yoke depth give style to the waist, and the diagonal front closing is a novel feature. A strap-collar tops the mode, and bishop sleeves are supplied.



267 267

Lady Dolls' Costume: consisting of a Shirt-Waist and Five-Gored Flare Skirt.
(Described Above.)



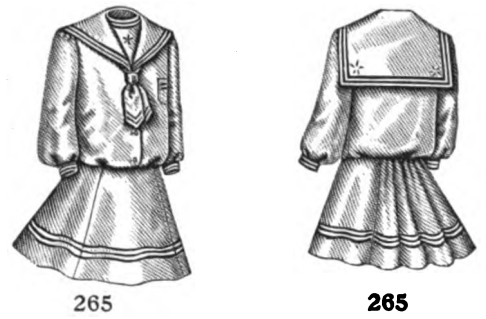
264 264

Girl Dolls' Russian Dress.
(Described on this Page.)

The skirt is of the stylish, five-gored, flare shaping, and a pleasing variation is the arrangement of plaits at each side of the front-gore. These are stitched almost to the lower edge, and a panel effect is the result. Sweep length is given the skirt, and the back is laid in an inverted box-plait, a strap-belt completing the mode.

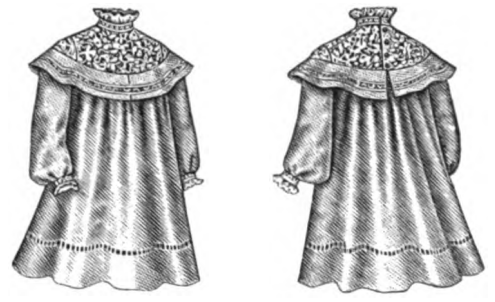
A smart costume could be made of Indian-red cashmere with stitching and buttons of black silk. Checks and small plaids will be adaptable, as will Henrietta, albatross, pin-dotted and striped materials.

We have pattern 267 in 6 sizes for dolls from 16 to 26 inches in height. To make the costume for a doll 22 inches tall will need 1⅛ yard of material 44 inches wide. Price, 6d. or 10 cents.



265 265

Girl Dolls' Sailor Dress.
(Described Below.)



266 266

Girl Dolls' Dress, in Drop-Shoulder Effect.
(Described on Page 946.)

264.—Girl Dolls' Russian Dress.

Blue and white piqué were associated in the little Russian frock illustrated in the adjacent column. Under-arm and shoulder seams are employed in shaping the garment, its simplicity being its chief charm. The back is plain, and the front is slightly gathered at the neck, closing at the left side. A band collar with a pointed end is provided. The sleeves are of bishop shaping, and the belt is held by straps.

Wash goods will prove most satisfactory for dolls' dresses, although wool fabrics are frequently chosen. Red linen would be pretty with accessories of white braid, and such materials as cotton cheviot, crash, gingham, cashmere, lady's-cloth and serge are suggested.

We have pattern 264 in 7 sizes for dolls from 14 to 26 inches in height. For a doll 22 inches tall, the dress requires 1 yard of material 27 inches wide, with ¼ yard of contrasting material in the same width. Price of pattern, 6d. or 10 cents.

265.—Girl Dolls' Sailor Dress.

A jaunty sailor costume in which white serge and blue braid are combined is depicted at the top of this column. The

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blouse buttons at the front and displays a sailor-collar with stars embroidered at the corners, a tie knotted in sailor fashion being another interesting item. A patch pocket is applied at the left side, and bishop sleeves banded closely are in keeping with the mode. A shirr-string holds the blouse in at the lower edge.

The four-gored skirt has gathered fulness at the back and is attached to an under-body, which is revealed in shield outline.

Blue flannel is a frequent choice for sailor suits and is pretty with reliefs of white or red. Cashmere, lady's-cloth, duck, piqué or cotton cheviot may be utilized.

We have pattern 265 in 7 sizes for dolls from 14 to 26 inches in height. For a doll 22 inches tall, the dress requires $\frac{7}{8}$ yard of material 44 inches wide. Price of pattern, 6d. or 10 cents.

266.—Girl Dolls' Dress.

A drop-shoulder effect is achieved in the little frock shown on page 945 by the arrangement of the circular bertha. The dress is made of turquoise-blue cashmere, all-over lace, lace edging and insertion providing the trimming. A band completes the neck, and the back closing is made with buttons and buttonholes. The skirt is gathered to the yoke, and a hem outlined with fancy stitches finishes the lower edge. Sleeves of bishop shaping are employed.

A little dress of pink Lansdowne might have a yoke of Cluny lace; or biscuit-colored serge would be pretty with a yoke of French bronze lace. Henrietta, albatross, India silk, pongee and flannel may be selected. Cream-colored veilings, with a yoke of cream insertion faggoted with pale-blue twist, would be dainty.

We have pattern 266 in 7 sizes for dolls from 14 to 26 inches in height. For a doll 22 inches tall, the dress requires $\frac{7}{8}$ yard of material 44 inches wide, with $\frac{1}{4}$ yard of all-over lace 18 inches wide. Price of pattern, 6d. or 10 cents.

269.—Dolls' Monte-Carlo Coat.

Of course, Dolly must be protected from Winter winds and inclement weather, and so she must be provided with a fashionable coat. The one shown on this page is of black taffeta and is in Monte Carlo style. It was designed for girl as well as lady dolls, and automobile, short three-quarter and full length are allowed. It is of loose shaping, and the fronts are faced with white silk, bordered with lace and turned back in revers. A rolling collar and flowing sleeves complete the mode.

A coat of corduroy will be stylish and may be faced back with broadcloth. Blue velutina would be a good choice with revers of Persian lamb. Camel's-hair, zibeline, cheviot, vicuna and velvet will give satisfactory results.

We have pattern 269 in 4 sizes for dolls from 14 to 26 inches in height. To make the coat for a doll 22 inches tall requires $1\frac{3}{8}$ yard of material 27 inches wide, with $\frac{5}{8}$ yard of silk 20 inches wide. Price of pattern, 6d. or 10 cents.





269 269

Dolls' Monte-Carlo Coat, in Full, Automobile, or Short Three-Quarter Length.

(Described on this Page.)

268.—Lady Dolls' Corset-Cover, Drawers and Petticoat-Skirt.

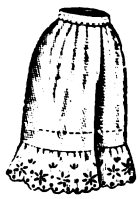
Dainty lingerie is an important consideration in making Dolly's outfit, and some practical suggestions are offered in the illustrations on this page of corset-cover, drawers and petticoat-skirt. Cambric was the material selected for the set, and beading and edging provide the decorative touches. The corset-cover is in one piece, the adjustment being made by gathers at the waist-line and ribbon-run beading at the neck, which is in low, rounding outline.

The drawers are of generous width, buttoning at one side, and are lengthened by full ruffles of embroidery.

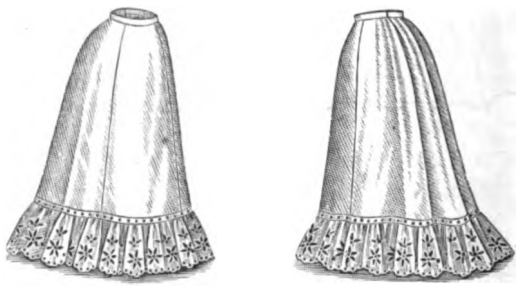
Five gores are employed in shaping the petticoat-skirt, which is smoothly fitted at the top, with slight gathers at the back. The lower edge flares modishly, and a ruffle of embroidery headed by beading, affords a pretty finish. A ruffle of lace may be substituted, or cambric may be used.

The corset-cover would be dainty if made of all-over embroidery or lace, nainsook tucking, and dimity, mazalea, lawn and long-cloth are also suggested.

We have pattern 268 in 6 sizes for dolls from 16 to 26 inches in height. To make the corset-cover, drawers and petticoat-skirt, for a doll 22 inches tall, requires $\frac{7}{8}$ yard of material 36 inches wide, with $1\frac{5}{8}$ yard of edging $4\frac{1}{2}$ inches wide for petticoat-skirt frill, and $1\frac{1}{4}$ yard of edging $2\frac{1}{4}$ inches wide for drawers frills. Price of pattern, 6d. or 10 cents.







268 268

Lady Dolls' Corset-Cover, Drawers and Petticoat-Skirt.

(Described on this Page.)

PLEASANT PASTIMES FOR CHILDREN is the title of a pamphlet published by us, at twenty-five cents per copy, containing amusements for rainy day and other leisure hours. It is filled with descriptions of indoor and outdoor games, tricks, toys, optical illusions, scientific experiments, and other instructive amusements for little folks.

PRETTY PURSUITS FOR CHILDREN is an illustrated pamphlet, price twenty-five cents, intended to instruct and amuse little people. The following chapter headings indicate its scope: Pretty Things for Dolly; a Curious Horse for Dolly's Carriage; A Doll's Housewarming; A Doll's Hospital; Kate Greenaway Dolls; Curious Dolls.

THE BUTTERICK PUBLISHING COMPANY, LIMITED, 7 TO 17 WEST 13TH STREET, NEW YORK.

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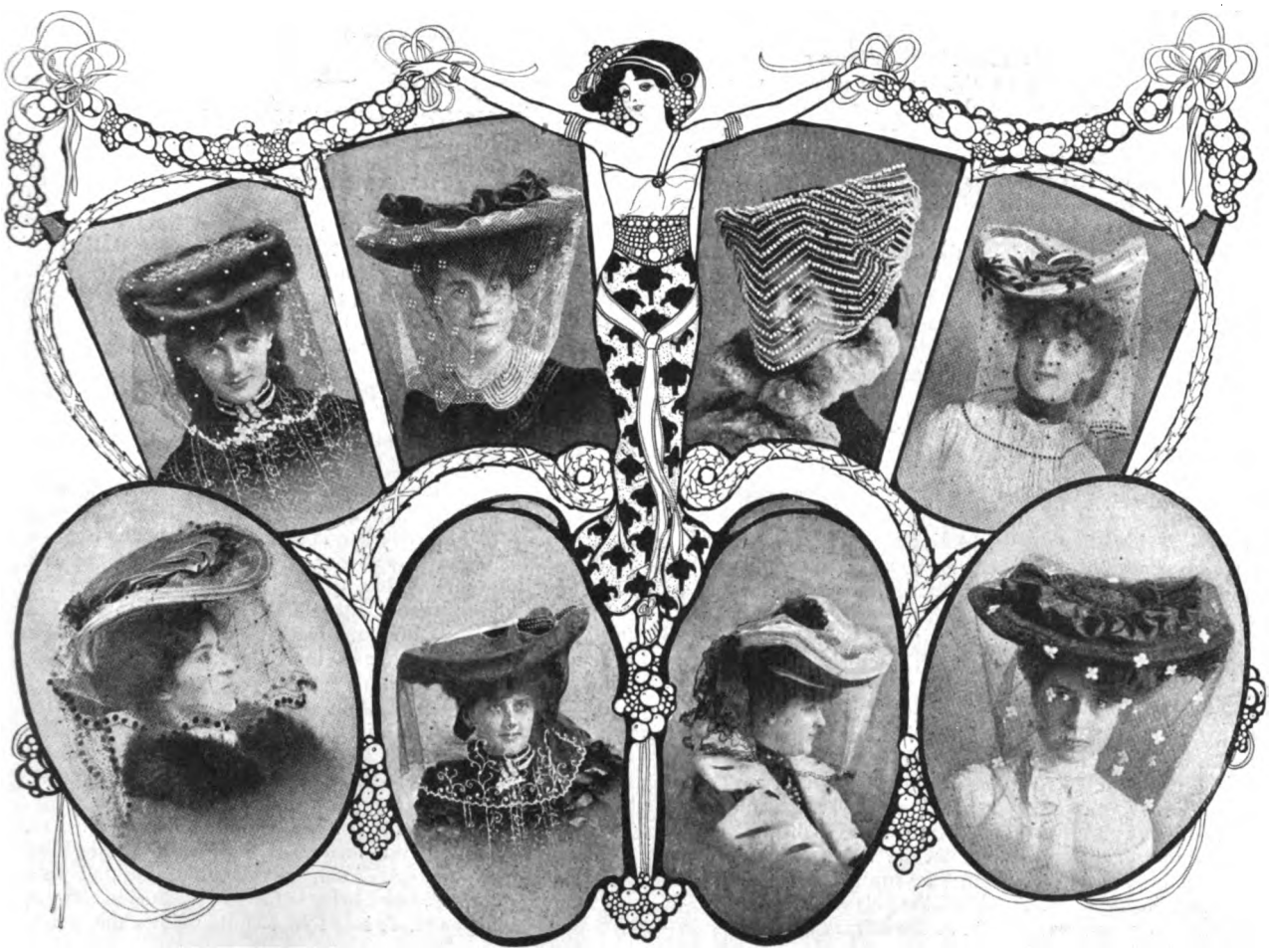
Hats from the Leading Paris Houses

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SOME FASHIONABLE WINTER HATS

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THE WINTER MILLINERY

WITH ILLUSTRATIONS SHOWING THE LATEST AND MOST FASHIONABLE VEILINGS

THE low, flat hats are given precedence over other shapes this season, although those with flaring brim and even high, bell-shaped crown will find favor with many. The modified Marquise is one of the smartest styles, and its adaptability to fur and velvet insures it continued popularity.

One of the latest shapes is called the Russian turban. Its chief characteristics are a flat crown and a straight rolled brim. The usual trimming is an ostrich or cock plume arranged at the left side to fall over the brim. Chenille braid in the fashionable mixtures of blue and green, dark brown and beige, and black and white is used to make some of the most effective of these new turbans, though they are also modish in French beaver, scratched felt and fur.

Quite the newest model is the square "mortar-board." This odd hat is fashioned in moiré taffeta, velvet, felt and fur and is seen in both plain and fancy effects. An especially smart example was of black beaver, with a coarse black silk appliqué braid to give a finish to the edge of the brim and appliqué figures of the braid disposed on the crown and brim. A soft twist of black satin-taffeta ribbon was arranged around the crown, the fringed ends falling over the brim at the left side. The only color introduced was a deep-red rose placed beneath the brim at the left side. This hat is appropriate for wear with a tailor gown.

The use of plumage is even more conspicuous than was predicted earlier in the season, and hats of all descriptions bear this form of decoration; the sweeping ostrich plume in both plain solid colors and in exquisite shadings is the trimming *par excellence* for dressy hats, while wings, birds and breasts are lavishly used upon those intended for general wear. Wings are used in all sorts of ways, one of the most popular dispositions being against the under side of the brim. Heckle breasts are another feather trimming in popular favor, and in the shaded effects they are very attractive.

The possibilities in plateaux of beaver felt and fancy velvets make them a delight to the milliner, who readily converts them into all sorts of becoming and artistic shapes.

Nothing can equal the novelty of the new cabochons, and they are shown made of almost every conceivable material. Chenille and twisted silk cord are fashioned into some of the most unique of these ornaments, while others are made of fur, ostrich, camel's-hair and jewels; those of cut steel, dull gold and jet are also popular. Indeed, no hat is complete without one or more of these ornaments, which are larger than those used during the late Summer and Autumn.

Velvet fruits and flowers swell the list of decorations, and fur is used both as a trimming and to make entire hats.

Among the floral decorations dahlias are given first place, and their shadings are particularly beautiful. The colors most in favor are the various shades of brown. There are many pleasing combinations of castor and beige, given life by a bit of deep, rich red of the new shade of yellow bordering on burnt orange. Prune is a fashionable color, and plum blue is highly approved. White is in evidence to a greater extent than it has been for years, and there are exhibited fascinating creations in white panne with trimmings of both ostrich and cock plumes. The black-and-white com-

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bination retains its popularity and is recommended for rich, elegant effects.

Ribbons to match the birds or breasts form a new scheme, and a pleasing example of this color harmony was seen in a hat made of brown velvet, with a bird in self-color plumage disposed on the upper brim and a band of velvet ribbon around the crown with the ends brought over the edge of the brim and formed with small loops that seemingly secured a brown-and-yellow shaded breast placed beneath the brim.

One of the newest fancies in the millinery world is Queen's lace. It is characterized by a sort of *repoussé* figures on a fine net ground and in the écru tones is particularly effective. This lace was the chief feature of a large picture hat made of black miroir velvet, with a long scarf of the lace draped around the low crown and secured at the back with an oblong buckle of brilliants and dull gold; the long ends of the scarf fell over the wide, drooping brim at the back and reached almost to the waist-line.

A hat expressing perfect taste in both shape and color combination was made of a pale-blue felt plateau artistically draped, with moss-green velvet arranged in soft folds to form the facing of the brim. A large bird with outstretched wings, in shades of blue merging into green, was placed on top of the hat, and pale-blue ribbon loops were arranged at each side of the back, two of them being on the hat and four falling on the hair.

Hats of ermine are particularly modish, and a tricorne shape made of this fur had the brim facing of emerald-green velvet with the edge rolled over against the fur. A black Paradise aigrette at the left side swept gracefully over the hat to the back. An ostrich plume in shaded green might be substituted for the aigrette if preferred.

A strikingly novel effect was achieved in a round hat made of mixed brown and beige chenille braid by the arrangement of tiny birds against the brim facing. Loops of golden-brown velvet ribbon were run in and out through slits made in the brim. A fold of the velvet ribbon encircled the low crown and was caught at the left side with a cabochon made of the chenille.

A beautiful hat had the brim of sable with the crown of Irish lace over black velvet. Where the brim flared at the left side a long white ostrich plume was arranged, the tip falling over on the hair.

A smart walking hat is made of sage-green scratched felt with the rolling edge of the brim finished with velvet in a lighter shade of green. Two shaded-green wings are laid flat on top of the hat at the left side. This hat will be particularly effective for wear with a mixed green-and-blue or black-and-white cheviot walking costume.

Extremely smart is a new hat made of chamois in the natural color. The shape is large and round, with a low broad crown and a brim flaring slightly at the left side of the front. The chamois is arranged smooth over the frame, with the edges of both crown and brim ornamented with rows of stitching in self-color silk. The brim is faced with black velvet, and a long black plume follows the edge, while small tips are arranged on a bandeau at the left side. A large bow of chamois stitched on the edges, placed at the right side against the crown, adds another novel touch. The plume and tips, also the velvet facing, would be effective in golden or dark brown or emerald green.

A youthful air marks a large round hat of rough white felt, the crown of which is low and broad and the brim wide and straight around with a dip at the back. Black paon velvet is draped around the crown and finished at the back in a spreading bow held with a jet buckle. The unique feature of the model is the arrangement around the crown of tiny black and white tips falling on the velvet in wreath effect. No more stylish accompaniment to a black and white gown could be found than this.

An attractive black-and-white creation is of white eider-down camel's-hair with black chenille or net over it, squares being cut in the chenille to reveal the white camel's-hair. The turban is suggested in the shape, the crown being broad and low and the brim rolled and higher at the left side. A cabochon of jet is placed at the centre of each white square on the brim and crown, and black ostrich tips are secured against the left side of the brim facing.

DESCRIPTIONS OF MILLINERY PLATES.

[FOR THE BENEFIT OF OUR AGENTS AND OUR READERS GENERALLY, WE WILL GLADLY INDICATE THE SOURCES FROM WHICH THE HATS PICTURED IN THE DELINEATOR PAGES ARE OBTAINED.]

1.—The large round hat of white beaver here shown is trimmed with dull-green velvet leaves and dark-red berries arranged in wreath effect around the crown.

2.—This smart street hat, suggesting the walking shape, has the crown made of black velvet with a fold of beige velvet draped around it. The rolling brim is faced with shaded breasts.

3.—This charming hat for dressy wear is of chenille in a delicate shade of violet. A soft twist of white tulle is arranged between the double brim, and a long white plume falls over the hair at the left side.

4.—Pale-green beaver was the material used in this instance. The brim flares at the left side and is faced with soft folds of tulle in a darker shade of green. Dark-green velvet ribbon is run in and out through slits made in the brim, and a long plume is added.

5.—This shows a fashionable Russian turban of braided felt in soft shades of brown. Dark-brown velvet binds the edge of the rolled brim, and the only trimming is a cock plume in blue and green.

6.—There is good style in this hat made of blue moiré velvet, the brim of which is rolled and widens toward the back, where it is cut out in a novel way. Gray-and-white breasts face the brim, and a narrow band of the feather trimming encircles the low crown.

7.—Velvet, silk and fur are combined in this stylish hat, the low crown of which is formed of the fur, the head of the animal lying on the brim of shirred velvet and the tail falling over at the back. The brim is faced with shirred taffeta, and the edge is rolled. A soft fold of tulle follows the inside of the rolled brim.

8.—Shirred green moiré velvet was used to make this hat, with sable fur for the brim facing. There is a novel arrangement of plumes on top of the hat, the ends being secured with a cabochon at the front.

9.—This fur hat is trimmed with ribbon and an oblong buckle of cut jet. The shape suggests the ever popular sailor, with the brim bent over the hair at the back. The brim is faced with the ribbon, upon which are run rows of narrow black lace.

10.—Extremely smart is this hat of sable trimmed with ostrich plumes and fur tails, the ends falling over the brim at the right side of the back.

11.—This hat of white beaver is particularly adapted to youthful wearers. A scarf of white chiffon encircles the low flat crown and falls over the brim at the back, the long ends reaching half way to the waist. A novel touch is given by the mink arranged against the crown at the left.

12.—This stylish turban has a perfectly flat crown of velvet with a rolled brim of sable; a loop of velvet is brought over the brim at the left side, being secured on top of the crown with a cut steel cabochon. Fur tails fall at the left side.

13.—Chinchilla was employed to make this dressy hat with finely tucked white chiffon for the brim facing. The trimming consists of ribbon and a long white plume, the latter arranged at the left side and falling over the flaring brim. The ribbon is softly twisted on a bandeau with rosettes placed upon it.

14.—Good style marks this hat of sable adorned with a creamy lace scarf and white aigrettes. The lace is arranged at the back and is secured to the top of the crown, where the aigrette is also disposed. Long ends of the lace fall over the hair at the back.

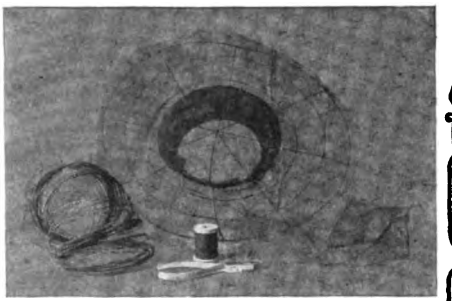
15.—The Russian turban is suggested in this hat made with the crown of chinchilla and the brim of sable. A broad bow of sable is arranged at the back of the hat on the rolling brim, also long ends of velvet edged with sable and sable tails.

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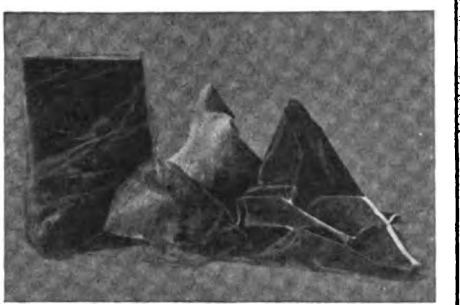
Lessons in Modern Millinery—No. 11

BY MLLE. MIRABELLA

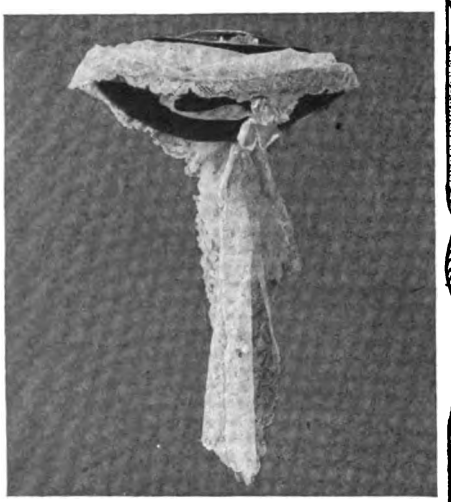
THE HAT SHOWN THIS MONTH IS ONE OF THE LATEST PARIS MODELS AND IS APPROPRIATE FOR CARRIAGE AND RECEPTION WEAR. IT IS MADE OF BEAVER FELT, MODE-COLORED VELVET AND TULLE, AND TRIMMED WITH A CREAM LACE BARB, WHITE RIBBON AND A FANCY ORNAMENT OF CUT STEEL



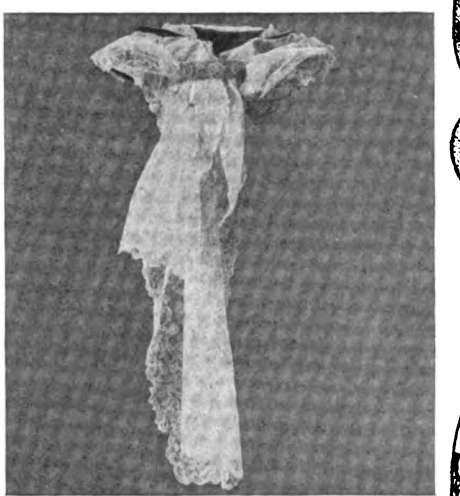
The frame with foundation covering of tarlatan; the coil of heavy wire and spool of tie wire; the strip of cape-net to strengthen the brim edge.



The additional materials that are required in the construction—the beaver square, velvet and tulle—are represented in this illustration.



The arrangement of the lace scarf over the brim; the ribbon on a bandeau with soft loops at the left side, and long scarf ends falling at the back.



In this illustration is seen the arrangement of the lace barb over the brim, the ends falling at the back. A cut-steel buckle secures the scarf.



The right side-front view is here given, showing the hat properly adjusted on the head. The effect of the lace scarf ends at the back is also shown.



The shirred tulle brim-edge facing is here faintly discernible. The loops of ribbon beneath the brim, resting on the hair, are also illustrated.

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THE DRESSMAKER



APPLIQUÉ MEDALLIONS

For the decoration of gowns there are few prettier embellishments than the appliqué medallions. These are shown in various laces and in sizes covering a large range; the smaller being for neck and collar decoration, with those of a medium size for bodice and waist, while the large ones are appropriate for the skirt.

A most artistic result is produced at slight expense, since the number applied is at the discretion of the maker of the gown. However, discrimination should be used in selecting a design that is appropriate. A design of one character may be made to appear very ornate by the application of four or six medallions of proper size, while another may, perhaps, require a dozen or two to produce the result aimed at by the designer.

After the desirable and appropriate location is selected the medallions are best attached by sewing around the outline with a very small stitch on the right side and a long or medium-sized stitch underneath, according to the points or shaping of the medallion: The stitches on the outside should be taken in such a way that they fall in with the threads of the appliqué and, while holding the latter firmly in position, are invisible.

Among the most charming creations are appliqué designs enlivened and embellished by the use of faggoting. Several chapters have been written on this subject for this department, and I would advise those who are interested to read these articles, or our book on the subject of faggoting, entitled *Fancy Stitches*, which has recently been issued, price 15 cents.



ILLUSTRATION I.

At illustration I. is shown a dainty stock-collar of small square medallions joined together by faggoting. For this the simple faggoting stitch is worked. Two methods of making this collar may be selected, either of which will prove effective in the end. A shaping of heavy paper is cut from a collar pattern and the squares or other forms placed in position with three-eighths of an inch space between.

Having basted the medallions in position, add a border of black or other colored velvet ribbon, three-eighths of an inch wide, around the entire outline. The space between the medallions and the velvet ribbon is now filled in with the faggoting stitch, which accommodates itself very readily to almost any width.

Care should be exercised at the corners so that the stitch may have uniformity and correspond with the mitres of the ribbon. Where the space is rather wide two, or perhaps three, twists may be made around the silk, the latter being preferably the wash embroidery silk. It will be noted that the centre medallion and those forming the tab below are placed in a position to form diamonds. This lends a more artistic air to the design and adds very little difficulty to the construction. When all the spaces have been entirely filled in, remove the work from the paper foundation and apply this to a featherbone collar, that may be purchased ready made. They are made of mousseline de soie and bound with a narrow silk featherbone, with several uprights of featherbone to retain the correct shaping of the collar. The faggoted collar is now placed in position on the skeleton and carefully stretched in the same symmetrical shape attained on the paper foundation. This is firmly tacked to the top and bottom, also the sides of the collar.

The second method is as follows: Instead of a foundation being made the collar may be completed by simply applying several uprights to the wrong side of the lace collar after it has been lined with mousseline de soie, without adding the bone around the entire outline. Although this presents an equally desirable appearance, it has not the strength or the staying powers of a completely made foundation. In any event the application of the mousseline de soie or very fine net should not be disregarded, as this gives a softening effect to the skin, as well as exhibiting better workmanship.

Entire yokes or large collars of various shapes may be evolved from medallions associated with faggoting. However, patience must be exercised, and judgment and good taste displayed to produce one which is artistic. A woman of ingenuity can accomplish wonders and originate various decorations for gowns at very slight cost, by giving a little time and thought to this subject. The necessity for the



ILLUSTRATION II.

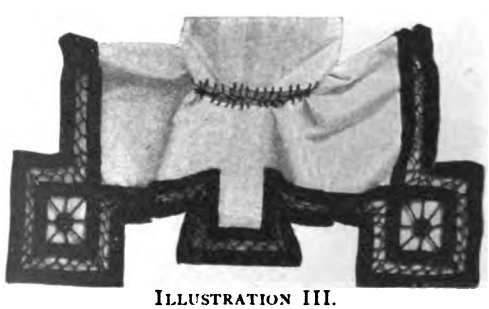


ILLUSTRATION III.

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lining of mousseline de soie is equally important in the case of yokes.

Appliqué designs, together with passementerie of various sorts, are shown in profusion on all the newest gowns. These applied singly produce a dainty effect and are very easy of adjustment. At illustration II. is shown a waist ornamented with triangular medallions. Six were quite sufficient to embellish this bodice in the manner illustrated. Although the longest side of the triangle is perfectly straight, the lace readily accommodates itself to the upper curve or outline of the yoke effect, in consequence of the open-work. The meshes of the lace may be compelled to fall closely together, and when properly tacked the medallion appears as if woven according to the outline of the bodice.

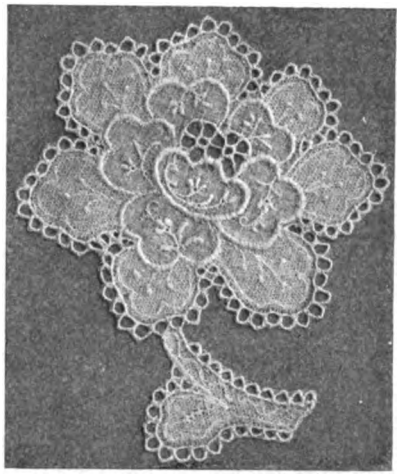


ILLUSTRATION IV.

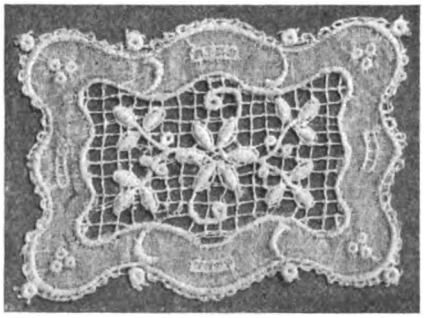


ILLUSTRATION V.

Appliqué may be purchased by the yard and the medallions disconnected, forming separate designs which may be used as explained. In many instances this method of purchasing will be found much more inexpensive than procuring medallions which are woven singly. Some designs of appliqué have medallions which alternate—a large, fancifully shaped figure with perhaps a small circle joining this to the next large figure, and these may be cut apart and the small ones used on a different gown.

A charming idea for a handkerchief cuff is shown at illustration III. This is composed of battlements formed of two rows of black velvet ribbon between which a faggoting stitch is worked. The corners are filled in with spiders. The silk of the cuff is entirely cut away under the velvet ribbon showing the open-work of the faggoting. The edge, however, is turned in and neatly finished. The wrist of the cuff is rolled and faggoted to the sleeve.

A number of separate medallions of the very latest order are also illustrated. Illustration IV. shows a large rose with batiste for a background, and although one might conclude that this would lend the appearance of Summer, it is a fact that the sheerest of appliqué designs are to be worn on garments constructed of heavy Winter materials and used in many instances in connection with fur.

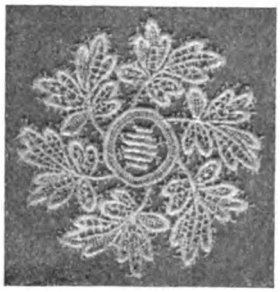


ILLUSTRATION VI.

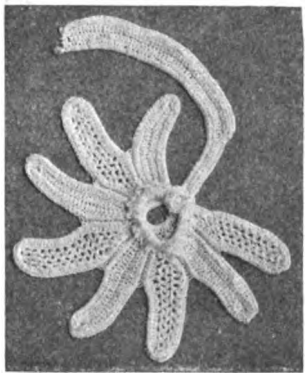


ILLUSTRATION VII.

It will be noted that few of the many styles of laces fashionable at present are omitted from the list of appliqué designs. The diversity of shapes, too, is quite as apparent as the variety and style of the lace; a sheer effect with a muslin background forming an oblong is shown at illustration V. Point de Venise is exemplified at illustration VI., where a circle of this lace is pictured, and the Irish crochet is seen at Illustration VII. These designs may be purchased in several sizes, so that the same design may be procured of a size suitable for the space to be filled.

A very pretty adjustment for medallions as applied to a skirt is pictured at illustration VIII. The pattern is 6327; the seams are finished in slot effect, below which box-plaits supply the fashionable sweep and fulness around the feet. At the termination of each slot seam, just above the box-plait, a medallion is applied and sewed on around the outline as directed.

At illustration IX. is shown a skirt with a graduated tucked flounce. At the heading of each cluster of tucks a circular medallion is placed with three rows of ribbon as a background. The latter also serve to cover the sewing where the flounce is joined to the skirt.

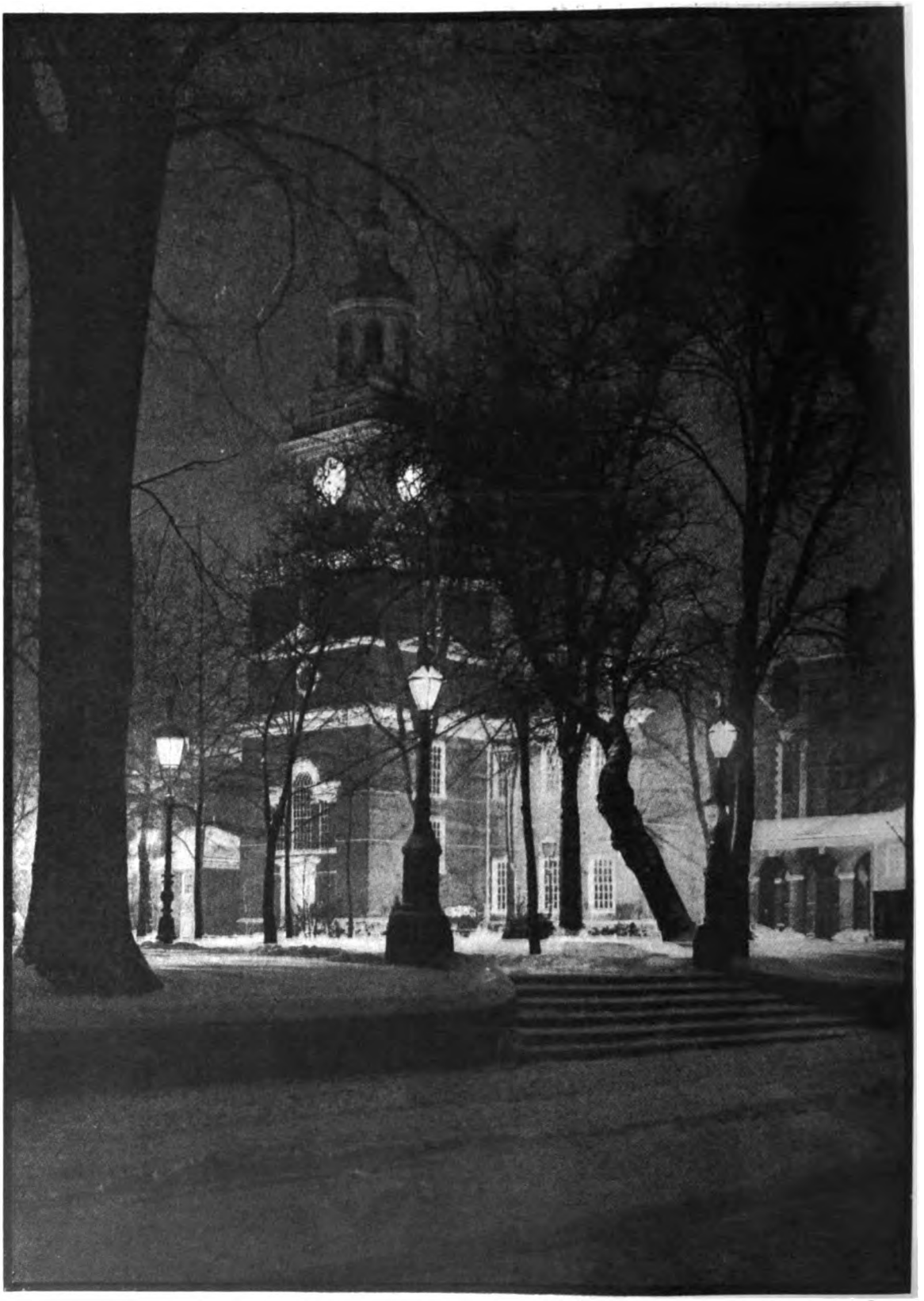
A. L. GORMAN.



ILLUSTRATION VIII.

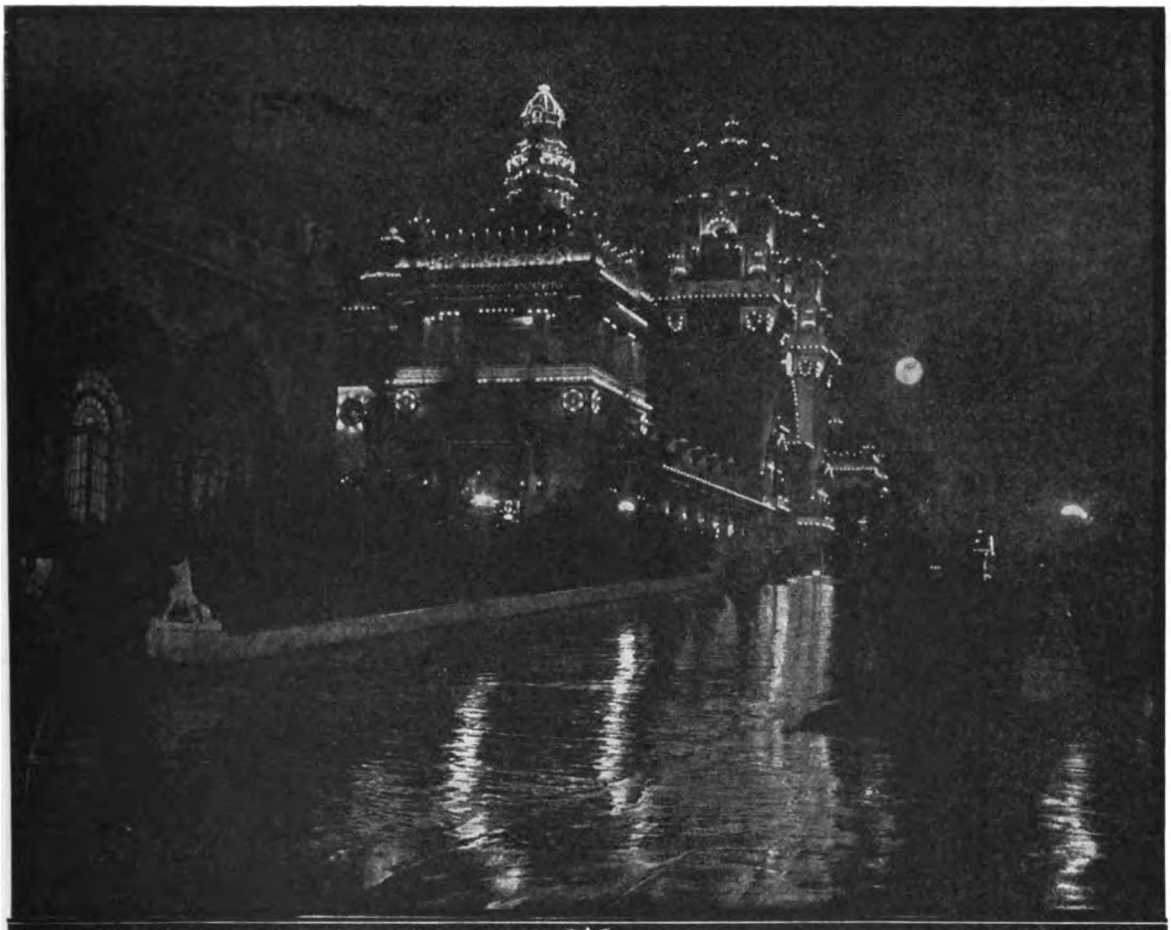
ILLUSTRATION IX.

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INDEPENDENCE HALL, PHILADELPHIA. By W. C. Motteram.

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PHOTOGRAPHY AT NIGHT

BY JUAN C. ABEL

IT MAY come as a surprise to most persons to be told that the camera will not only take photographs at night but will produce effects that often far surpass the ordinary daylight photographs for pictorial charm and softness. Even amateur photographers, as a body, are unaware that daylight is not an essential factor in photography; that the light of the moon, and even of the stars, will give sufficient illumination to have an effect on the sensitive coating of the glass dry-plate or celluloid film; that a gas burner or an ordinary household oil lamp will yield a source of light strong enough for indoor portrait effects unobtainable by the daylight that streams in through the window. Of course, the technique differs slightly. The snap-shotter has here no chance whatever with indiscriminate tenth-of-a-second exposures.

In night photography exposures are reckoned not by seconds and fractions of seconds, but by minutes and even hours, according to the nature of the subject, and the light available. And as the best pictures of landscapes at night are to be had in Winter when the snow lies heavy on the trees, it can readily be seen that only the true enthusiast is liable to become an expert at this kind of work and have pictures worthy of the showing. But we are not bound down to outdoor pictures only in night photography. Indoors the various artificial lights will lend themselves to all we desire of them, and we can employ our Winter evenings making pictures of our rooms or portrait studies.

The great charm in night photography lies in the pictorial possibilities out-of-doors. The city at night with its myriad lights and fantastic shadows; the harbor with its phantom ships faintly illumined by the crescent moon or broadly outlined by the moon at its full; the open country with lights dotted here and there, and the ghostly shadows; the snow-covered park glittering in the light of the arc lamps—all these offer immense possibilities to the seeker after something novel and will be a revelation to the amateur who has been taught that her art is only for the strong light of day, and that microscopically sharp detail and crispness are the *Ultima Thule* of good photography. I believe the first to recognize the beauty of night photography was the Englishman, Paul Martin, who made a series of pictures of London by night which at once gained fame for him. In America Messrs. W. A. Fraser and Alfred Stieglitz were the pioneers, and the work they accomplished independently several years ago has not been surpassed to this day. Of course, we have always had imitation night effects, artificial moonlight scenes obtained by photographing the setting sun behind the clouds, with a body of water in the foreground to catch the reflections, and an under-exposed plate to give the dark foreground which is supposed to look like night; but such night pictures can be detected at a glance and, while often very beautiful, should be labelled sunset pictures, and not passed off as something else.

All night scenes are not suited to the camera, especially

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"A WINTER NIGHT." By Prescott Adamson.

those introducing life. It is true that Alfred Stieglitz has made a few pictures at night with figures and waiting carriages, but these were made under exceptional conditions of light only to be met with in large cities. Generally speaking, the exposure must be so drawn out that all movement disappears, the short period of time during which the figure is before the lens in such dim light being insufficient to impress the image on the dry plate. The most pleasing city scenes are obtainable during or immediately after a rain or snow storm, when the wet pavements act as reflectors for the lights. With wet pavements or snow on the ground, the exposure will also be cut down appreciably, which is quite an advantage.

The exposure, of course, will vary considerably according to the nature of the subject. On a bright moonlight night, with an ordinary lens, such as is to be found on the average hand camera at its full opening, an exposure of half an hour may suffice. A longer time will do no harm, but the only result from an over-long exposure is that the picture will look more or less like a daylight exposure, which is not what we are trying to get.

After rain, while the ground is still wet and glistening, or when the landscape is covered with snow, a shorter time will be sufficient. The difficult feature will be the focussing on the ground-glass, but here the focussing scale with which nearly every camera is provided will come in handy. One can step off the distance from the camera to the object which is to be made prominent and set the front board of the camera to the corresponding mark on the scale. This method of focussing presupposes that the scale on the camera is correct, but this, however, is not always the case. Many cameras are put together in a very mechanical way, and the scale should always be tested carefully and reset, if necessary. Then, as long as you get a general idea of your picture on the ground-glass you can safely leave the focussing to the method described above.

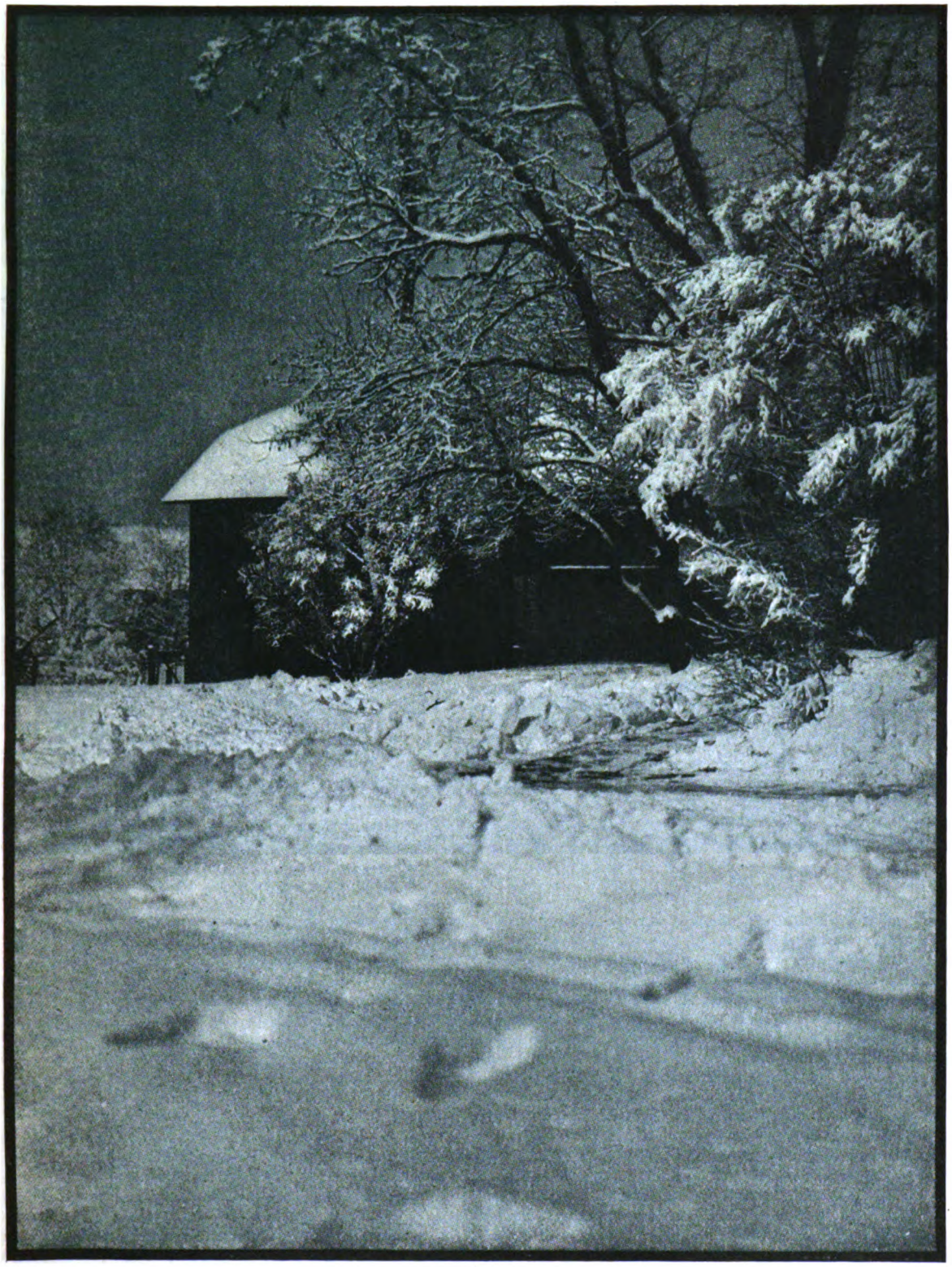
To avoid the spreading of light—called halation—on the plate when photographing illuminations or street scenes with artificial lights showing, it is better to use what are known as the "double-coated" plates or "backed" plates.

Some amateurs may be tempted to photograph the landscape and include the moon in their picture. After a good long exposure it will be found that the moon has passed over a considerable portion of the plate, leaving an elongated image. Stars, too, will leave a trail of light. A quick exposure at the moon and landscape will get the moon all right, but there will be no sign of the landscape. Mr. Charles Heyl, a very clever worker, gives the following simple method of obtaining a moonlight landscape, with the moon showing in proper size and position.

In taking moon pictures use the longest focus lens possible, to include what is wanted in the picture. There are necessary under ordinary conditions of light two exposures on the same plate. First focus on the moon, then adjust the camera with the moon not far from the edge of the picture toward which it is travelling (if it is not near setting). Expose for the moon alone (with its reflection if there is water), cap the lens to keep out the dampness, and wait until the moon has travelled out of the picture or has set. Then expose for the landscape (of course, not moving the camera) giving the picture an exposure of from sixteen to sixty-four minutes, depending upon the illumination. The moon in such pictures will appear to be smaller than it really seems to the eye. This can be overcome by using a lens of long focus for the moon exposure, and then changing without moving the camera to a shorter focus lens for the landscape exposure. This method is somewhat complicated, and the beginner would better not attempt it.

Success in outdoor night photography is dependent largely on the photographer's faculty of selection. What may look well in the daytime may be photographically impossible at night. In the city the illuminations and the reflections will generally suffice to produce a pleasing effect; but in the country some strong outline is necessary and open fields alone would yield a poor picture, but a prominent tree lit by moonlight and properly composed on the plate with relation to the general landscape may be made to give a very effective scene.

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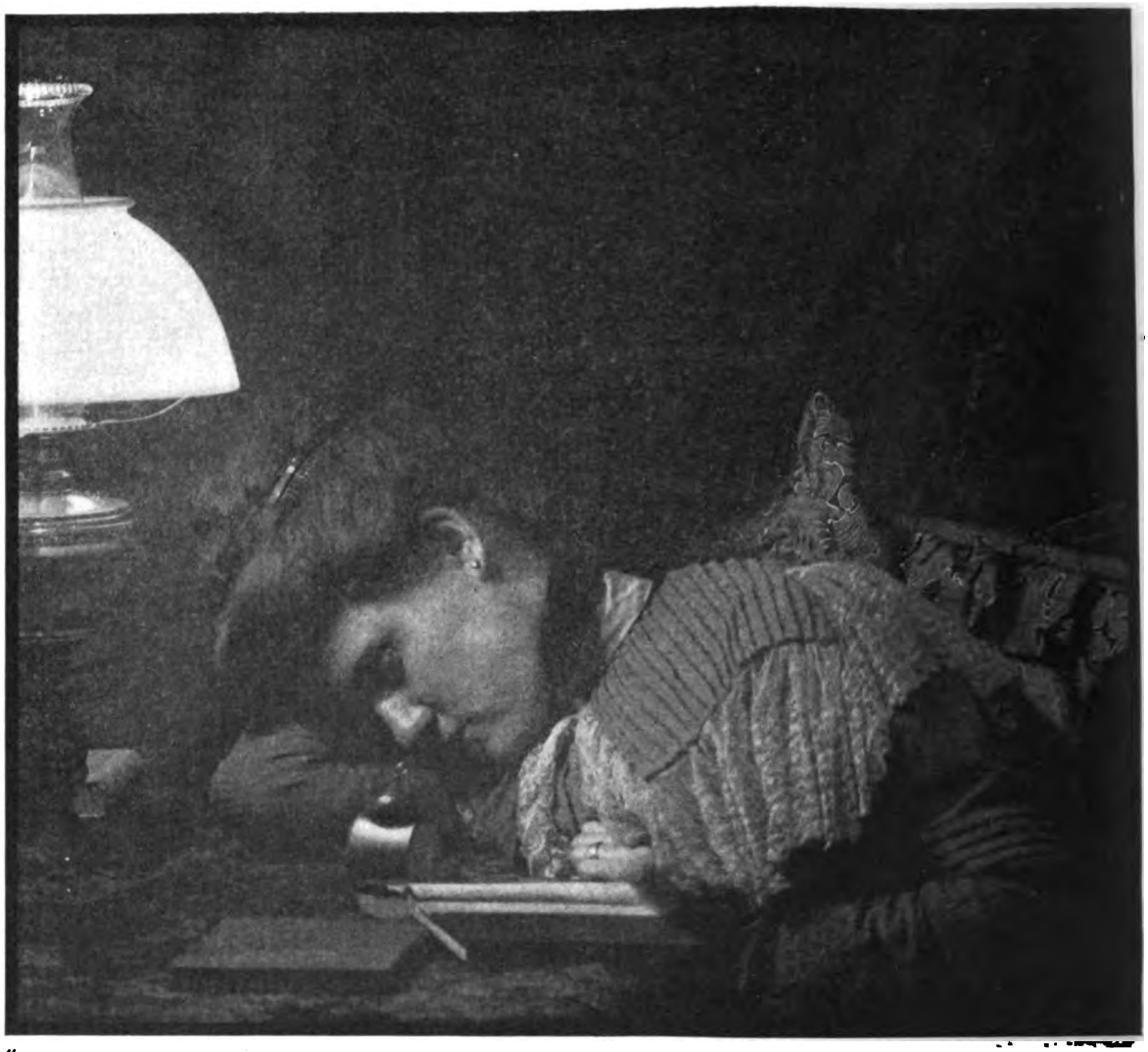


"PEACE." By James H. McCorkle.

As regards apparatus, nothing more is required than the average hand camera with an extra-rigid tripod. With such long exposures as are necessary, every care must be taken that the camera has a sufficient support. Do not choose a camera with complicated mechanism. In Winter, night photography is a chilly business, and frozen fingers are not adapted for turning screws and releasing levers. It is advisable to take a rubber sheet, as many good pictures can be had during the rain, and the camera needs protection from dampness.

A branch of photography which is little practised, and which deserves greater popularity, is the taking of portraits by gas and lamplight. For straight portraiture this kind of light is a little difficult to arrange, but for genre effect, what might be termed "home studies," the light is particularly suited. The picture by Mr. Moulin entitled "The Late Returning," on another page, is an example of this kind of work. The pose is an especially good one, as it is restful for the model or sitter, and the exposure is necessarily a long one, averaging from two to seven minutes. It is thus essential to have the sitter in an easy, graceful

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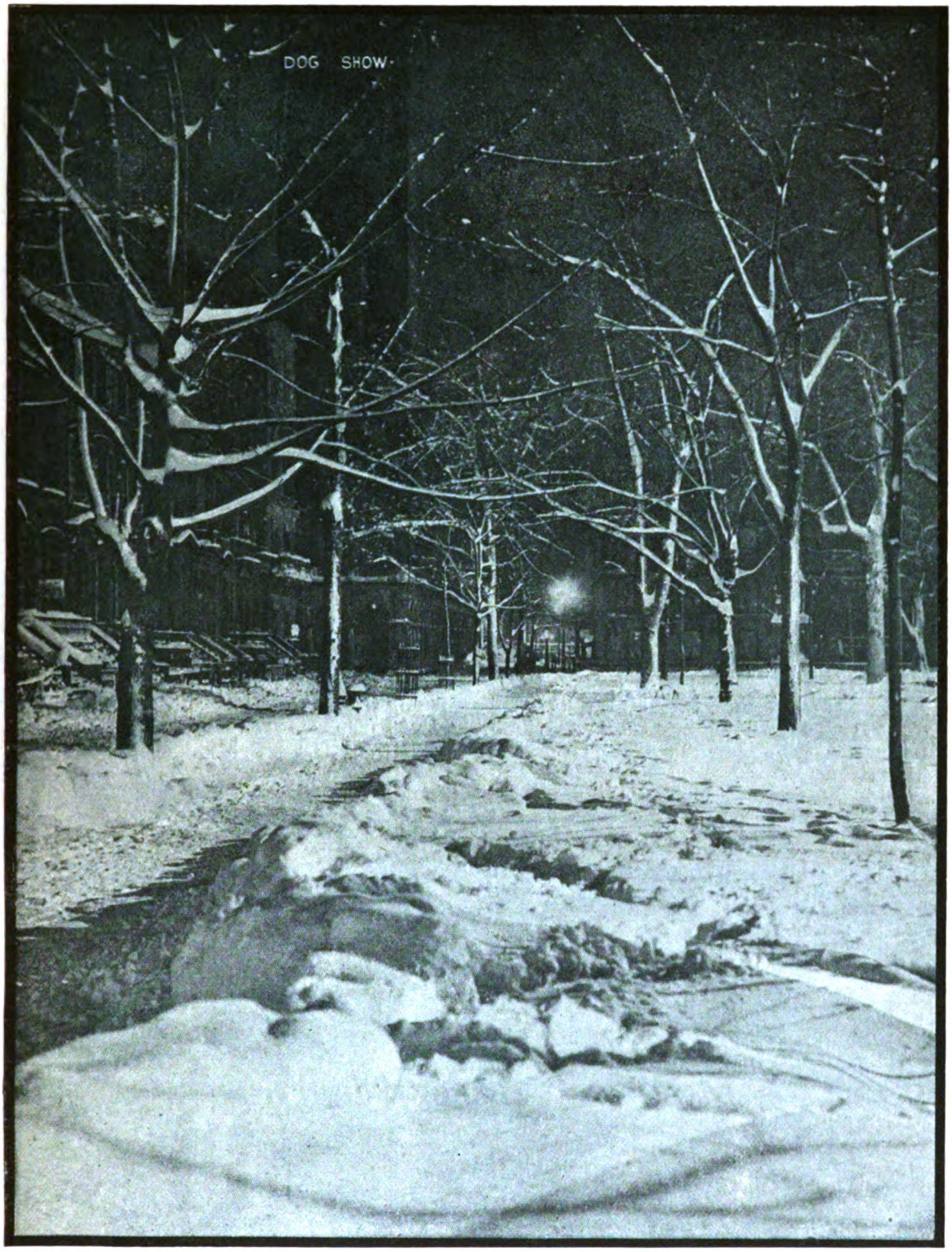


"THE LATE RETURNING." By Gabriel Moulin.

position, or the picture will show a strained, tired look, if not a blur. In doing this style of work do not have a lighted chandelier over the head of the sitter; a top light should be avoided. As in all portraiture, it is a side lighting that yields the best results; therefore, have subjects well to the side of the room if gas is being used as the source of light, and have the gas jets covered with opal or pale-tinted globes so as to diffuse the light and produce softer high lights and more transparent shadows. Extra lamps, the kitchen kind with reflectors, are very useful for placing in various positions to concentrate more light on one part of the face. Of course, care must be taken that the lamps are not so arranged that they throw cross lights, as that would spoil the appearance of the light coming from one source only. Or, if gas be not used, a very strong oil lamp burner can be placed on a table near the sitter, the light being a foot or more above the head and to the side, as in the illustration. Other lamps placed outside of the picture, to give the needed extra light, can be arranged to suit. The lamp near the sitter, if it is to be included in the picture, should have a heavy opal globe or shade lined with tissue paper, and the whole preferably covered with a lace or paper shade. As an exposure of three or more minutes is required, the direct light of the lamp, unless cut down to a minimum, will cause halation, or spreading of the light around its edges on the negative. The strong light streaming down on the sitter under the shade will not affect the plate in that way. Very good results can be obtained by passing the light from the extra lamp through a large reading glass. Some difficulty will be experienced at first in focussing on the ground-glass, as there is far less real light on the subject than appears to the naked eye. This can be overcome by focussing on the flame of a lighted match held by the sitter. An effect which is entirely novel and very seldom seen is obtained by placing a candle on the table near the sitter. Then having first made the exposure by the light from gas or oil lamps, the lens is closed—without moving the camera—the gas turned out and the candle lit, then a short second exposure from the same position and on the same plate will give the effect of a picture made by the light of a candle only. The amateur can readily work out such ideas for herself and enlarge upon them. The lens should be used wide open, when possible, and a fast plate is required. The right exposure may not be struck the first time, but a few plates wasted, with notes of the length of exposures given on each, will soon give the necessary knowledge.

I have not touched on flashlight photography, although that practically comes under the heading of Photography at Night. Flashlight photography, however, while being more or less satisfactory in the hands of experts, is always attended with some danger. Not a week passes that some operator is not seriously injured either through the careless handling of the flashlight powder or because of a premature explosion. Considerable expertness is necessary to obtain anything like a fair result, then, too, flashlight lamps or screens must be provided at considerable expense. Further, the flashlight is used to simulate daylight and, properly used, will give a picture which can in no way be distinguished from the ordinary daylight photograph. For these reasons, I recommend the amateur to leave flashlight photography alone until such time as she has fully mastered all the other branches.

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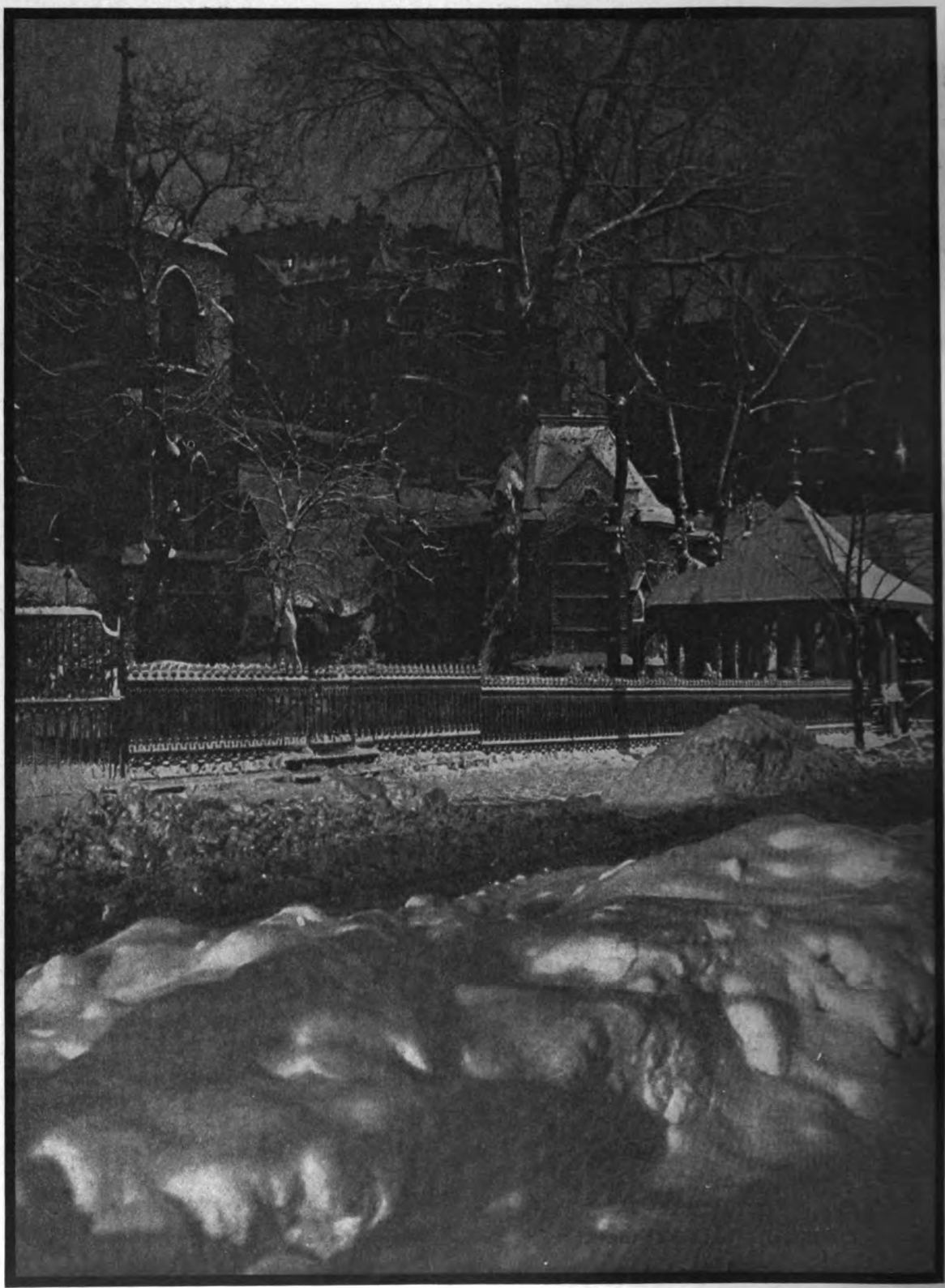


MADISON SQUARE, NEW YORK. By F. C. Clarke.

The pictures accompanying this article are all brilliant specimens of the work I have been describing. The outdoor scenes show at first glance that they are real night photographs, not pictures taken in the daytime and overprinted to give a gloomy, night effect. Mr. McCorkle's picture was taken by the light of the moon and the reflections from the snow only, but in the large picture by Mr. Motteram and in Mr. Clarke's two pictures the brilliancy of the reflection from the snow on the trees is enhanced by the electric lights, which are everywhere just visible and yet cleverly concealed behind convenient branches. Had these lights been too visible, they would have caused halation or a spreading of the light on the picture, which would have spoiled the detail and ruined the effect. This is a point which must be carefully considered in outdoor night work.

Mr. Prescott Adamson's picture, "A Winter Night," was taken by the aid of the electric lights only, although these are out of range of the picture, and a heavy snowstorm at the time of exposure rendered the work of the photographer still more arduous. The photograph, however, is a very successful achievement. Mr. McCormick's picture, at the head of this article, is a rather clever presentation of a corner of

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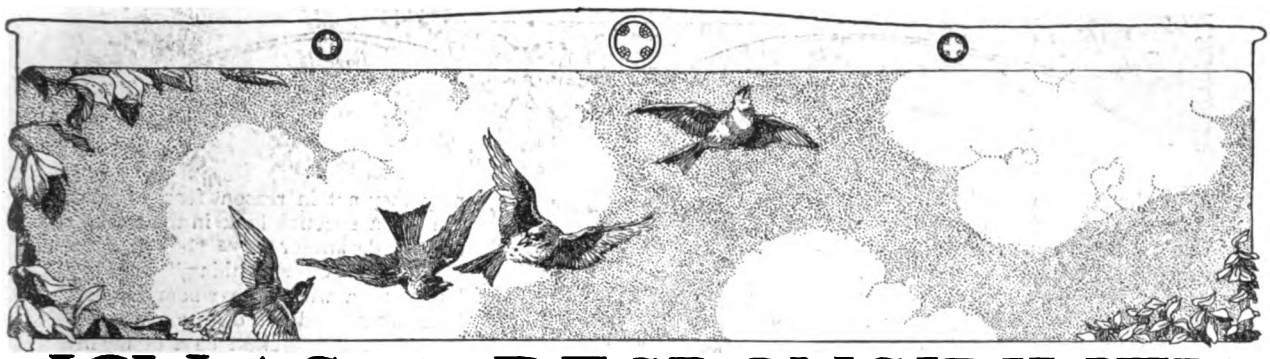


"THE LITTLE CHURCH AROUND THE CORNER." By F. C. Clarke.

the Pan-American Exposition. The wet pavements have lent great beauty to the reflections and with the rising full moon, which was put into the picture from a second negative, we have a very effective night scene.

Recently there has been invented a lens with which, as the inventor claims, pictures can be made in a few seconds by the light of gas or electric lamps of ordinary brilliancy. Almost instantaneous photographs have been made with this lens in theatres at night, of stage scenes with the players in action, and if certain deficiencies as regards sharpness of image are overcome the photographer will have an instrument at hand which should make night photography so easy and so common as no longer to excite any interest. As it is, photography out-of-doors at night is practically left to the hardy enthusiast who is not daunted by exposure to the elements and has an abundant gift of patience. But indoors there is much that the amateur can photograph at night and in this way while away many a long evening.

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JOY AS A RESPONSIBILITY

A CHRISTMAS SERMON

BY CLARA E. LAUGHLIN



THAT rigorous self-culturist, Thoreau, when he had hewn the wood and built a fire, obliged himself to stand at the bar of conscience and answer this question: "What did you do while you were warm?"

Most men would feel their obligations discharged if they built their fire, in honest labor, out of wood that was their own. But not so the Concord pencilmaker, who felt called upon to account for the comfort bestowed by his fire and the energy generated thereby. And he was right. Heat is the great generator of energy, and energy, the scientists tell us, once generated is never lost. Very well! What did you do with it? Here is a meditation for the season of joy. For in the matter of spiritual warmth, which is joy, the responsibility, it stands to reason, is even greater.

You build a fire, the flames leap and crackle, and die down to a dull smouldering, and presently nothing is left but a bed of ashes which is soon dispersed by the four winds. The chill strikes again into your very marrow, and you must build another fire; the warmth that the first fire gave you lasted only so long as it stayed bright. Probably the scientists would tell you that none of that heat was lost; I do not know. But I do feel sure that whatever may be true of physical warmth, it is true of spiritual warmth that it can never be lost and that a joy, once entertained, means a debit set over against us which we are in duty bound to discharge. Nor is the responsibility temporary. Physical heat may be of temporary duration, and our obligation therefor only so lasting as the comfort enjoyed, but every one of us knows that possibly the least part of joy is in the moment we make it ours, and that a real joy increases in the retrospect steadily to the end—which is the Beginning.

What did you do while you were glad? And, gladness being a cumulative possession, what are you doing to discharge the debit of joys grown doubly sacred to you because they belong to a time so long ago, a golden time, when your heart beat high and the world was young?

Thoreau said something good about riches, too. He said all of us are in conscience bound to ask ourselves how much we can afford to have. And Stevenson, commenting on Thoreau's remark, said that one excuse we commonly make to ourselves for wanting more riches than we now have, is that if we had more we could do much more good. Stevenson admitted that we *could*, but doubted that we *would*, since none of us, broadly speaking, does as much good now as his means would allow. If we apply his reasoning to happiness, how many of us could conscientiously ask for more, since so few of us do decently acquit ourselves of our obligations for what we have? And the stewardship of money, grave as it is, is but the stewardship of something material, while the stewardship of joy is spiritual. It is possible to be selfish with your money and really hurt none but yourself, but being selfish with your joy is being a stumbling block to many.

When Margaret Fuller, that wonderful, ardent woman, was a little girl, a wistful, eager little girl whose soul was a garden of beautiful dreams still fresh with the dew of youth's morning, she used to sit in church, in prim Cambridge town, and scan the faces of the worshippers for some glint of the ideal made actual. But the people about her looked "workaday"; looked "as if their thoughts had never strayed beyond the jobs of the day, and they were glad of it." The hurt to the child was so keen she could never forget it, and when she was a woman, and sad, she prayed with great earnestness that she might not injure her fellow-beings in her period of repression, but that her tones might be sweet, her touch light and gentle, that from her none need take discouragement.



Here is one of the first obligations

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of joy—it should be worn in the countenance as a beacon light to the little ones, to the wistful and the distressed and the inexperienced. I often sit in a public conveyance or walk on a public thoroughfare and think that one of the first questions many of my fellow-travellers will have to answer at the bar of God who made them in His own image, is, "Why did you look as you did? What right had you to wear that hard compression about the mouth, that fretful furrow between the eyes, those lines, deep-graven, that challenged all the passing world with the bitter question, 'What's the use?'"



And if the answer be returned that life was hard, that the record of few joys was obliterated in the criss-cross imprint of many sorrows, what shall it be but a confession of weak will, inferior purpose, since they will stand, close by, to whom a harder fight but gave the braver victory,—whose faces wear a triumph that no crown could supplement. Perhaps, in God's sight, pain and sorrow give a license, but the strongest, sweetest souls have not availed themselves of it, but out of great tribulation have wrested great triumph. Lesser painters, depicting the crucified Christ, have drawn him with drooping head and face of wan agony. Michael Angelo, when he designed a crucifix for Vittoria Colonna, drew the Christ with head uplifted to His Father as one might who, having been sent to save the world from its sins, could say, "It is finished." It took the mighty Angelo to feel the triumph of that death and to depict the face of his Lord illumined with the glory of a Saviour. Christ never looked defeated, we may be sure of that; neither, if we believed in His salvation as we ought, could any of us look so. Ask yourself, the next time you are on a crowded street, how many people you pass look as if they believed in an ultimate happiness; how many look as if they were victors in life, not vanquished; how many wear the air of having realized their ideals, caught up with happiness, or as if they had any sense of the benefits which God showers impartially on the just and the unjust? Nay, they look disillusioned, for the most part—a great, weary army of the disenchanted. Stevenson prayed that God might stab him to a realization of his duty, if he moved among his race "and wore no glorious morning face." He knew! Pain had not conquered him, disappointment had not made his vision defective. He knew that one of our first duties to God and man is to wear the record of our joys in a countenance that carries a message of cheer for the passer-by. For, to most of our kind, we are but "ships that pass in the night and speak each other in passing," and if we have not our lights brightly burning, if from our decks no reassuring watch calls "All's well," what may they not in reason fear, to whom we are but a spectral hulk in the trackless sea and the darkness?

"I owe you something," said a man, lately, to a woman to whom he had just been introduced, "I owe you a great deal. On one of the blackest days of my life you sat across from me in a street car, and there was something about you, I can't say just what, that looked strong and serene and sweet, like the clear shining after rain, and by the time I was down-town, I had lost my black mood in watching you, and was ready to 'try again.' It was a long time ago, but your face is indelibly written, 'shine and all,' in my memory."

How fond we all are of that ringing call to duty that Henry Drummond quoted in *The Greatest Thing in the World*:—

"I shall pass this way but once; therefore, if there is any good thing I can do, let me do it now; for I shall not pass this way again."

It is so fine a sentiment that it may, perhaps, be no harm to paraphrase it, slightly (not as a substitute for the original, but as a supplement), so that it might read:—

"Most of my kind I pass but once; therefore, if I am to touch them at all, I must do it with the look I wear about me, for heart to heart we cannot see, but only face to face."

So much for the outward expression of joy, which was probably beginning at the wrong end, after all, for if the inner rejoicing is there, the face will scarcely fail to make it manifest.

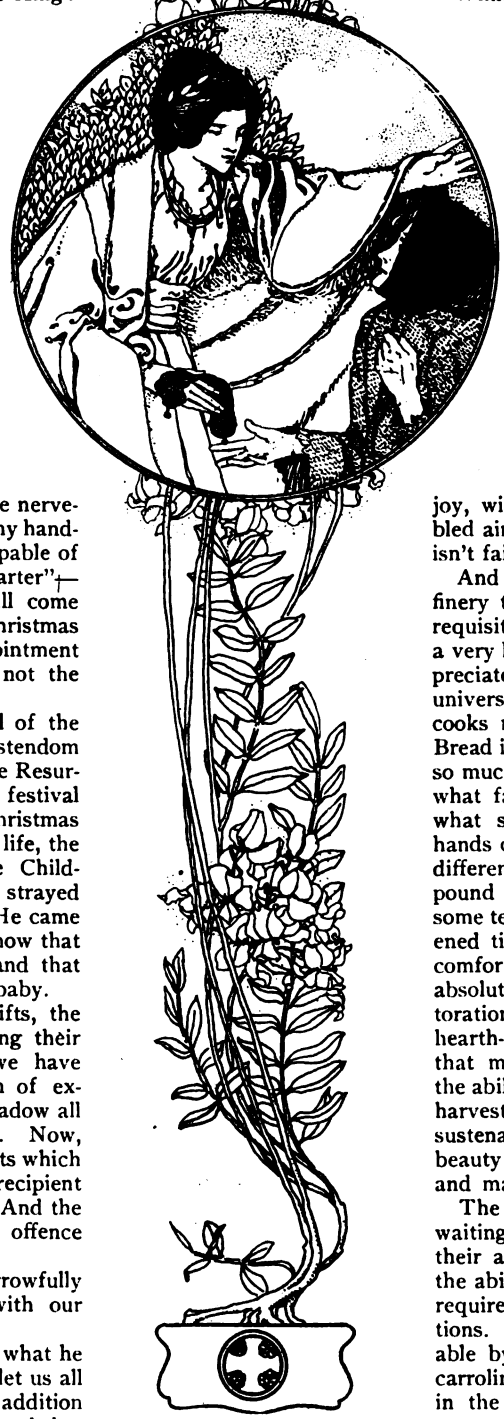
The trouble with most of us is that our joys seem to sink out of sight in some inner quagmire, and our pains seem to take root on the thinnest soil and flourish like the proverbial green bay tree. What is the matter with us, that a little irritation, to-day, can wipe out, in a moment, all the recollection of yesterday's glory?

This begins to sound like a serious "preachment," but it isn't; at least, it isn't intended to be. Only—when sorrow comes, to man or nation, there is always some one raised up (or "self-raising") to tell how it should be received and made the most of; our pains seem to attract the interested attention of all the moralists. But when we are looking forward to, or out upon, or back at, a season of joy, it so seldom occurs to us that we are under any fine responsibility. We are not artists with ourselves, and with life—that's what's the matter. We're not living workmanly lives, with a nice sense of balance and texture and finish. We're doing, possibly, the best we can with the materials nearest at hand, but we're not reaching out for the proper materials at any cost. We're painters, some of us, making our trees and grass out of blue, or yellow, for want of the effort to mix ourselves a green; or weavers, using the dun-colored threads of raw

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material, for want of energy to invest in dyestuffs and secure a parti-colored tapestry. It's slovenly of us; it's wicked; it's self-destructive. And when we stop to remember that the stuff we're weaving is the soul we're to take into eternity, isn't it a marvel how some of us, who take such infinite pains with the garments for a season, are so careless about the quality and coloring and "finish" of the soul-stuff we shall wear when we are summoned to the Palace of the King?

Of what is this apropos? Why, just of this. Another Christmas season is upon us. It has become the fashion, especially for those who have no children, to consider Christmas a bore. From this date of reading until Christmas day, you will encounter numbers of your friends and acquaintances, daily, who will exclaim, pausing in the crowded stores or in the flurry of home-gift manufacture, "Isn't this a nuisance! I'm sure I don't see what we all do it for! For the children a little of it is all right, but for the rest of us I think it's simply silly."



"Simply silly" is what it is, when taken in that spirit. The tawdry effort to buy something "impressive" for the least outlay, the nerve-racking attempt to make twice as many hand-made gifts as one set of fingers is capable of in the given time, the practice of "barter"—a gift to go there because a gift will come thence—all these things make of Christmas an annual flurry and annual disappointment that is "simply silly." But that is not the fault of Christmas, but of ourselves.

Christmas is the sweetest festival of the year, one of the two that all Christendom unites in keeping. The festival of the Resurrection—which is the other—is the festival of a redemption into another life. Christmas is the festival of the renewal of this life, the feast of the wondrous Baby, the Child-Redeemer. Men and women had strayed far beyond the gates of Paradise; He came to point the way back thereto, to show that it is by the way of the child-heart, and that the savingest thing in life is a little baby.

The wise men brought Him gifts, the early Christians, by way of expressing their joy, made each other gifts, and we have come, somehow, to let the fashion of exchanging (*not* giving) gifts, overshadow all else in the season of the holy birth. Now, the truth of the matter is, that all gifts which give joy to the giver and to the recipient are holy and all others are unholy. And the fretful giving of many gifts is an offence against the spirit of the festival.

Imagine the Recording Angel sorrowfully taking account of what we do with our Christmases!

This is not the place to say to any what he should do with his Christmas; only let us all remember that it is given us for the addition of joy threads to our soul-weaving, and that an offence forgiven is better than the most tasteful barter, a child delighted is better than all else, and that, when it comes to beneficence to our kind, there's nothing we can give them of so great worth as the love of a heart that knows joy and the encouragement of a spirit that has found life good.

For our own sakes, then, and for the sake of others, we are in duty bound to cultivate joy, assiduously.

What injustice we used to find in that parable of Christ's concerning the man who was bound hand and foot and cast out from the marriage feast of the king's son, because he had not on a wedding garment! How sorry we used to feel for the poor man, and how autocratic we judged the king to be, nay, more, how unfeeling, how inconsiderate. Several interpretations have we heard given to that parable, but is there any more tenable than that the garment that the unpresentable guest lacked was the garment of joy? You wouldn't attend the feast of a friend wearing sable garments, but you would sit down daily to the feast of life, and enter, at last, into the King's feast of everlasting joy, with a dun-colored spirit and a bedrabbled air! It isn't fair to your host, is it? It isn't fair to your fellow-guests, or to yourself.

And you can't plead that you haven't the finery to appear gay, for you have. The requisites of joy are universal just as, to use a very homely simile but one we can all appreciate, the food properties of our kind are universal, or nearly so, but how much some cooks make of them and how little others! Bread is bread, so much flour, so much yeast, so much milk or water or both combined, yet what fairy food some hands can make, and what sour, soggy, unpalatable stuff other hands can turn it into! And there is more difference than the difference in price per pound between the deadly tannic acid that some tenement dweller will brew in her blackened tin teapot, and the fragrant elixir of comfort that another woman produces with absolutely no other materials, for the restoration of body and spirit, beside her hearth-haven. Ah, no! it isn't the luxuries that make fair, sweet, tuneful living,—it's the ability that one has to take the bounteous harvests of God and transmute them into sustenance with a joy in the labor and a beauty in the result that glorifies the doer and makes glad the heart of God and man.

The elements of joy lie under every hand, waiting only the reaching out of that hand for their appropriation; and the will to reach, the ability to appropriate and make use of, is required of every one of us, with no exceptions. Shall we make this Christmas memorable by wearing a garment of gladness, by carroling out of joyous hearts, by swinging, in the presence of the Most High, the incense of appreciative spirits?

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THE LADY AND HER SOUL

BY JOHN LUTHER LONG, Author of "Madame Butterfly," "The Fox Woman," Etc.



ON THE porches of the Crazy-Quilt House (which is not its name) the ladies who knitted called Grammis queer because he chose to reside in his seven-foot sneak-box much more than at the hotel —where they knitted. Well—I (you) also, would have chosen as Grammis did.

Presently *she* arrived.

Grammis spent that night on the hotel porch. And, four ambrosial others. He said very little —which was like Grammis—and kept his rocker where he could see her face.

Have you seen those busts from Vienna? There will be the head of a woman with dainty lips, long-lashed eyes, much splendid hair—but not a shade of soul.

Such was she!—the ladies who knitted whispered.

One day she was on the solitary little pier when Grammis came to loose his boat.

"You should not sail so much alone. Suppose something should happen—to the boat?"

Grammis only smiled with appreciation.

"If there were a few feet more to it I would risk going with you."

"I wish there were a few feet more to it," laughed Grammis, dealing lightly with the impossible.

"For that beautiful saying I shall go—without the additional feet."

She moved to get in.

"Yonder!" she said, pointing to the channel, and taking the sheet rope and the tiller before Grammis could reach them.

"Quite a sea out there," warned Grammis.

She pointed for the head of Bonnet Island.

"And the boat is overloaded—"

"I know everything you do—about this *boat*—and—this —*bay*," she snapped. But then she laughed.

It was good to be so suddenly happy, and Grammis laughed with her.

"Take the tiller," she said presently. "You bother me!"

But it was a feat of seamanship to exchange places. He had to steady her by her hands—and, at last, as he lowered her into the cockpit he had to take her firmly by the waist!

"Grammis, don't be a fool!" she laughed.

Grammis promptly blushed.

"Grammis," Miss Arras went on, "I have a friend who came out three years ago. She was brought straight from her convent to her first assembly. She thought men gentle, but she found them brutes. She had hope for the next Winter. But no. And the next. No. All brutes. Well, Grammis—now she *prefers* them to be brutes. She can treat them as brutes! Grammis, be a brute!"

"Oh, I am one," laughed happy Grammis.

"You!" Grammis again hastened to blush his guilt.

"All men are brutes—beside such women—"

"Ah! *Such* women! Out of the convent?"

"*You!*" said Grammis desperately.

She laughed stridently. But Grammis's eyes upon her suddenly urged her to gentleness.

"You are very happy to-day," he smiled down at her.

"'At my expense,' you're adding. But, you *might* be mistaken."

Grammis prayed that he might be.

Then, with sudden joy:

"And the water has reached my ankles!"

Grammis paled and thought again of baling. But she filled the boat! She laughed at his distress—understood it.

"Grammis! It's glorious!" she cried into his happy face.

The little pumpkin seed plunged into the channel—cut out of the green waters as cleanly as a country road among woods. Spray wet her hair.

"No!" she cried out to it. "I want to look my best to-day. And how can one look one's best with bedraggled hair?" His eyes questioned her.

"I may drown! And you may survive—and see me! I shall have a green complexion. Look at me! Look! Remember then what you see now!"

Grammis looked. And but one word fled through his brain—her own "Glorious!" He put an oilskin about her. His face brushed her hair. He kissed it. She detected him.

"Remember *that*, too, when you take me out!" she laughed. She fought the oilskin for a moment.

"I don't—don't *want* to be dry!"

Then, suddenly surrendering, she said:

"But I *do* want to see you button it about me!"

Ah, at that sort of thing no one could excel Grammis.

"Grammis!" she cried, "you hurt me! And, oh, I am happy! happy! happy!"

She caught his hands madly away from her throat and held them. Then, with a riotous laugh, she kissed each one and flung it away from her.

"Grammis! I hate you! And I ought not to! You are all that stands between me and a watery grave!"

Yet again:

"Grammis! You make me shiver!"

And then he did what was perilous! He drew the oilskin over her hair and tucked it in under the edge! And his hands touched her cheeks! She wilfully drew a huge lock forth and let it fly over her face! And the oilskin was new —yellow—the hood was crimson-lined—her hair was another yellow—and her face was a flower!

"Stop it!" cried Miss Arras—though there was nothing to stop. "Tenderness in a man is horrid! It *hurts*!"

"When it is for a woman?" asked poor Grammis.

"Yes! I told you men were brutes!"

"To you?"

"*Yes!*"

She cried it with savagery. "*I* am the convent-girl!"

Grammis was trying to understand.

"Why are *you* gentle—with *me*—Grammis? When it makes me —shiver?"

"Do you want an answer?"

"Yes."

"An honest one?"

"Yes."

"Because—"

He challenged.

She defied:

"Because?"

"I love you."

He looked far away over her head. She looked up at him. Silence. Then she asked, rising,

"Grammis—what do you see?"

His hand put her back.

"Don't move—or—we—will—both—get—very wet! But one of us can get home in this boat. The sea is up. Keep her head to the swell. This way."

He put his knife into the deck where the tiller rested.

"And you?" asked she, refusing the tiller with scorn of fear.

"Swim!" said he; "good-by!"

"Stop!"

It was a command as he was going which had to be obeyed.

"I am as good a swimmer as you! Grammis, neither you nor I can swim those four miles!"

And then—there—Grammis saw in that splendid face what the ladies who knitted thought impossible—a soul!

"Grammis, you and I will go back in this boat—together! or we will sink with it together! That is what I came for—that we might be together! Grammis, I love you!"

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THE NATIVITY

BY SIR EDWIN ARNOLD

COMETH AGAIN WITH WINTER'S WHITENED LANDSCAPES,
AND DREAR UPHEAVINGS OF DECEMBER'S SEA
THE GREAT DAY WHEN THE LORD TOOK HUMAN FASHION
THE LIGHT OF THIS OUR LITTLE WORLD TO BE.

COMETH THE SEASON WHEN THE HOLY STORY
TELLS HOW HEAV'N SET ITS GOLDEN GATEWAY WIDE;
HOW THE ANGELIC VOICE FELL ON MAN'S HEARING
HERALDING GLORIOUSLY THE CRUCIFIED.

OH! YOU PROUD PALACES OF EARTH, BE HUMBLE!
OH! FAMOUS PLACES, VAUNT TO-NIGHT NO FAME!
WHAT SHRINE, WHAT CARVED CATHEDRAL SHOULD BE HALLOWED
AND NOT YON LIMESTONE CAVE WHICH HATH NO NAME

OF ANY KING OR CONQUEROR TO GILD IT,
OF ANY TRIUMPH WON BY SWORD AND SPEAR;
GRANDER THAN STRICKEN FIELDS AND TENTED ARMIES
TO EACH MAN, LIKE HIS OWN HOME, KNOWN AND DEAR?

FORSAKEN, LONE, DWELT IN BY HERDSMEN, STONY
POOR AND OBSCURE, BUT SACRED NEAR AND FAR,
SO THAT THE KNEELING CAMELS SEEM TO WORSHIP,
THE FLOWERS TO WAFT IT INCENSE, AND EACH STAR,

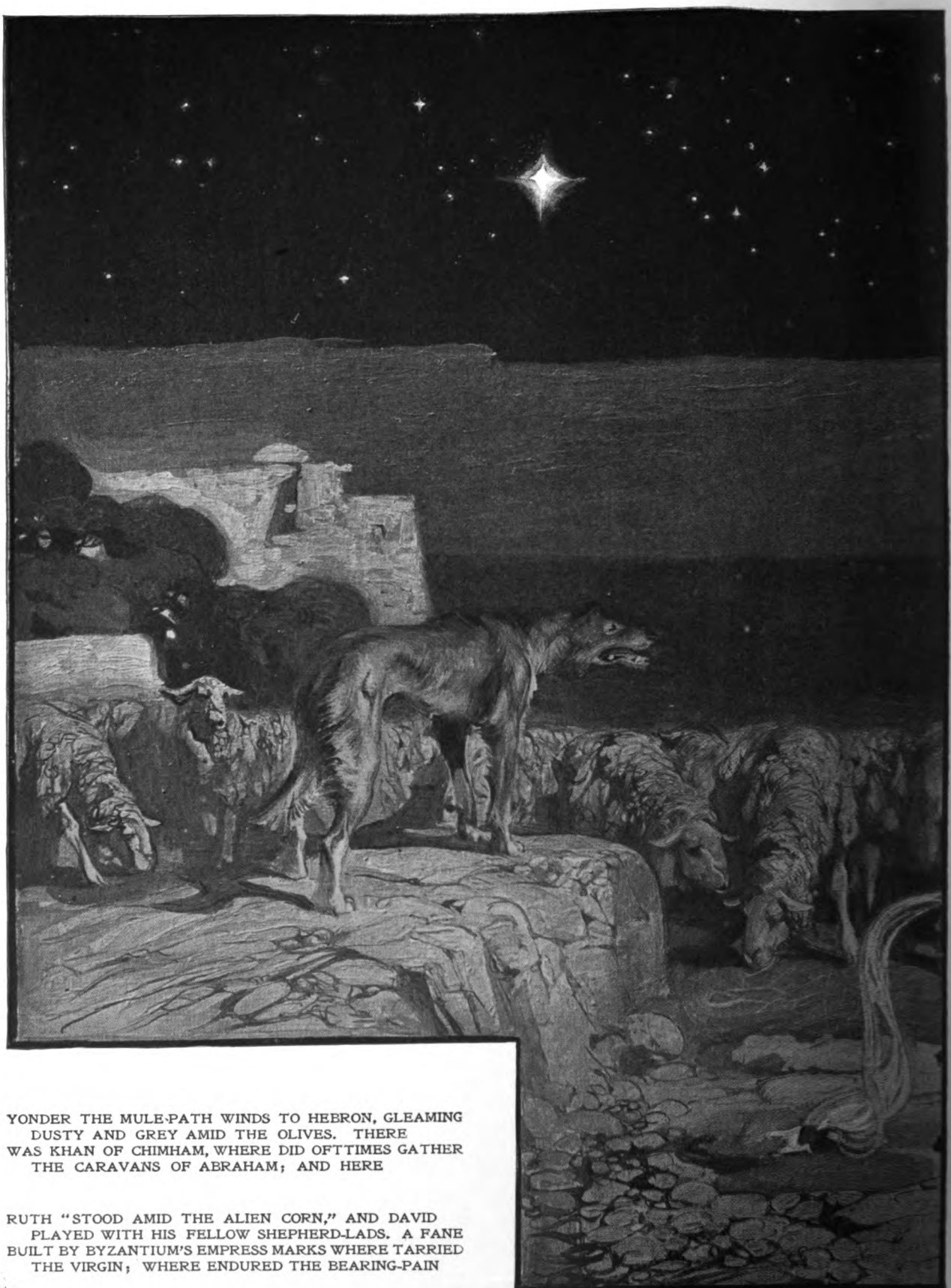
A LAMP LIT EVERY NIGHT BY ANGEL-WATCHERS
WITH FRAGRANT FLAMES OF PARADISE, TO SHOW
WHERE STOOD THAT BEARING BED SO BLESSED, WHEREFORE
THOSE MAGI DID IN FEAR AND WONDER GO

TO HAUNT SO OPULENT WITH HEAV'NLY PROMISE
THAT LANDS AND SEAS FIND SETTLED CENTRE THERE,
AND NAUGHT OF ROYAL, NO SUPREME DOMINION,
NO EMPEROR'S PLEASAUNCE MAY WITH THEE COMPARE,

BETHLEHEM, THOU "HOUSE OF BREAD," THOU PETTY CITY
BUILT FORTUNATE UNDER THE SYRIAN SKY!
YE WHO READ THIS TAKE WITH ME WINGS OF FANCY,
SPEED IN THE MAGIC OF THIS TALE AND SPY

THE LOWLY SPOT. BENEATH ITS CONSTELLATIONS
STUDDING THE VAULT WITH JEWEL-STARS—EACH STAR
A "MANSION OF HIS FATHER'S HOUSE"—THE HAMLET
SITS WHITE ROOFED, QUIET ON ITS RUGGED SCAR.

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YONDER THE MULE-PATH WINDS TO HEBRON, GLEAMING
DUSTY AND GREY AMID THE OLIVES. THERE
WAS KHAN OF CHIMHAM, WHERE DID OFTTIMES GATHER
THE CARAVANS OF ABRAHAM; AND HERE

RUTH "STOOD AMID THE ALIEN CORN," AND DAVID
PLAYED WITH HIS FELLOW SHEPHERD-LADS. A FANE
BUILT BY BYZANTIUM'S EMPRESS MARKS WHERE TARRIED
THE VIRGIN; WHERE ENDURED THE BEARING-PAIN

BRINGING SUCH BLISS TO EARTH. AND YON SLOPED
MEADOW,
BROKEN BY CRAGS, GAVE PASTURE TO THE SHEEP
WHICH ON THAT NIGHT—UNKNOWINGLY NIGH HEAVEN—
THOSE SILLY SWAINS FROM WOLF AND BEAR DID
KEEP.

THESE BE THE KNOLLS THEY SUPPED AMONG, WHILE
MINSTRELS,
SUCH AS NO BANQUET KNEW BEFORE, DID TURN
THEIR BARLEY CRUSTS TO DAINTY DIET, MINGLE
THEIR PEASANT CHATTER WITH THOSE WORDS
THAT BURN

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ALL SPIRITS, BY REMEMBRANCE, TO BRIGHT HOPE;
WHICH, EVEN TO THINK ON, CHANGE ALL GRIEF TO GLORY,
NEW TIMES PROCLAIMED BY LOVE'S OWN TONGUE. YEA! THIS
WAS SCENE AND STAGE-PLACE OF THE IMMORTAL STORY

TOO WONDERFUL FOR FAITH, EXCEPT IT LISTEN,
AS DID THESE SYRIAN HINDS, WITH HEARTS FOR EARS,
AND SEE WITH INWARD EYES; HEAV'N'S COMPACT GIVEN
TO HALF-BELIEVING EARTH, WHO ALL THESE YEARS

AWAITS FULFILMENT, KNOWING NOT THE GIFT
LIES IN HER LAP TO HANDSEL: "PEACE ON EARTH,
GOOD-WILL TO ALL," IF ONLY ALL WILL LIVE
SIMPLE AS THESE AND COMPREHEND THIS BIRTH,

AND HAVE WHAT ANGELS HAVE, WHAT THE STAR MEANT
GUIDING THOSE MAGI, WHAT THE ANGELIC CREW
SANG O'ER THE MANGER ON THE HILL; FOR WHAT
WHEN MAN IS READY GOD IS READY TOO.

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BUT, LORD, HOW LONG? THE FOOLISH NATIONS STAGGER
FROM WAR TO WAR, AND OF THIS HILL OF PEACE
WOULD MAKE A FORTALICE AND MARCH BATTALIONS
WHERE SONGS OF ANGELS BADE ALL CARNAGE CEASE.

ROCKS! YE DID KNOW! OLIVES AND TEREBINTHS!
FROM ANCIENT ROOTS YE SPRING, WHICH BURGEONED HERE
AND SAW THE GOLDEN GATES, IF ANY SAW,
OPENED, AND HEARD THE MESSAGE LOUD AND CLEAR

SPOKEN BY SERAPHS, IF 'TWERE SPOKE. SHALL MAN
BE DEAFER THAN THE ROCKS, MORE BLIND THAN TREES,
MORE SLOW TO "RISE AND GO TO BETHLEHEM"
AND WORSHIP AT THE MANGER AS DID THESE

THE ORIENT SHEPHERDS? BE YE COMFORTED,
PEACEMAKERS! AND SUCH SOULS AS DO AWAIT,
PROSTRATE BESIDE THOSE WISE MEN FROM THE EAST,
THE STAR THAT SHALL RETURN TO BANISH HATE;

TO MAKE AN END TO BLOODSHED: TO BRING IN
SWEET REASON, RIGHTEOUSNESS AND BROTHERHOOD,
'PEACE UPON EARTH" AND "GOOD-WILL TOWARD MEN."
AH! WORDS DIVINE! AND BE IT UNDERSTOOD,

LONG-SUFFERING, WATCHFUL EARTH! FROM YONDER WORLDS,
COUNTLESS, AMAZING, PRODICALLY SET
IN SILVER SWARMS, FROM CENTRES NUMBERLESS
TO INFINITE CIRCUMFERENCE, NOT YET

HAVE ITS RAYS REACHED OUR EYES FROM MANY A STAR,
SINCE EVEN LIGHT ASKS TIME. SO IT MIGHT BE
THE FAR OFF INNER BEAM OF BETHLEHEM
FINDS STILL MUCH SPACE TO TRAVEL. THEREFORE WE—



KNOWING THIS GREAT THING HAPPENED, NOTING HERE
UNDER THY WHITE WALLS, BETHLEHEM, THE ROCKS,
THE VERY ROCKS WHICH HEARD; THE OLIVE-TREES
GROWING WHERE GREW HIS OLIVES—BY NO SHOCKS

OF DEATH OR DOUBT OR DARKNESS WILL BE DRIVEN
TO LET GO CERTAINTY THAT AT THE LAST
THE PROMISE OF THE ANGELS SHALL COME TRUE,
THE BLINDNESS OF THE AGES SHALL BE PAST.

AND, LITTLE CITY, THOU SHALT BE AGAIN
CHIEF OF THE CITIES, DEAREST, PROUDEST, BEST,
SINCE FIRST HE BREATHED OUR EARTHLY AIR IN THEE,
AND FIRST IN THEE SUCKED AT A MORTAL BREAST.

AND SINCE FROM THEE CAME ALL OUR CHRISTENDOM
AS MIGHTY RIVERS RISE FROM CRYSTAL RILL.
THEREFORE GUARD SAFE THE ECHO OF THE PROMISE,
THOU "HOUSE OF BREAD"! THOU LOWLY SYRIAN HILL!

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John of Disappointment

BY EDWARD STRATTON HOLLOWAY

WITH ILLUSTRATIONS FROM DRAWINGS BY BERNARD J. ROSENMEYER



THE SPECK DOWN THE BEACH, UPON WHICH HER GAZE HAD BEEN RESTING, GREW INTO A FIGURE.

THE BEGINNINGS of this romance were distinctly conventional.

There is little doubt that Joyce yawned—though the sunlit sea lay at her feet, though the sea and the dunes with their waving salt-grass, dearer to her than any uplifted mountains or expanse of green, stretched their entrancing lines away to the horizon.

A month ago, with white face upon scarcely whiter pillow, these things had seemed Heaven to Joyce. They were that, but—sometimes it was a *lonely* Heaven. Just over the dunes nestled a little hotel; about it a dozen cottages. Their occupants were well enough, and Joyce's sympathies were wide. But they were not quite of Joyce's world: her interests were not theirs. To none of them could she look for real companionship.

Joyce was bored.

The speck far down the beach, upon which her gaze had been resting, grew into a figure—an unfamiliar figure her eyes, unseeing before, now noted. Soon, swinging along the hard sand at the water's edge, he passed by. There was an individual fitness about his clothes and strength and power about the man. He struck inland toward the little hotel.

After dinner he was presented. It was perfectly conventional, tiresomely uninteresting. He had found one of a slight acquaintance with them both. The world is dismally small, and romance is a tottering dame, her best days done.

He inquired whether she ever heard the names of those presented to her; he admitted that he had not caught hers, and so would have to ask it afresh. His own—his rugged features smiled—he was sure she had not grasped; perhaps when she heard it she would be quite willing to unknow both it and him; it was Hodcaster—John Hodcaster, plain and unredeemed. Yes, oh, yes, it was a good old name—could one forgive its immortal ugliness—and, forgiving, forget.

They chatted comfortably a few moments, and then, as she was joined by others, he lit a thick Egyptian cigarette and disappeared over the dunes between herself and the beach. She saw him no more that night.

Evidently, to him the sea was yet sufficient.

The following morning Hodcaster tramped down the beach after a breakfast disposed of with business-like celerity. Flannels had been discarded for white ducks and cigarettes for a very stubby bulldog pipe. About noon he came back by way of the bay—in a twenty-foot catboat, rented to him by the week at the larger resort a few miles below.

In the afternoon began his real acquaintance with Joyce Middleton. With Mrs. Bray—who was "of an age"—for chaperon, they tried the sailing qualities of the "Duck."

He had put his request to the ladies very nicely, and he added to Joyce, as the elder went for her wrap, "One imagines sometimes that another will care for certain things. I should fancy you were fond of dancing—and a boat."

"Why?" asked Joyce, surprised.

"I may tell you, sometime," he laughed. "I cannot ask you for the one—now; the pavilion doesn't appear to have been thought of by the proprietors here. But I am glad you will try the other with me. Was I right?"

"As to my liking? Yes, both," she answered simply. "I think they go together. I am fond of any kind of motion."

"Which was why," he said, quizzically, as Mrs. Bray rejoined them.

"I feel flattered," Hodcaster observed, as he tied the triple-reef knots, "that neither of you has asked me if it is safe, and it is a pretty stiff sea for sailing, too."

"One imagines sometimes that another can *do* certain things," Joyce laughed back.

His eyes sparkled as he joined in her merriment at the quick turning of his own phrase. He grasped the tiller, and the "Duck" heeled down as the wind took her sail.

Joyce perched happily on the portable seat she fitted over the rail to windward, and looked down at Mrs. Bray on the cushions. The wind was whistling a small gale, and the "Duck" raced along, her lee beam half under water.

"Seven miles across here," said Hodcaster. "Except for the shortness of the waves it's as good as outside on most days. We head across in a moment; then we'll get some spray. Hold up those oilskins there or you'll get well sprinkled. Here we go!" The tiller went to port.

Defiant of spray sat Joyce. A bucketful came aboard over the cabin roof. It took Joyce fairly, above the oilskins, and she laughed with enjoyment as the salt water streamed down her face.

"Isn't it glorious! You ought to be up here, Mrs. Bray, instead of down there sheltered by the cabin. You aren't half a good sailor."

Hodcaster looked up at her. The wet strands of her hair clung to her cheeks, brown but still a little thin; her eyes were sparkling; she swayed easily to the motion of the boat.

Such company as this was worth while.

Something broke loose forward.

"Look out for the boom!" He jammed the "Duck" up

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SHE SMILED AND AGAIN LAID THE BOAT TO HER COURSE.

in the wind. In an instant she was beside him, her hand on the tiller. He nodded appreciatively and sprang forward. The loose halyard was soon secured and cleated.

"You can handle her! Want to?"

She smiled and again laid the boat to her course. "Great fun! isn't it?"

When she was tired—for she was not yet strong—he took the "Duck" in hand again, and so over the wide rush of waters they sped across, and back to the little landing.

It was a blown and besprinkled and happy Joyce who gave Hodcaster her thanks as she went up to dress.

II.

"You know the girl in the moon, I suppose?" They were sitting, ten evenings later, upon a big spar washed up by the tide.

"Oh, yes; she's an old flame," he replied, laughing. "She is beautiful, with her medallion-like face. And to think that the ugly outline of the nose of the man in the moon forms her beautiful profile!"

"Did you ever think, too," she said, "that, while it is so beautiful, you cannot exactly trace its outline?"

"Probably that's part of the beauty—mystery, you know. It's what we can't quite make out, can't entirely fathom, that leads us on. We're never quite at the end—it is never exhausted. Thank God, there are a few such things!"

He had begun laughingly, but a lilt of enthusiasm touched his voice at the end.

"Yes," she said. "There are such things." Her tone was dreamy, and, as she looked out over the lit waters, he wondered what such things she had found. He would learn some day, maybe, he thought.

Under his breath he added, "For love, and beauty, and delight there is no death nor change."

But she heard and started. "Ah, you know Shelley, too." "Their might—" she went on. "Yes, might. They are the mightiest things of all."

"Except, maybe, power. And there is power in those."

She turned half toward him. He sat easily, at rest; but, as he had spoken, his firm hand had grasped his knee. He looked as if he knew what power meant, also.

They were silent a moment.

"I found her first—the moon-lady—by the crown of her hair," he said presently, "years ago. When I first heard of her I couldn't see her—could see nothing but his honor the man, with his broad face like a pumpkin-lantern, till a girl I knew told me to look for his honor's eyebrow. 'That,' she said, 'is her hair—or the tip of it.' I laughed, but her recipe was a good one. It was rather prophetic, too, of a small trait of mine. The first thing I see about a beautiful woman, nowadays, is her hair."

"Suppose she isn't beautiful, and suppose it is red." She laughed at him.

"Or suppose she has both beauty and the red-gold crown!" he threw out quickly.

She shrugged her shoulders expressively.

"I have often wondered if I should ever meet one who looked like the moon-lady—who carried her head so dearly, and so queen-like. She must be walking this earth somewhere!" he said presently. "If I did, my freedom would be gone. At last I should love—for keeps." He shook his head with mock lugubriousness. "But if I did, I feel she would never return it—would never accept the charming name of Hodcaster."

"*How* sad that would be!" She masked her smile and matched his own mournful mien. "To watch the moon-lady year after year, from Luna's second quarter even to the end of her third; to walk the streets seeking a crown of beautiful hair (red, did you say?), a queenly head, only to have it look down on its subject. '*How* that would be sad!' But I am quoting a modern play—where *she* was forsaken. That would be the likely ending."

But he protested.

"No, that was in 'far Japan.' Those days are done—here. It is the woman who wins. The man weeps, only metaphorically. He usually expresses his emotion—well, in unprintable language."

"Always," she laughed, "when he doesn't get his own dear way."

"Yes; man's way is dear to men—to a man. He expects to get it." He spoke quietly, but in his tone was power, inflexible will—and an unreasoning panic took her.

"They are singing at the hotel. Let us go up," she said quickly.

III

It was a month later, and out of a sky of purple-gray, above a sea of turquoise, the moon was again showing its upper golden rim.

"It will be beautiful on the bay to-night. Will you try it with me?"

She hesitated an instant. "I am sorry, but I cannot."

His face showed his disappointment, and annoyance.

"I—I promised to go down the beach with Mr. Chittick to-night."

His jaw dropped in amazement.

"With Chittick!" It was absurd!

"Certainly." Her chin lifted; her manner forbade further questioning.

"But Chittick! Oh, Lord!" He gave a short laugh, then turned on his heel. He stopped, looked back, then laughed again. "You will have a delightful evening." He raised his cap and was off.

As he passed the tip of the dune his stick cut the air savagely. A spurt of sand and salt-grass followed. Hodcaster was bitterly angry.

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HE CLUTCHED HER HANDS AND CRUSHED THEM IN HIS.

She was to go down the beach. He turned in the opposite direction.

An hour later a coast-guard four miles up the beach lifted his eyes in as much surprise as he allowed himself to see one of the "hotel men" stalking up the beach, alone, at Hodcaster's rate of speed.

He walked a mile further, slackened at once, and came back—more slowly.

A half-mile above the hotel he realized his weariness. He glanced down. The sand was still wet from the heavy afternoon shower.

"Oh, where is that—? Somewhere along here. Yes, there it is."

He made for the little tumble-down pavilion nearly hidden among the dunes. The house to which it belonged stood further back, blank-windowed and deserted. The pavilion was not an inviting place. Here he would be alone.

As he reached its entrance he came upon a girlish figure with her head bowed upon her hands. She shrank back into the shadows.

"Joyce!"

There was no reply.

"Forgive me. I forgot myself."

"It doesn't matter," she answered wearily.

"But it does—and I am sorry." He glanced about uneasily. "It's hardly safe—your coming here alone. I wish you wouldn't—again."

She rose. "I got rid of Mr. Chittick. My head is racking. I'm going back. No, I'll go alone. I prefer it."

But he was patient now.

"Don't hold malice, Joyce." He moved to her side.

She shrank away.

He was deeply cut, and his quick temper rose again.

"What is the matter of late? You act abominably! You shrink away if I but come near you!" The words poured out; he grasped her arm roughly.

She was on fire in an instant.

"Let me go. I hate you!"

He clutched her two hands and crushed them in his.

"And I *love* you—every atom of you—soul and body and spirit. Can't you see, Joyce!"

She burst into a storm of tears and sank back upon the bench. He dropped her hands and was on his knees.

"Forgive me. I love you. I ask you to be my wife——"

"Don't," she moaned. "Then it has been all useless—and I have tried to stop this—so hard. I was going away in the morning train, before any one was up. My trunk is packed and was to follow."

"What!"

"I had written a letter to leave for you. I am to marry—some one else."

There was a groan of agony from his lips, then a storm.

"You shall not. I love you. No one shall take you from me." His voice broke, in pain, in longing, in wonder. "Don't you love me, Joyce?" It was a cry for mercy.

Her own pain, remorse, stifled her.

"God forgive me—for—this; but, though—I—led—you on at first, I meant no harm. I liked you, and there was no one here. I was alone, ill, weary. I have tried to show you lately, and I was going away. I should have told you—I see it now—told you at first; but it seemed so awkward, so unnecessary."

He shook his head.

"Joyce, the concealment of her engagement by a dangerously beautiful woman is—a crime."

She quailed at his words, but still tried to excuse.

"But, I couldn't—somehow. Your friendship——"

"Friendship! It was love from the beginning. I had dreamed of you for years. You were my 'moon-lady,' didn't you know? And not a night but I have blessed God for leading me to you at last. It was Fate—no, God's own providence. He must have meant it in that way, or why did He bring us together? I never doubted. You do love me, Joyce? The other is all a mistake—to be broken off—cast out of your life——"

Her sobs had ceased.

"I honor you. You are the best man I know—the dearest friend I have ever had. If I had met you first, I might have— No. I love him."

Through her pain came the unmistakable ring of perfect truth. That truth struck him like a blow.

"Then it is all over!" He passed his hand across his forehead bewildered.

She touched his arm, hesitatingly.

"Don't. Your very touch thrills me, and I have lost you!" He wheeled upon her. "Where is he? What is he doing to leave you unprotected? What kind of man——?"

"Hush. His absence has been the greatest trial to him. He is in the far West—on a critical piece of work—with three hundred men under him. He cannot leave. Lance——"

He drew back.

"Lance Wilmerding. You know him!"

"Yes. That the cup may be filled to the brim. I used to know him well."

"Used?"

"Yes. We spent four years of college life together. But time makes changes. He went West—I to New York. We seldom met, have not seen each other for years."

He leaned against the rail, wearily.

She rose. They moved away silently.

He opened his lips once, then closed them. There was nothing more to say, for this was the end.

The hotel was dark save for the dim light in the misty corridor.

At the steps she turned and gave him her hand.

He took it for a moment, then wrenched himself away. Her faint footfall went along the corridor—was lost on the stairs. All was silence.

He said, "And I have never even kissed her hand."

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THE PICTURE THAT MET HIS EYES ONLY ADDED TO HIS DEJECTION.—Page 973.

IV.

A year had passed, and John Hodcaster stood upon the banks of the broad Mississippi.

It was at a point where a great railroad bridge was to be built, one of the feats of modern engineering.

Hodcaster, called from the East to give an expert's opinion upon the project, viewed the low banks, the treacherous currents.

His only remark was "U-um." He then sought out the oldest inhabitant of that section.

"They tell me," said Hodcaster, after a few minutes' conversation, "that you've been here for years, but if you don't talk as if you came from old York State, I never ate a Greene County apple."

Josiah Pratt held out a firm, toil-hardened hand: "Shake."

And it was with genuine pleasure that Hodcaster "shook." He rested his hands on the split-rail fence against which Pratt reposed, and lightly seated himself as he talked. Presently he leaned over Pratt's shoulder and laughed. "It was mighty near the New England line, you know. Do you ever have pie for breakfast?"

Pratt jumped, but quickly subsided.

"Used ter. But not fer years now. But why not! Betsy'll be only too glad. To-morrer, sure. Y'll stay with us?"

"Glad to—and possibly I can throw something in your way, too. By-the-way, did the other fellow who was here about the bridge ask you about the *river?*"

Pratt shook his head.

"Funny—that. And you ferryman here for more than forty years! I was going to say you must know her tricks better than the river does herself; but I guess I was off there."

"You surely wuz," emphatically.

John Hodcaster, with sounding line, with instruments, spent two days with Josiah Pratt on that river and about its shores. Not a shifting of the channel, not a washed-out bank, not an important flood in the last forty years but John Hodcaster had it at his finger-tips when he bade them good-by.

He had enjoyed every moment of the time, and Josiah and Betsy had found a new youth.

And John Hodcaster had returned to New York sincerely doubtful if a bridge could be built at that point. He made his report on the only plan offering a possibility of success, and with plans, specifications, and preliminary estimates, expressed it to the company.

His duty was done—as he saw it then.

V.

"Lance, dear, what is it troubles you to-night?" asked Joyce Wilmerding. "You aren't yourself." She slipped an arm about her husband's shoulder.

He pushed back the litter of correspondence, memoranda and plans covering his desk, and leaned back in the big chair. His fingers toyed with a pair of dividers.

"It's the big bridge matter, Joyce."

"Let it go for to-night."

"Oh, it isn't the actual work—I'm only verifying some things here. It's the question as to whether I get the contract at all or not. There are some features in the management of the matter which rather puzzle me."

"Why, I thought it was pretty certain that you were to get it."

"I know. So it seemed. I've done all the 'D., Q. & C.' big work, and some of it's been among the very biggest in the country of late years; but the Mississippi bridge is bigger yet—it is colossal; and the difficulties at that point are enormous. Sit down, Joyce." He swung around on the revolving chair. "You see, they were perfectly satisfied with my report; but, just at the end of the meeting (I was congratulating myself that it bid fair to slip through without their thinking of it), one of the directors suggested that before the matter were closed it was only wise to have a confirmation, and, of course, competing estimates."

"I remember, you mentioned it."

"Well, I didn't think much of it, as I had done all their work, but, confound it! Serrill is no fool, and while he was about it he wired to New York to the only other company in America that could touch this job."

Joyce flared up hotly. "That was despicable!"

Her husband smiled. "No. It was only good business; I'd have done the same myself, of course. It isn't that part of it; it's the manner in which their president has acted that puzzles me. Hodcaster reports—what's the matter, Joyce?"

"N-nothing. I pricked my finger on this instrument. Go on."

"He reports that if I put up the bridge according to my plans it will go to pieces at the next flood."

"What!" Joyce swung around with sympathetic resentment.

Wilmerding nodded.

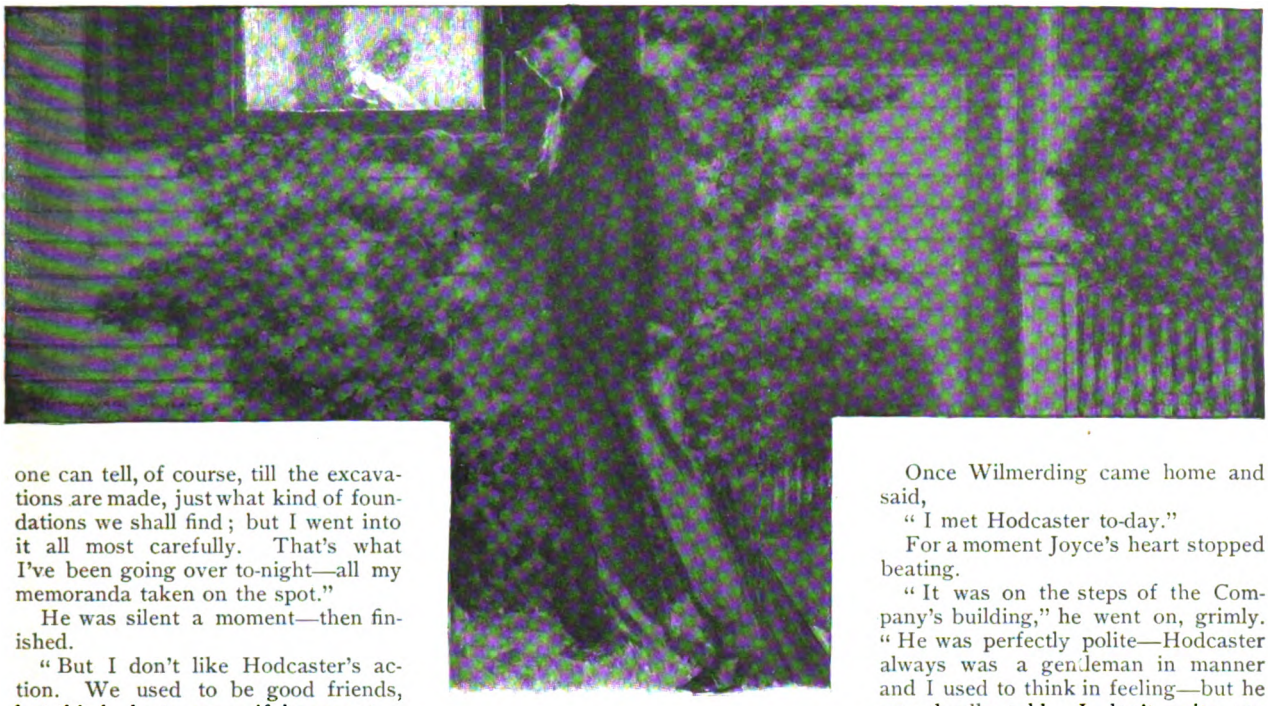
"What—what does he mean?"

He shrugged his shoulders. "There's no denying, Joyce, that both river-bed and banks are horribly treacherous. I wouldn't touch the place if there were a better, but for miles each way it is worse. That is the only available spot, and the road must cross there. All its planning, its purchasing of right-of-way, the surveying, have been done with this in view. Necessity demands it. It will be the biggest road across the continent—open up whole stretches of country. Besides, it is practically an air-line and shortens time 'way below the regular schedule. That is the place for the bridge—and the only place."

"But I never knew there was risk!"

Wilmerding laughed. "Oh, there's always risk, but we don't count that. It's the sporting instinct. Big game isn't in it with big bridges. Still, I believe I'm right. No

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AFTER A JOURNEY ACROSS HALF A CONTINENT HE STOOD BENEATH A WINDOW.—Page 974.

one can tell, of course, till the excavations are made, just what kind of foundations we shall find; but I went into it all most carefully. That's what I've been going over to-night—all my memoranda taken on the spot."

He was silent a moment—then finished.

"But I don't like Hodcaster's action. We used to be good friends, but this looks to me as if he were trying to discredit me and my work.

"Well, let it all go for to-night," he added, wearily.

It was many hours before Joyce Wilmerding found rest.

VI.

The theologians' dictum, that even unpremeditated evil brings its sure retribution, does not seem so far astray.

Among the items entering into Joyce Wilmerding's punishment was suspense, and suspense in vital matters is a killing thing. To the Wilmerdings the Mississippi bridge was vital.

The loss of the contract meant the loss of an enormous patronage, the loss of his prestige as perhaps the foremost man in his profession. The holding of it, the successful completion of the work, meant the triumphant vindication of his judgment, an international reputation, affluence for life.

And all this, Joyce Wilmerding felt, she had imperilled.

From a certain secretiveness of nature, reserve, courageous bearing of her own burdens, faithfulness to John Hodcaster's secret—what you will—perhaps all of these—she had, before her marriage, never mentioned her acquaintance with him. When his name, as her husband's business rival, came as a sudden blow, her first impulse was a denial of that acquaintance by her silence; following that, came, with her quick woman's wit, an instant insight into the far-reaching possibilities of that acquaintance.

She saw that to mention it now would at once awaken her husband's suspicions and give a motive for Hodcaster's action; would further embitter the two men and do no good. But the keeping from him of a secret of such importance, the possibility of discovery now or later, the daily-developing consequences, harried her by day and forbade sleep at night.

And during this suspense Joyce fell seriously ill. She rallied from weakness to find the matter still unsettled; for, for this contract Lance Wilmerding was making the fight of his life. Every influence he could command was brought to bear upon the company.

His wife once suggested that he again explore most thoroughly the proposed site for the bridge, seeing if some better plan would not reveal itself. He resented the suggestion. Even should he find such a plan, could he admit to the company that he had needed to be taught his business by another? No; he must stand or fall by what he had done.

Once Wilmerding came home and said,

"I met Hodcaster to-day."

For a moment Joyce's heart stopped beating.

"It was on the steps of the Company's building," he went on, grimly. "He was perfectly polite—Hodcaster always was a gentleman in manner and I used to think in feeling—but he was deadly cold. I don't quite see why—*I* have done nothing. I must acknowledge that for the second the sight of his face drove away all the past weeks, and the old days came back in a heap. I think they did with him, too, for he grasped my hand heartily; but instantly the light died out of his eyes. We stopped but a moment: it was too painful—to meet an old friend that way."

Here it was again.

One of her problems, her griefs, had been John Hodcaster's attitude. At first she had tried to convince herself that it had been but the impersonal rivalry of two men of business. But his report of the worthlessness of her husband's plans refuted that. Her loyalty and faith in his ability forbade her to believe any such thing. Enmity was evident.

Yet her faith in John Hodcaster was almost equal to that in her husband. She prided herself on her ability to read character, and if any man possessed a noble nature she believed that man to be John Hodcaster. With wearisome reiteracy she went over the old problem.

The next day Lance Wilmerding came home, broken, and the picture of peace and mother love that met his eyes as he pushed open the door only added to his dejection.

John Hodcaster had secured the prize.

"And this," said Wilmerding, "is the way he secured it. He told the railroad that he doubted if a bridge could be built at that point. He offered to undertake the foundations—exclusively at his own personal risk and expense. If he succeeded, his company would make a contract for the completion of the work; the railroad then also reimbursing him for the cost of the foundations. If he failed, they lost nothing—he bore the expense. They were pleased with his 'frankness,' and his offer, and gave him the work. He knows in his heart there is no risk! or do you suppose a business man would make such a contract? He is a scoundrel!"

VII.

Here follows the true story of John Hodcaster's connection with the Mississippi bridge.

After he had sent in his report to the railroad company he began to think.

It commenced by his pitying Wilmerding. He was undoubtedly an able man; he had done work of which any one might be proud; but he was a little cocksure, a little obstinate. He had never "monkeyed" with the Mississippi, and he had not spent just those two days with Josiah

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Pratt. Wilmerding's plan was utterly impracticable. It meant disastrous failure, the possible sacrifice of many lives —of Wilmerding's own.

He sat up straight in his chair. Joyce's husband! Ah—Joyce.

Then his eyes gleamed.

An awful temptation came upon him in its mightiness. Words—her words recalled themselves. "If I had met you first, I might perhaps——" Every vein swelled with future triumph. He would come to his own!

He fell back into his chair, limp.

He was willing the death of a man that he might have his wife!

Beneath his tumbled hair the drops stood out upon his forehead.

But presently the shock had spent itself. He had nothing to do with the matter. He had done his duty. He had made a conscientious report to the railroad. If, on top of that, they choose to give the work to Wilmerding, it was none of his affair. That was where it belonged. He had done all the "D., Q. & C." work. Why had they brought himself into the matter? It was none of his seeking. He was but looking out for his own safety. Let Wilmerding do the same.

The temptation was back in all its force. And it stayed.

At times he could not believe it to be a temptation. He laughed at his own squeamishness. He was a sentimental fool! What had he to do with Lance Wilmerding?

"Or his wife?" whispered that thing within.

Then it was all to go over anew, for, hard-headed, business-like, capable, as he was, John Hodcaster was possessed of that blessed and that cursed thing—imagination.

He could see them all—the consequences of either course —clearer than you or I can see them. He was desperate. He would even have gone to Wilmerding, frankly, so far as the bridge was concerned. But without divulging his motives, his love for Joyce (impossible thing!), his action would be misunderstood, would be resented with a bitter resentment.

So the weeks passed. By day he could forget his problem —sometimes; but night often found him beneath the stars. He searched his consciousness for something he felt lay hidden there—dim, intangible. At last he had it. If he could but see Joyce! She, the source of his problem, would be also its solution! All his difficulty—his questioning—would melt away, would cease, could he but see her. His decision would be made. If it were made in one way, he would need to see her—to bid her farewell—it might be farewell, indeed.

But she should never know. She had once said that farewell—silently—giving him her hand. The sight of his face —with the light in his eyes which would not be hidden—should not trouble her again.

There was a way. It would not have been his way, but he sunk all personal considerations now.

Two nights later, after a journey across half a continent, he stood beneath a window. He moved past the shrubbery and looked within.

Before him was a cosey retreat opening off the living hall beyond. It was attractively furnished and bespoke a home. But it was not these things which first he saw. As he looked within, a nurse with snowy cap passed close at hand, shutting out for an instant his vision; then moved on into the hall beyond.

The lamplight fell full on Wilmerding standing by a table. At his side sat Joyce, bending anxiously over a child upon the couch—Joyce's child.

A sob caught Hodcaster in the throat; he bent his head upon his hands on the sill. He had never known of this.

Again he raised his head. Joyce was bending lower, peering into the little face. When she looked up, her own was strained, full of care. Lance laid his hand over hers, and they faced each other with a smile each tried to make brave, helpful.

John Hodcaster turned away. His soul was purified.

The next morning he called at the offices of the railroad company. It was upon the steps that he met Wilmerding coming away. He entered and made the proposal which put the work irrevocably into his own hands. Quixotic? He had counted the cost. It meant the imperilling of his entire personal fortune—to the last cent. Would he do that? Would he! He was exultant. It was for Joyce!

Wilmerding, at the least, would be saved from ignominious failure—perhaps from——

But John Hodcaster turned away in sadness of soul.

Joyce would never understand.

VIII.

Hodcaster and Josiah Pratt stood upon the mass of masonry forming the abutment to the western approach of what was to be the great Mississippi bridge. About its base, as dark as the night above, twisted the snake-like currents of the river. Inch by inch, foot after foot, for three days had the waters crept up the masonry.

The long rains now ceased, and masses of cloud, torn by the blast, drove across the sky.

Out there—beyond—in mid-stream, invisible save for the red, warning lights of danger, stood the great central caisson. It stood yet, thank God! almost engulfed, Hodcaster knew, by the rising waste of waters; yet still it stood. Possibly it might yet be saved.

He turned to Pratt. "Come on."

Battling with the cutting wind they went back along the approach; past the long sidings where stood train after train of flat cars laden with stone, past the stacks of piling, the enormous derricks, and came among the flaring lights, the swarms of workmen.

In the little protected dock lay the compact tug used for towing lighters—her engines of enormous power. She was ready for use and her "chuck! chuck!" gave way to the hiss of escaping steam. As Hodcaster swung his lantern, the light flashed along the pilot where ran the letters of the name he had given her—the "Duck."

With Pratt he stepped aboard. Fifty workmen, hesitating, dubious, were hustled on and the foreman followed. The lines were cast off, the screw revolved, the tug turned her nose almost directly up stream. Slowly she fought her way against the racing currents; at length the caisson loomed abeam. The bell sounded, the engines ceased their throbbing. She was allowed to drift a moment; then the throb renewed, she was brought dexterously alongside, a hawser cast over the projecting piles. Hodcaster took in the scene before him with dismay. The work of months was a chaos. He turned to his men, lifted his hand. "Stay where you are." He stepped back to leap upon the piling. Pratt was at his side. He laid a detaining hand upon the latter's shoulder and bent toward him.

"Remember Betsy. I have no one."

He leaped alone.

With his lantern he made his way cautiously; peering, examining, weighing chances with practised eye.

He could scarcely believe his judgment. Uplifted houses, uprooted trees, borne by the relentless river, had crashed upon the caisson, snapping timbers into matchwood, grinding and wrenching upon the bolted woodwork. Yet, though all seemed chaos, desolation, the upper work alone had suffered. The caisson stood firm. His work was good.

Hodcaster gave a ringing cheer. His men poured out upon the caisson. Then followed the quick command, the ready obedience of disciplined men falling to as in a charge against the foe. Massive braces were rapidly constructed and placed. There was the din of heavy hammers, the creaking of woodwork forced back into position.

As the dawn came the caisson was secure. Hodcaster knew himself master of the Mississippi.

Two years later the bridge was completed. The achievement was heralded across two continents.

Now there is the situation for you. For Joyce's sake Hodcaster had done his best; yet forever thereafter the Wilmerdings execrated John Hodcaster's name.

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REMINISCENCES OF NEW ENGLAND LIFE

● BY FRANK FRENCH ●



IN TWO PARTS WITH ILLUSTRATIONS
PART ONE BY THE AUTHOR

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THE WIDOW BUSSIEL.

A LITTLE barefoot boy stole silently into the Widow Bussiel's weave-room, peering cautiously through the window at the front of her house. Then he looked anxiously and long at the other house down the road, his home—a typical New England home of forty years ago, where discipline of the old sort held sway. He had left the men at work on the south side of the farm, but the windows on the north side of the house stared at him blank and unresponsive. Would he be seen? He shuddered at the thought as he dragged from beneath the loom an old black iron pot. It was too heavy for him to carry, so he trailed it laboriously across the road, hastening to screen himself behind the stone wall that divided the farms.

He could no longer be seen from his own house, but the front windows of Widow Bussiel's house commanded a view of the wall for a quarter of a mile. The widow was very lenient with the boys, but his flesh quivered as he thought of the "vesper interview" in the woodshed with his father which, if he had been seen from home, would follow his taking the pot without permission. No sound reached him but the patter of grasshoppers and the droning of bees in the Summer heat, so he took heart of hope and dragged the iron pot through the clover and the daisies and the milkweed down the long stretch which seemed miles to him.

Having arrived at the wooded corner of a pasture, he concealed the pot in a clump of alders near a spring and hastened away in a different direction from that by which he had come. These mysterious movements were introductory to an "egg scrape," for which the boys who were in the secret had been making preparations for several days.

When the appointed evening came eight boys met by the spring and at once proceeded to empty pockets and jacket fronts and count the booty. There was much rivalry as to who would furnish the largest share of the entertainment, and the result was an embarrassment of riches, eleven dozen eggs being counted. And various other homely and pungent articles had mysteriously assembled about the iron pot—potatoes, butter, salt, pepper, and a unique collection of wooden plates, knives and forks. The boys filled the pot with water from the spring and soon had it simmering over a fire of birchbark, roots and stumps. They roasted the potatoes in the ashes and boiled the eggs hard in the pot, and as the feast progressed they talked of life in the Rocky Mountains and on the plains of the West, conjuring up visions of Indians, grizzlies, mountain lions and panthers, which seemed to glare at them from the surrounding darkness.

One of the cardinal principles which the boys were taught at home was not to waste anything, but the disproportion in the number of boys to that of the eggs was so great that it was hard to live up to the teaching, though they tried manfully. The conversation turning upon feats of strength, Lauren boasted that he could throw Charles at side hugs. Fresh fuel was heaped upon the smouldering fire to give light, and a ring was formed. Lauren was shortly laid upon his back amid the shouts of merriment from the other boys, but he contended that the result would have been different by daylight, as Charles had used a new trip that he learned from Jim Tilton down at the white schoolhouse. Sam then stepped in the ring and announced his readiness to floor John at arms' length or back hold unless he had learned

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THE FARM FROM THE HILL PASTURE.

some sleights he didn't know before he went visiting "down to Dover." The wrestling bout continued until Ed dared George to lift him at "stiff heels." The challenge was not refused, and this form of athletics closed the entertainment. Then the boys separated, filled with the joy which stolen pleasures bring when untainted with anything really harmful; the iron pot and the rest could have been had for the asking, but that would have brought too tame enjoyment. The spirit of emulation was carried into the hayfield next day as each tried to mow the widest swath or rake the largest windrow, and stood ready to take his forward turn at the edge of the field.

The boy who purloined the iron pot was the writer of this sketch. Many years after it was my pleasure to revisit the kind, cheery, blunt old widow. Standing with her in her front room, looking at the stone wall which led to the corner of the pasture, I tried to picture to myself that little figure toiling anxiously along beside the wall. She seemed to divine my thoughts, and, reaching out a toil-hardened hand, she gave my nose a painful tweak as she used when I was a boy, and with tears and laughter in her eyes said: "You villain! Do you remember when you stole my iron pot out of the weave-room and dragged it away behind the stone wall? You thought nobody saw you. I stood right where I am now, watching you all the time. The pot came back next day, or you'd a' heard about it."

It may be mentioned here that one of the most enchanting places in the neighborhood was Widow Bussiel's weave-room. There was a mystery about the ponderous machine that excited our boyish imaginations, and responsive sympathy in the face of the weaver which appealed to our hearts. As she sat upon the rude bench her head was silhouetted against the light of a cobwebbed window and framed in by the shadowy posts, beams and braces. The cords of the harness and the threads of the warp were illuminated, and the light glinted upon the reed as it was jerked sharply forward, driving the thread of filling home with a thud; and upon the polished shuttle as it was deftly thrown back and forth by the weaver's hands between the crossed ranks of the warp, whose positions were reversed by squeaky pedals after receiving the weft from the shuttle. The widow wove an occasional web of cloth, a rag carpet or a bed tick for home use or for a neighbor.

Nothing was thrown away in those days. Every worn-out dress or apron was cut in strips, which were sewed together at the ends and wound in balls for rag carpet. Scraps too small for carpet rags were put in the rag-bag to be exchanged with the peddler for tinware.

I well remember my mother's spinning yarn from wool sheared from our own sheep. From this yarn, a portion of which she dyed black with logwood, the Widow Bussiel wove a web of checked cloth, which was taken to the village mill and fulled. An itinerant tailor came to the house and made suits for father and each of us boys which we thought very stylish; and certainly they wore like iron.

I wonder now how the widow could have found any spare time for weaving or my mother for spinning. All the sewing was done at home, except an occasional Sunday suit made by the travelling tailor. Stockings, mittens and tippets were knitted from yarn spun at home. Apples were cut, strung and dried and boiled cider apple sauce made. Milk had to be cared for daily, and butter and cheese called for attention. The tallow dip, which was the staple light of the household, was manufactured at home. Chickens and turkeys were killed and picked, and the feathers carefully sorted for beds and pillows. Very little was bought from the butcher and nothing from the baker. Saturday was baking day. What an appalling task it must have been to prepare for those savage appetites, in the heat of Summer, a host of apple, pumpkin and custard pies, a pot of pork and beans, a great loaf of brown bread and many loaves of wheat, a large Indian or apple pudding, gingerbread, cookies, cup custards, etc.! Moreover, the great oven had to be heated and cleaned to receive them. Need one wonder that the Sabbath



ONE OF THE BOYS.

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THE MEETING-HOUSE.

was eagerly looked forward to in those days of toil?

It can hardly be said that the boys, brimming over with fun and spirits, shared with their elders this longing for the quiet peace of Sunday. All forms of play were sternly repressed, but we enjoyed the respite from work. When the chores at the barn were done we were allowed to fondle and pet the animals in the sunny barnyard in Winter, or to count and admire the chickens and turkeys in Summer, provided we did not indulge in loud talk or laughter.

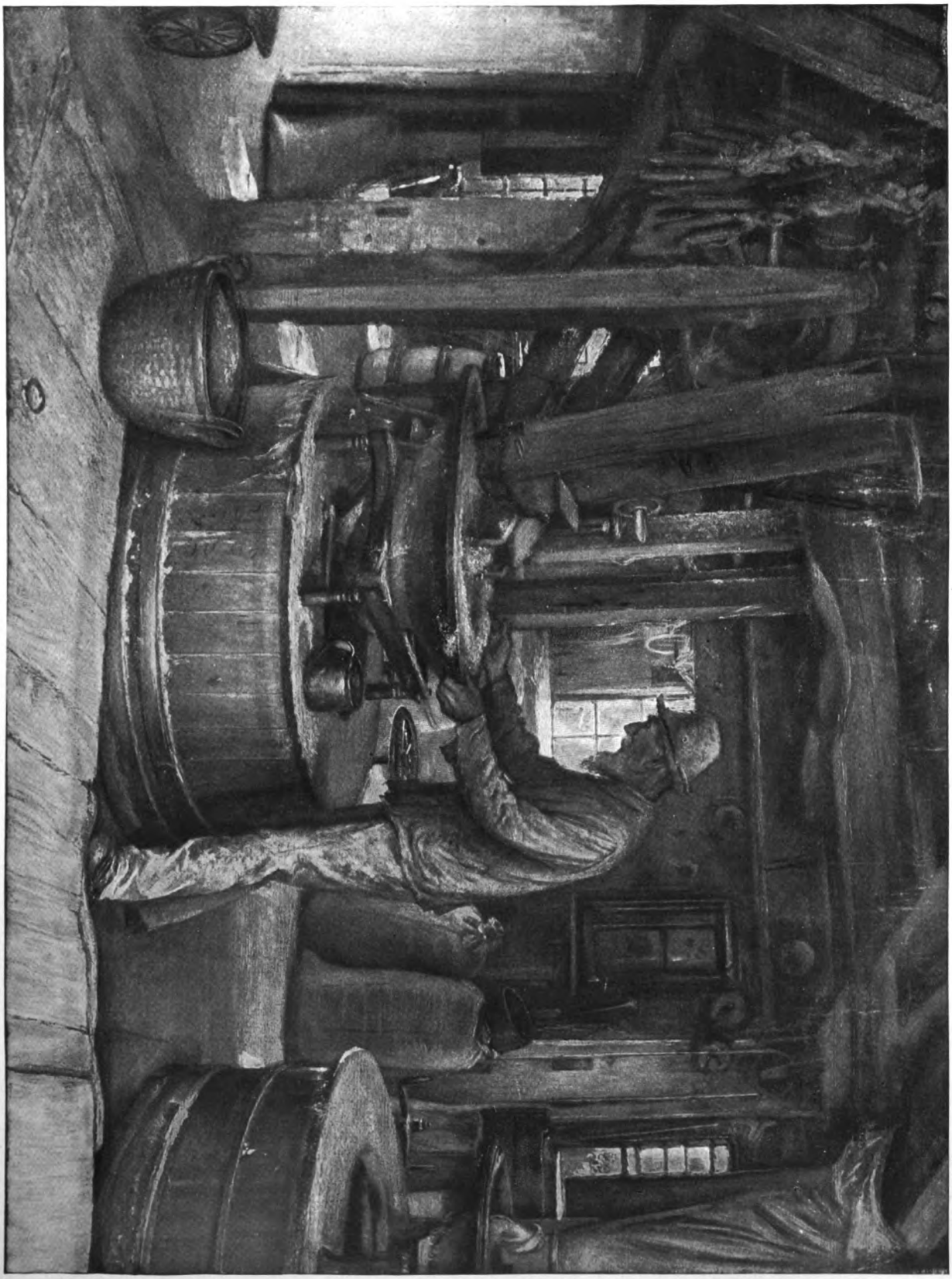
In a long closet off the spare-room hung the Sunday clothes and hats, while the Sunday shoes were in an orderly row upon the floor. These articles of apparel were seldom put on except upon the Sabbath, and some of them had descended from the eldest to the youngest. Father always maintained an air of extreme gravity as we rode over the three miles of hill road to the Centre meeting-house, but I have no doubt it was a matter of secret pride to him to drive up to the meeting-house steps every Sunday with two wagon-loads behind such likely-looking horses. As we walked up the uncarpeted aisle our stiff Sunday shoes embarassingly announced our presence and their infrequent use. There was a long morning service, followed by a half-hour intermission during which we went to the horse-shed and ate our luncheon. Then we walked over to the graveyard back of the Freewill Baptist meeting-house. Returning to Sunday school, we stopped at Blake Martin's well-sweep for a drink of water, and my mother and sister gathered sprigs of spearmint and heads of caraway for the sleepy boys to brouse upon during the long afternoon service which immediately followed Sunday school.

"And as I munched the spicy seeds
I dimly felt that kindly deeds
That thus supply our present needs,
Though only gifts of pungent weeds,
Show true religion.

"And often now through sermon trite
And operatic singer's flight
I long for that old friendly sight
The hand with herbs of value light,
To help to pass the time."

Any little incident which might relieve the tediousness of the service was anxiously looked for, and a very slight occurrence was sufficient to excite our sense of the ridiculous to the point of explosion, from which we were saved by a glance at father's stern face at the end of the pew. Perhaps at a solemn moment the neighs of two horses which had been tied close together would pierce the Sabbath stillness; or a wasp would come through the window, trailing his long black legs just above the flower-decked hat of a girl and causing her to cower in fright; or weary old Deacon Stephens would nod lower and lower till the strain upon his neck would awaken him with a start. But the sermon

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THE GRIST MILL.

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THE SAWMILL.

would end at last, and amid the rustle of silk brocade and bombazine the congregation would arise and face about to the choir with a flutter of relief. On our return home, the Sunday dinner of pork and beans and brown bread, which had gained richness and ripeness of flavor from twenty-four hours' exposure to the heat of the old brick oven, was served.

After dinner, during the rush of haying, we were allowed to go to a distant pasture on Sunday to salt the cattle. This pleasant duty belonged by custom to Saturday afternoon, but was doubly enjoyed on the Sabbath, as it filled most pleasurably a portion of the day which otherwise would have been given up to the house and religious reading. With what a sense of joyous freedom we walked down the shady hillside, where the green and red berries of spikenard glistened like glass beads; then up and down the steep, ledgy pitches of the blackberry and raspberry bordered road, where yarrow, daisies, Queen Ann's lace and jewel weed mingled their many-hued blossoms with the tangled vines and the rich red pompons of sumac held their smouldering torches above.

These visits to the cattle were to us like intercourse with friends. We had cultivated close relationship with them during the long Winter and knew their habits, their characters and dispositions, even their voices, as well as those of our playmates. There was always a pleasant leave-taking at the bars, where the calves rasped our bare feet with their tongues, and the cosset sheep nibbled at our jackets, and the colts put their noses over our shoulders to be caressed. We might have chosen to go with them to the dark cool woods rather than to prayer-meeting at the schoolhouse in Deacon Brown's district in the evening.

As I observe the success of many of the sons of New England who have gone into larger fields, success which has depended on sterling character, tenacity of purpose and self-help, I feel that they owe much to the New England Sabbath; to encouraged habits of industry and thrift, and much, very much, to the early discipline that was so rigidly enforced.

I have often heard those who know not the country life express the idea that there can be little to learn and few pleasures connected with it. In the days which I am describing very little money changed hands. The miller took one-sixteenth of the grain as toll, and the blacksmith was partly paid with produce from the farm, settlement of balances being made yearly in cash. Produce was bartered at the country store, and days' work were exchanged among neighbors.

Nearly everything that was required for use upon the farm was made at home, such as carts, sleds, ox-yokes, barrels, and many other articles requiring a practical knowledge of the quality and strength of material and the use of tools. Fruit trees were raised from seed, and by grafting several varieties of fruit were made to grow upon the same tree. We pounded green ash logs with mallets, causing the annual rings to loosen from the log; these thin sheets were stripped off and split into basket stuff from which we braided our own baskets. Pine logs were sawed with a cross-cut hand saw into shingle lengths, split with mallets and riven and shaved into shingles with a drawing-knife. We made our ox-yokes and steamed stout oak sticks in a home-made steaming box over a teakettle until we could bend them into ox-bows. We made maple syrup and sugar for home use and to sell; collected butternuts, chestnuts, hazelnuts, beechnuts and spruce gum for Winter luxuries, prepared witch-hazel and gathered herbs for use in sickness. We shingled and repaired our own buildings and applied the paint, which we also ground and mixed. We killed woodchucks and tanned their skins for shoestrings, flail leathers and other uses requiring strength and pliability, and mended our own harnesses. In short, there was a multitude of duties with which to fill in the intervals in the regular farm work and keep us out of mischief on stormy days—duties which were well fitted for training the eye and hand in useful mechanical arts, for developing self-reliance, brain and

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SPIKENARD.

brawn and increasing our resourcefulness in emergencies.

It was my pleasure to attend an Old Home Week celebration in New Hampshire last September. There were present a learned judge from a western city, a professor from Boston and a United States Senator. Grave and austere of manner, as became their age and honors, they addressed each other by the titles which belonged to their several stations. They had been schoolmates in a New Hampshire district school, and when the Senator told a story of school days the accumulated ice of forty years thawed in a burst of laughter; and they slapped each other on the back and were John and Bill and Horace once more.

"John," said Horace, "do you remember Mary Ella Sanborn; wasn't she a beauty?"

"Yes, and there was Mary Blake, and Abby Ladd and Annie Greene. How we used to hunt for red ears at huskings when they were present!"

"Do you remember, Horace, how Bill and I used to come over to your house Winter nights and sleep with you, three in a bed, in the attic over the ell? How the wind would rock our beds and the nails would crack like pistols as we lay and talked and watched through that old scuttle the white clouds scudding across the moon!"

"Yes, and sometimes we would wake up in the morning with a pile of snow on the comforter which had blown through the cracks of the shingles, and then we would go down to the sink room and break the ice in the water pail before we could wash. We never thoughts of these things as hardships and couldn't have enjoyed a steam-heated room half so well."

"Bill, do you remember breaking the steers?" laughed Horace.

"Now that's between you and me, Horace."

"No secrets between us," said John; "out with it."

"One Summer Bill's nigh two-year-old steer got mired in the swamp and was killed. Bill wasn't going to miss the fun of breaking the steers, so he yoked himself up with the off one. I met them coming down over the crust like Sam Hill. Bill yelled between gasps, 'Stop us! Stop us! We're running away!' I cornered them in an angle of the wall. As soon as Bill got breath enough, he said: 'For Heaven's sake, Horace, unyoke the other steer!'"

So these grave men of affairs lived over again the happy days of childhood, and to hear them tell with infectious merriment of sliding and skating, gunning and fishing, sleigh-rides and surprise parties and blind-man's buff, was to become convinced, if one knew it not before, that the keenest and raciest joys of youth belong to the country life.



JOHN.



BILL.



HORACE.

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SKETCHES OF CHILDHOOD

BY JOSEPHINE DODGE DASKAM

I.—IN SOCIETY.

HE LOOKED around the swaying circle of pinafores and knickerbockers in pretended hesitation. Then as if led by no particular preference, and casually, he remarked,

"I choose Lois Parker!"

"Oh, Harry, you can't! You've chosen her three times before!"—"It's no fair!"—"You've got to take somebody else!"

He blushed at the accusation but scornfully denied that he had any idea of exhibiting partiality.

"Anyhow," he said, "I don't care. I'd just as lieve not choose at all. I'll give Lois my choose, then, if I can't take her. So you can see I don't care!"

Then, as he joined the circle and the acquiescent children pushed pretty, plump, laughing Lois into the middle, he added in an offhand way,

"Of course, this don't keep Lois from choosing anybody she may want to, you know."

And it was only when Lois turned up her little nose scornfully at the breathless ring and lisped,

"I choothe Harry Davith!" that the outwitted revellers gasped at the depth of such subtile schemes and realized their helplessness in the presence of Love the omnipotent.

II.—BEHIND THE SCENES.

The one-hundredth production of New York's latest spectacular success was in progress. On the stage the bewildering water-scene was puzzling and delighting the crowded house. A tiny rowboat danced up and down the painted canvas waves, and in it the hero made love fervently if jerkingly to the spangled lady of his heart. Below the stage, in a hot, dusty room full of machinery, sat King Neptune on his throne, waiting to be shot upward through the waves to charm the spectators and rescue the lovers soon to be subjected to horrifying sheet-lead thunder and flashes of calcium-lightning. Almost a giant in proportions and muscular development was Neptune, and susceptible femininity thrilled nightly at the easy grace with which he lifted lover and lady and pushed the boat to the welcome shelter of the left wing. Decidedly a drawing card was this big athlete.

Around him his court was gathering. Young women arranged themselves comfortably on the dais and drew on the tight green cases that transformed ladies of the ballet into the most approved mermaids.

"Heavens!" complained one, "how I hate these things! I get frightened to death when I think suppose there should be a fire and me tied up in this green bag—Oh my, just look at her! Ain't she cute?"



"KISS IT," SHE DEMANDED.

She had wandered in from somewhere, and stood frightened, apparently, by the glare and crowd about her. She could not have been more than five years old. Her tiny, plump legs were incased in pale-pink tights; diminutive skirts stood out about her horizontally from her waist; a pair of gauzy white wings fluttered from her dimpled shoulders. On her hair perched a little coronet, charmingly askew, and the woman in her raised one bare arm to adjust it, even while her baby's mouth quivered piteously.

One of the chorus girls ran up to her, "What's the matter, dear? What do you want?"

"I lost Lucy! Where's Lucy? I cutted m' finger!"

Two big tears ran down her round cheeks. But some new interest had caught the fickle attention of the stage people; the baby's eyes found little sympathy in the bustling, chattering crowd. She marched up to the throne, and standing just below it pointed her fat scratched finger at Neptune.

"Kiss it!" she demanded imperiously, "Kiss it, now, and make it well!"

Her shrill voice rose above the babble which grew to a roar of laughter as the incongruity of the scene struck the crowd. They drew closer together to

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grin at the deep blush that grew slowly up to the giant's forehead as he looked down helplessly at the imperative mite before him.

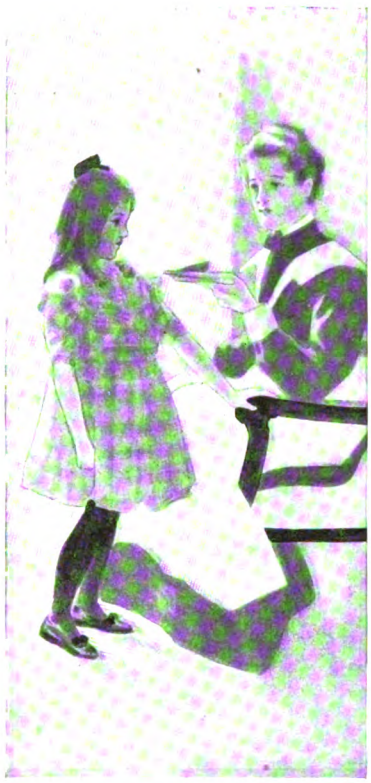
"Kiss it—kiss it now!" she repeated. "Oh! oh! m' finger hurts me so!"

Somebody chuckled as Neptune moved shamefacedly to rise. In a moment his fist doubled, his eyes glittered angrily, and drawing himself up to the height of his magnificent six-feet-two he thundered,

"If anny one o' youse sniggers again, I'll break his head in! Hand the kid to me. And youse wants to keep yer mouth shut—see?"

Gravely he received the child from the suddenly solemn attendant who stood in green tights and sea-shell armor before his kingly throne. Carefully he lifted her in one huge hand, held her for a moment, then stood her again on the floor.

And "out in front" they never knew that Neptune had kissed Titania.



A MIGHTY CONFLICT WAS RAGING IN HER YOUTHFUL HEART.

III.—IN THE NURSERY.

She was only seven years old, and a mighty conflict was waging in her youthful heart. Her nurse held in one hand a large piece of chocolate cake and pointed with the other to the sidewalk beneath the window.

"Do you see them two poor, hungry Italian children, Miss Gertrude?" she said; "your mamma said that p'raps you'd like to give your dessert to them. She said if you should want to, she'd give another piece, so they could each have one."

Miss Gertrude swayed her plump, plaid-frocked little body dubiously. The spirit was fairly willing, but oh, the lusts of the flesh!

"Think how glad you'd be, afterward! Why you'd be just twice as happy in your heart, if you did, I know!" Thus Virtue, incarnate in the nurse.

She turned and with stoical endurance half pointed one stubby finger to the opened window. But ah, the rich blackness of the chocolate! The tempting mellowness of the cake!

She shook her head slowly while Lucifer, fallen son of the morning, prompted her unanswered argument:

"Maybe I might be twice as happy in my heart, Susan, but then, I'd be twice as empty in my stomach!"

IV.—THE FAMILY CIRCLE.

It was their first baby. But even the glow of fatherhood had given way to a distinctly irritated air, as he paced the floor nervously and called over his shoulder to her——

"Helen, I *should* hope you could think up a better name than that! If you won't have her called after you——"

"But, Richard," mildly, "I suggested ever so many, you know, and you objected."

He coughed and covered his vacuity of invention by a tirade against "Lucia," "Sara," "Miriam," and "such unnatural names!"

A subdued chuckle from his nephew, aged six, who sat comfortably curled up on the couch, drew off his wrathful attention.

"Well, what's the matter with you?"

"Nothin'," apologetically, "I was only thinkin' how mad you'd 'a' been if you'd been Adam!"

"In the name of common-sense, why?"

"Oh, nothin'. Only he had everything to name, and if you make such a fuss over one little girl baby——!"

V.—LOVE AT PRAYER.

Up to the age of eight his heart was as yet untouched. He had played in the park with a bewitching blonde, and watched her nurse escort her home with a smile; he had mastered the intricacies of the first position at dancing school in the company of a veritable cherub of a brunette, and merely remarked to his mother later that he liked red stockings, on the whole. But when he met Rowena, who was neither dark nor light, but only adorably shy and big-eyed, he surrendered immediately, withdrawing a long standing offer of marriage to his aunt, and enduring agonies of shame and remorse brought on by her vociferous grief at his changed attitude. He walked patiently beside Rowena's doll carriage in the park, and walked, mind you, in the path that led away from the monkey cages, hardly conscious of the magnitude of the sacrifice.



HE WALKED PATIENTLY BESIDE ROWENA'S DOLL CARRIAGE.

He spoke of her seldom, however. He could not have hoped to make them understand. His own mother, in speaking of her once, had remarked that it was a pity her hair didn't curl! The look he gave the family group puzzled them.

"I thought you liked curly hair, Reggy?" someone said. He sighed.

"But not on *Rowena*, dear," he explained gently.

Once only was he rapt out of his stern self-repression. It was when she had the chicken-pox. For days he had not seen her, and they, almost believing he had forgotten her, had ceased to tease him. After a day of unwonted thoughtfulness, concluded by a series of evening petitions that embraced every member of the family, he got into bed apparently satisfied; but to their subsequent amazement a sudden bound from the quiet bed, a thud of bare knees on the rug, and an earnest voice floating through the transom made it evident that Reginald was again approaching the throne of grace.

"O Lord," he prayed, "I forgot to say that Rowena is sick. She is dreadful sick, God, so sick that they've had to stop the clock in the hall! Please do what you can for her, for Jesus's sake, and I'll be much obliged to you. Amen."

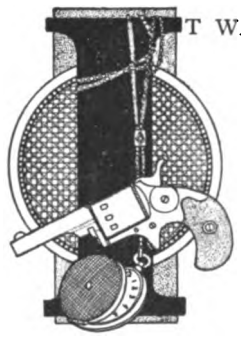
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"DOC" SHIPMAN'S FEE

BY · F · HOPKINSON SMITH

ILLUSTRATIONS BY HOWARD CHANDLER CHRISTY



IT WAS in the Doctor's own office that he told me this story. He has told me a dozen more, all pulled from the rag-bag of his experience, like strands of worsted from an old-fashioned reticule. Some were bright colored, some were gray and dull—some black; most of them, in fact, sombre in tone, for the Doctor has spent much of his life climbing up the rickety stairs of gloomy tenements. Now and then therewith comes out a thread of gold which he weaves into the mesh of his talk—some gleam of pathos or heroism or unselfishness, lightening the whole fabric. This kind of story he loves best to tell.

The Doctor is not one of your new-fashioned doctors quartered in a brownstone house off the Avenue with a butler opening the door; a pair of bob-tailed grays; a coupé with a note-book tucked away in its pocket bearing the names of various millionaires; an office panelled in oak; a waiting room lined with patients reading last month's magazines until he should send for them. He has no such abode, nor belongings. He lives all alone by himself in an old-fashioned house on Bedford Place—oh, such a queer hunched up old house and such a quaint old neighborhood poked away behind Jefferson Market—and he opens the door himself and sees everybody who comes—there are not a great many of them nowadays, more's the pity.

There are only a few such houses left up the queer old-fashioned street where he lives. The others were pulled down long ago, or pushed out to the line of the sidewalk and three or four stories piled on top of them. Some of them have had big carved, marble porticos made of painted zinc and fastened to the new brickwork. Inside these portals are a row of bronze bells and a line of speaking tubes with name cards below bearing the names of those who dwell above.

The Doctor's house is not like one of these. It would have been had it not belonged to his old mother who died long ago and who begged him never to sell it while he lived. He was thirty years younger then, but he is still there and so is the old house. It looks a little ashamed of its shabbiness when you come upon it suddenly hiding behind its pushing neighbors. First comes an iron fence with a gate never shut and then a flagged path dividing a grass plot and then an old-fashioned wooden stoop with two steps, guarded by a wooden railing (many a day since these were painted); and over these railings and up the supports which carry the roof of the portico straggles a honeysuckle that does its best to hide the shabbiness of the shingles and the old water spout and sagging gutter and fails miserably when it gets to the farther cornice, which has rotted away, showing the black and brown rust of decaying wood under its dismal paint.

Then way in under the portico comes the door with the name plate, and next to it, level with the floor of the piazza or portico—either you please, for it is a combination of both—are two long French windows, always open in Summer evenings and a-light on Winter nights with the reflection of the Doctor's soft coal fire, telling of the warmth and cheer within.

For it is a cheery place. It doesn't look like a doctor's office. There are dingy haircloth sofas, it is true, and a row of shelves with bottles, and funny-looking boxes on the mantel—one an electric battery—and rows and rows of books on the walls. But there are no dreadful instruments about. If there are, you don't see them.

The big chair he sits in would swallow up a smaller man. It is covered with Turkey red and has a roll cushion for his head. There are two of these chairs—one for you, or me; this last has big arms that come out and catch you under the elbows, a mighty help to a man when he has just learned that his liver or lungs or heart or some other part of him has gone wrong and needs overhauling.

Then there is a canary that sings all the time, and a small dog—oh, such a low-down, ill-bred touzled dog; kind of a dog that might have been raised around a lumber yard—was, probably—one ear gone, half of his tail missing; and there are some pots of flowers, and on the wall near the window where everybody can see it, a case of butterflies impaled on pins and covered by a glass. No, you wouldn't think the Doctor's office a gruesome place, and you certainly wouldn't think the Doctor was a gruesome person—not when you come to know him.

If you met him out on Sunday afternoon in his black clothes, white neck-cloth and well-brushed hat, his gray hair straggling over his coat collar, pounding his cane on the pavement as he walked, you would say he had a Sunday school class somewhere. If you should come upon him suddenly seated before his fire, his gold spectacles clinging to his finely chiselled nose, his thoughtful face bending over his book, you would conclude that you had interrupted some savant, and bow yourself out.

But you must ring his bell at night—say two o'clock A.M.; catch his cheery voice through the tube calling from his bedroom in the rear—"Yes; coming right away—be there soon as I get my clothes on"—feel the strength and sympathy and readiness to help in the man and try to keep step with him as he hurries on, and then watch him when he enters the sickroom, diffusing hope and cheer and confidence, and listen to the soft, soothing tones of his voice, before you really get at the inside lining of "Doc" Shipman.

All this brings me to the story. Of course, I could have told you the bare facts without giving you an idea of the man and his surroundings, but that wouldn't be fair to you, for you would have missed knowing the Doctor, and I the opportunity of introducing him to you.

We were sitting in the old-fashioned office, then, one snowy night in January, the Doctor leaning back in his chair, his meerschaum pipe in his mouth—the one with the gold cap that a long ago patient gave him—when he straightened his back and tugged at his fob, bringing to the surface a small gold watch—one I had not seen before.

"Where's the silver one?" I asked, referring to an old silver backed watch I had seen him wear.

The doctor looked up and smiled.

"That's in the drawer. I don't wear it any more—not since I got this one back."

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HE TUGGED AT HIS FOB, BRINGING TO THE SURFACE A SMALL GOLD WATCH

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"What happened? Was it broken?"

"No, stolen."

"When?"

"Oh, some time ago. Help yourself to a cigar and I'll tell you about it."

"One night last Summer I came in late, took off my coat and vest, hung them on a chair by the window and went to bed, leaving the sashes ajar, for it was terribly hot and I wanted a draft of air through from my bedroom."

(I must tell my reader here that the Doctor is a born story teller and something of an actor as well. He seldom explains his characters or situations as he goes on by putting in "I said" and "he said" and similar expressions. You know by the tones of his voice who is speaking, and his gestures supply the rest.)

"I always carried this watch in my vest pocket. I carry it now inside my waistband so they will have to pull me to pieces to get it.

"Well, about three o'clock in the morning—I had just heard the old clock in the tower strike, and I was dozing off to sleep again—a foot-step awoke me to consciousness. I looked through these doors"—here the Doctor was pointing to the folding doors of the office where we sat—"and through my bedroom, saw the dim outline of a man moving about this room. He had my vest and trousers over his arm. I sprang up, but he was too quick for me, and before I could reach him he had slipped through the windows out on to the porch, down the yard, through the gate, and was gone.

"With him went my mother's watch, which was in the upper vest pocket, and some fifty dollars in money. I didn't mind the money, but I did the watch. It was my mother's, a present from my father when they were first married, and had the initials, '*E. M. S. from J. H. S.*' engraved on the under side of the case. When she died I pasted the dear old lady's photograph inside the upper lid. I know almost everybody around here, and they all know me; they come in here with broken heads for me to sew up, and stab wounds, and such-like misfortunes, and when they heard what had happened to me they all did what they could.

"The Captain of the Precinct came around, and everybody was very sorry, and they hunted the pawnshops, and I offered a reward—in fact, did all the foolish things you do when you have lost something you think a heap of. But no trace of the watch could be found, and so I gave it up and tried to forget it and couldn't. That's why I bought that cheap silver one. My only clue to the thief was the glimpse I had of a scar on his cheek and a slight dragging of his foot as he stepped about my room.

"One night last Autumn there came a ring at the bell, and I let in a man with a slouch hat pulled over his eyes and the collar of his coat turned up. He was soaking wet, the water oozing from his shoes and slopping the oilcloth in the hall where he stood. I had never seen him before.

"'"Doc", he said, 'I want you.' They all call me 'Doc' around here—especially this kind of a man—and I saw right away where he belonged."

"'What for?'

"'My pal's sick.'

"'What's the matter with him?'

"'Well, he's sick—took bad. He'll die if he don't git help.'

"'Where is he?'

"'Down in Washington Street.'

"'Queer,' I said to myself, wanting me to go two miles from here, when there are plenty of doctors nearer by, and so I said to him:

"'You can get a doctor nearer than me. I'm waiting for a woman case and may be sent for any minute. Try the Dispensary on Canal Street; they've always a doctor there.'

"'No—we don't want no Dispensary sharp. We want you. Pal's sent me for you—he knows you, but you mightn't remember him.'

"'I'll go.' These are the people I can never refuse. They are on the hunted side of life and don't have many friends. I slipped on my rubbers and coat, picked up my umbrella and my bag with my instruments in it; hung a card in the window so the hall light would strike it, marked 'Back in an hour'—in case the woman sent for me: locked my door and started after him. It was an awful night. The streets were running rivers, the wind rattling the shutters and flattening the umbrellas of everybody who tried to carry one. One of those storms that drives straight at the front of the house, drenching it from chimney to sidewalk.

"We waited under the gas lamp, boarded a Sixth Avenue car and got out at a signal from my companion. During the trip he sat in the far corner of the car, his hat slouched over his eyes, his coat collar covering his ears. He evidently did not want to be recognized.

"If you know the neighborhood about Washington Street you know it's the last resort of the hunted. When they want to hide, they burrow under one of these rookeries. That's where the police look for them, only they've got so many holes they can't stop them all. So it's their safest place to hide in. Captain Packett of the Ninth Precinct told me the other day that he'd rather hunt a rattlesnake in a tiger's cage than go openhanded into some of the rookeries around Washington Street. I am never afraid in those places; a doctor's like a Sister of Charity or a hospital nurse—they're safe anywhere. I don't believe that other fellow would have stolen my watch if he had known I was a doctor.

"When we left the car at Canal Street, my companion whispered to me to follow him, no matter where he went. We kept along close to the houses past the dives—the streets, even here, were almost deserted; then I saw him drop down a cellarway. I followed, through long passages, up a creaking pair of stairs along a deserted corridor—only one gas jet burning—up a second flight of stairs and into an empty room, the door of which he opened with a key which he held in his hand. He waited until I passed in, locked the door behind us, felt his way to a window, the glow of some lights in the tenements opposite giving the only light in the room, and raised the sash. Then down a fire-escape, across a wooden bridge, which was evidently used to connect the two buildings; through an open door, up another stairs—evidently a deserted house, for there was no light in the halls, and but for the glow of the city's lights we would have been in total darkness; and at the end of this last corridor my companion pushed open a door.

"'Here's the "Doc,"' I heard him say. I looked into a room about as big as this we sit in. It was filled with men, most of them on the floor with their backs to the wall. There was a cot in one corner and a pine table on which stood a cheap kerosene lamp, and one or two chairs. The only other furniture were a flour barrel and a dry goods box. On top of the barrel was a tin coffee-pot, a china cup and half a loaf of bread. Against the window—there was but one—was tacked a ragged calico quilt, shutting out air and light. Flat on the floor, where the light of the lamp fell on his face, lay a man dressed only in his trousers and undershirt. The shirt was clotted with blood; so were the mattress under him and the floor.

"'Shot?' I asked of the man nearest me.

"'Yes.'

"I knelt down on the floor beside him and opened his shirt. The wound was just above the heart; the bullet had missed the lungs and gone out at the back. Dangerous, but not necessarily fatal.

"The man turned his head and opened his eyes. He was a stockily built fellow of thirty with a clean-shaven face."

"'Is that you, "Doc?"'

"'Yes, where does it hurt?'

"'"Doc" Shipman—who used to be at Bellevue five or six years ago?'

"'Yes—now tell me where the pain is.'

"'Let me look at you. Yes—that's him. That's the "Doc," boys. Where does it hurt?—Oh, all around here—back worst'—and he passed his hand over his side.

"I looked him over again, put in a few stitches and fixed him up for the night. When I had finished he said:

"'Come closer, "Doc"; am I going to die?'

"'No, not this time; you'll pull through. Close shave, but you'll weather it. But you want some air. Here, you fellows'—and I motioned to two men leaning against the

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DURING THE TRIP HE SAT IN THE FAR CORNER OF THE CAR—Page 986

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quilt tacked over the window—'rip that off and open that window. He's got to breathe— so many of you in here, anyway.'

"One of the men moved the lidless dry goods box against the wall, picked up the kerosene lamp and placed it inside, smothering its light; the other tore the lower end of the quilt from the sash, letting in the fresh wet night air.

"I turned to the wounded man again."

"'You say you've seen me before?'

"'Yes, once. You sewed this up'—and he held up his arm showing a healed scar. 'You've forgot it, but I haven't.'

"'Where?'

"'Bellevue. They took me in there. You treated me white. That's why my pal hunted you up. Say Bill'—and he called to my companion with the slouch hat—'pay the "Doc."'

"Half a dozen men dove intstantly into their pockets, but my companion already had his roll of bills in his hand. He bent over so that the glow of the half-smothered lamp could fall upon his hand, unrolled a twenty dollar bill and handed it to me.

"I passed it back to him. 'I don't want this. Five dollars is my fee. If you haven't anything smaller wait till I come to-morrow, then you can give me a ten. I'm ready to go now; lead the way out.'

"Next morning I went to see him again. Bill, by arrangement, met me at the corner of the street and took me to the wounded man's room, in and out, by the same route we had taken the night before. I found he had passed a good night, had no fever and was all right. I left some medicine and directions, got my ten dollars and never went again.

"Last month, some two days before Christmas, I was sitting here reading; it was after twelve o'clock—when I heard a tap on the window pane. I pushed aside the shade and looked out. A thick-set man motioned me to open the door. When he got inside the hall he said:

"'Ain't forgot me again, have you "Doc?"'

"No, you're the man I fixed up in Hester Street last Fall.'

"'Yes, that's right, "Doc"; that's me. Can I come in? I got something for you.'

"I brought him in and he sat down on that sofa. Then he pulled out a package from his inside pocket.

"'"Doc,"' he began, 'I was thinking to-night of what you've done for me and how you did it, and how decent you've been about it always, and I thought maybe you wouldn't feel offended if I brought you this bunch of scarfpins to take your pick from, being Christmas, you know'—and he unwrapped the bundle. 'There's a pearl one—that might please you—and here's another that sparkles—take your pick, "Doc." It would please me a heap if you would'—and he handed me half a dozen scarfpins stuck in a flannel rag—some of them of great value.

"I didn't know what to say at first. I couldn't get mad. I saw he was in dead earnest, and I saw, too, that it was pure gratitude on his part that prompted him to do it. That's a kind of human feeling you don't want to crush out in a man. When he's got that, no matter what else he lacks, you've got something to build on. I pulled out the pearl pin from the others. I wanted to get time to make up my mind as to what I really ought to do.

"'Very nice pin,' I said.

"'Yes, I thought so. I got it on a Sixth Avenue car. Maybe you'll like the gold one better; take your pick, it's all the same to me. That one you've got in your hand is a good one.' I was slowly looking them over, making up my mind how I would refuse them and not hurt his feelings.

"'How did you get this one?' I asked, holding up the pearl pin.

"'I picked it up outside Cooper Union.'

"'On the sidewalk?'

"'No, from a feller's scarf. I held the cab door for him.' He spoke exactly as if he had been a collector who had been roaming the world for curios. 'Take 'em both, "Doc"—or all of 'em—I mean it.'

"I laid the bundle on the table and said: 'Well, that's very kind of you and I don't want you to think I don't appreciate it—but you see I don't wear scarfpins, and if I did I don't think I ought to take these. You see we have two different professions—you've got yours and I've got mine. I saw off men's legs, or I help them through a spell of sickness. They pay me for it in money. You've got another way of making your living. Your patients are whoever you happen to meet. I mightn't like your way of doing, and you mightn't like mine. That's a matter of opinion, or, perhaps, of education. You've got your risks to run, and I've got mine. If I cut too deep and kill a man they can shut me up—just as they can if you get into trouble. But I don't think we ought to mix up the proceeds. You wouldn't want me to give you this five dollar bill'—and I held up a note a patient had just paid me—'and therefore I don't see how I ought to take one of your pins. I may not have made it plain to you—but it strikes me that way.'

"'Then you ain't mad 'cause I brought 'em?'—and he looked at me searchingly from under his dark eyebrows, his lips firmly set.

"'No, I'm very grateful to you for wanting to give them to me—only I don't see my way clear to take them.

"He settled back on the sofa and began twirling his hat with his hand. Then he rose from his seat, a shade of disappointment on his face, and said slowly:

"'Well, "Doc," ain't there something else I *can* do for you? Man like you must have *something* you want—something you can't get without somebody's help. Think now—you mightn't see me again.'

"Instantly I thought of my mother's watch.

"'Yes, there is. Somebody came along one night when I was asleep and borrowed my vest hanging over that chair by the window, and my trousers, and my mother's watch was in the vest pocket. If you could help me get that back you would do me a real service—one I wouldn't forget.'

"'What kind of a watch?'

"I described it closely, its inscription, the portrait of my mother in the case, and showed him a copy of her photograph—like the one here. Then I gave him as close a description of the man as I could.

"When I had described the scar on his face he looked at me in surprise. When I added that he had a slight limp, he said quickly:

"'Short man—with close-cropped hair—and a swipe across his chin. Lost a toe and stumbles when he walks. I'll see what I can do. He ain't one of our men. He comes from Chicago. He never stays more'n a day or two in any town. Don't none of 'em know him round here. Leave it to me; may take some time—see you in a day or two'—and he went out.

"I didn't see him for a month—not until two nights ago. He didn't ring the bell this time. He came in through the window. I thought the catch was down, but it wasn't. Funny how quick these fellows can see a thing. As soon as he shut the glass sash behind him he drew the curtains close; then he turned down the gas. All this, mind you, before he had opened his mouth. Then he said:

"'Anybody here but you?'

"'No.'

"'Sure?'

"'Yes, very sure.'

"He spoke in a husky, rasping voice, like a man who had caught his breath again after a long run.

"He turned his back to the window, slipped his hand in his hip pocket and pulled out my mother's watch.

"'Is that it, "Doc"?'

"The light was pretty low, but I'd have known it in the dark.

"'Yes, of course it is—' and I opened the lid in search of the old lady's photo. 'Where did you get it?'

"'Look again. There ain't no likeness.'

"'No, but here are the marks where they scraped it off'—and I held it close to his eyes. 'Where did you get it?'

"'Don't ask no questions "Doc." I had some trouble gittin' next the goods, and maybe it ain't over yet. I'll know in the morning. If anybody asks you anything about it you

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ain't lost no watch—see? Last time you seen me I was goin' West, see—don't forget that. That's all, "Doc." If you're pleased I'm satisfied.'

"He held out his hand to say good-by, but I wouldn't take it. His appearance, the tone of his voice and his hunted look made me a little nervous.

"'Sit down. You'll let me pay you for it, won't you?' Wait until I go back in my bedroom for some money.'

"'No, "Doc," you can't pay me a cent. I'm sorry they got the mother's picture, but I couldn't catch up with the goods before. That would have been the best part of it for me. Mothers is scarce now—kind you and me had—dead or alive. You won't mind if I turn out the gas while I slip out, do you, and you won't mind either if I ask you to sit still here. Somebody might see you—' and he shook my hand and started for the window. As his hand neared the latch I could see in the dim light that his movements were unsteady. Once he stumbled and clutched at the bookcase for support——

"'Hold on,' I said—and I walked rapidly toward him—'Don't go yet—you are not well.'

"He leaned against the bookcase and put his hand to his side.

"I was alongside of him now, my arm under his, guiding him into a chair.

"'Are you faint?'

"'Yes,—got a drop of anything Doc? That's all I want. It ain't nothing.'

"I opened my closet, took out a bottle of brandy and poured some into a measuring glass. He drank it, leaned his head for an instant against my arm and with the help of my hand slipped under his armpit again struggled to his feet.

"When I withdrew my hand it was covered with blood. It was too dark to see the color, but I knew from the sticky feeling of it just what it was.

"'My God! man,' I cried; 'you are hurt, your shirt's all bloody. Come back here until I can see what's the matter.'

"'No, "Doc"—no; I tell you. It's stopped bleeding now. It would be tough for you if they pinched me here. Keep away, I tell you—I ain't got a minute to lose. I didn't want to hurt him even after he gave me this, but his girl was wearing it and there warn't no other way. Git behind them curtains, "Doc." So! Good-by.'

"And he was gone."



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The House that Jack and Jill Built.

By Grace Mac Gowan Cooke



"I TOLD YOU TO ASK JACK."

WITH ILLUSTRATIONS FROM PHOTOGRAPHS BY FANNIE ROGERS WHITE

SECTION V.—MY AIN FIRESIDE

JACK AND JILL were fortunate in having a mild climate to deal with, in which open fires might be relied upon for heating. Jack, however, made the house plans so that a hot-air furnace could supplement these if desired.

In that first room of the house, which is sometimes called a hall and sometimes a parlor, there is a great cavernous fireplace in which big logs may be rolled and laid upon its huge andirons.

These latter, by the way, are the identical pair which Jill found "up in the mountains above Garyville," where the tall grandfather clock was also discovered and many other things were seen but left unpurchased.

Above the fireplace is a mighty arch of rough-dressed stone, and beside it are inglenooks where small chairs may be set. The mantel board above supports nothing but what is rare or curious or beautiful—but most of all decorative—for both Jack and Jill have the true decorator's instinct. The over-mantel is three panels of burnt-wood, almost the only piece of decorative work in the house that had been purchased outright. This was from the hand of a noted New York artist in pyrography. It shows Tennyson's Miller's Daughter in its central panel, and the two side panels give stanzas from the poem in quaint lettering.

The hearth before this fireplace is a piece of mosaic tiling, in the centre of which is a tiny pinkish block that came from the temple of the Vestal Virgins in Rome. Its history and how Jack came to be its proud possessor is quite another story from that of "The House that Jack and Jill Built." So broad, so deep is the great square of mosaic running out into the little room, carrying its beauty of dull greens and pinks and blues to the edge of the moss-green floor, that it protects everything from a chance spark, so there is no need of a fender.

The mantel stands in a recess capable of being cut off with curtains from the main room. On the board above this recess is the motto which Mr. Armbruster read upon that Thanksgiving day. It is an ideal fireside for children, as the garden is an ideal playground for them. Jill's little neighbors love to cluster about her on rainy days, to hear again the history of the flaxwheel (which is an ancestral possession) or of the little old chair with its cowskin-covered seat more than a century old, which is set in the inglenook ready for small visitors.

The dining-room mantel is very quaint and Dutch; sloping, overlapping boards come down from the ceiling for about three feet to a narrow ledge. On this are set some steins, plates and jugs. The space below shows a band of Delft tiles in plain framing. Below that is a broad, shallow recess directly over the fireplace, whose whole space is taken up with that wonderful grace from Burns's "Cotter's Saturday Night":

> "Some hae meat and canna eat,
> Some wad eat that want it,
> But we hae meat and we can eat,
> And so the Lord be thankit."

Jill carved this herself, cutting deep and leaving the rough tool-marks. But she did more—she built the mantel, after designing it and carving its panels. Every line of it expressed homely cheer and good-fellowship. A tiny ledge is below the lettered panel upon each side of it, and a rod of brass carrying a dull-red silken curtain runs above it. This curtain may be drawn across the lettering and is so drawn at times of sweeping and dusting, a provision which every housewife who has ever handled deeply cut carvings will appreciate. At other times the folds of silk, pushed back to the sides, barely furnish the framing for Jill's work and add that grace of drapery without which no mantel is quite homelike.

On the sloping chimney breast above Jack has put some war relics—a canteen, sabres, bayonets—all arranged for decorative effect.

The mantel in the den is, as Bob Hart planned it, a corner mantel. It has three little cabinets above its mantel board, closed with doors of whitewood upon which are burned designs of tobacco leaf and flower. On the central one is a pipe, its delicate smoke wreaths winding up to twist about the word "Tobacco" in fanciful lettering, and within it are the dearest little cubbies for the stowing of tobacco jars, ash trays and all the smoker's paraphernalia.

Jill did not content herself with a copy of Bob Hart's tobacco field on her tiles, but studied one from the life out near that creek where the boulders for the wall were gathered. The sharp blue-green of the tobacco leaves, the porcelain blue of the sky above, the brown face of a negro field hand peeping in, contrast charmingly with the meerschaum creams and browns of the mantel proper.

Beside the den mantel is the conservatory, in front of

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THERE IS A CAVERNOUS FIREPLACE IN WHICH BIG LOGS MAY BE ROLLED.

which is a window seat; and it was desired that a thick curtain be hung to cut the plants off at night from artificial light, which tires them and fags their nerves just as an excess of the same thing does the nerves of human beings.

This curtain is one of Jill's gifts to the master of the house, whose especial property this den is supposed to be. She wanted leather—not leatherette, nor chamois, but real leather. She went to a local tannery and picked out calf skins of the most delightful leather brown. These were, of course, too small for the purpose; then came the problem of sewing them. An ordinary seam, a whipped seam even, would mar them greatly. She finally hit upon the expedient of having them matched and rivetted together with metal rivets, set about an inch and a half apart. These were of copper, and as they oxydized they toned exactly with the leather and were an additional beauty instead of detracting from the decorative effect.

The curtain was to be in burnt-work. The design selected was a pine branch slightly conventionalized, and this was most effectively etched on by the hot needle. The fringing was done by simply slitting the leather a bit at the edge. The curtain is hung at the top from leather loops instead of rings. Altogether it is rich, tasteful and decidedly masculine in its effect—beautifully suited to a man's smoking-room.

Jack and Jill camped out with a party of people the year before they were married. During one of those confabulations, which they held sitting on the foundation wall with their feet dangling in the cellar, they reverted to the delights of smelling wood smoke in the open air.

"There ought to be a fireplace on the porch," Jill opined. "Then one could sit and toast one's toes of a Spring or Autumn evening and watch the firelight and—oh, do ever so many charming things."

"It certainly is one of the impossibly delightful combinations," Jack returned.

But nothing is impossible with Jill, and upon the front porch of that wonderful little cottage, which is like no other house ever built by man—because it was not built by man alone, but by man and woman—there is an open fireplace with two great iron firedogs.

The old stonemason built it with lamentations and trowelled his groans into its crevices. "Ye'll just burn up ye purty new house, an' that's whatever ye'll do," he warned them.

But, ah! the number of cosey parties that have sat around that porch fireside! Groups of laughing young people of a Hallow'een roasting chestnuts in its ashes, Jack and Jill alone together, with "four feet on the fender" and room for no more. A cherished half-dozen friends, with Jill laying on a brand and making each tell a story while the brand burned—how many and many gatherings of exquisite charm that unconventional fireplace has seen; and still the "purty house" is not burned down!

If a home is a temple, the hearthstone is an altar. It was upon the



JILL'S LITTLE NEIGHBORS LOVE TO CLUSTER ABOUT HER HOSPITABLE HEARTH.

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OVER THE MANTEL ARE THREE PANELS OF BURNT-WORK.

altar of this home that Jack one day found the fire expired, and thought that his life's happiness had gone out as well. There was a patched-up explanation after that Thanksgiving dinner. Jill did not admit that she had done any work for the Fort Macon house, but she told Jack that she had given Bob suggestions which were considered valuable and could obtain work if he had no objections. She spoke with such constraint, she was so unlike herself, that poor Jack, trying in blundering man-fashion to understand beforehand what her hesitating sentences might mean, jumped to the conclusion that her new position of châtelaine had made her feel the pinch of poverty, and that she was sorry and ashamed to let him see it.

"Do not do anything of the sort, love," he protested. "I can't bear the thought of it. Work out your pretty fancies here—for us. Never fear but we will find the money—why I should be less than a man not to provide all that is necessary for so competent a home-builder."

If he had said one word to show her that his only feeling was a desire to shield her from undertaking something which she did not wish to do! If he had only asked her—but, secure in his knowledge of "just how Jill felt" he laid what seemed an almost tyrannical ban upon any attempt of hers to work outside of her home.

She agreed silently—matters had gone too far with her to find any voice unaccompanied by sobs—but to herself she said that her word was passed to Mr. Armbruster, she would finish what she had begun, and then never, never attempt such a thing again.

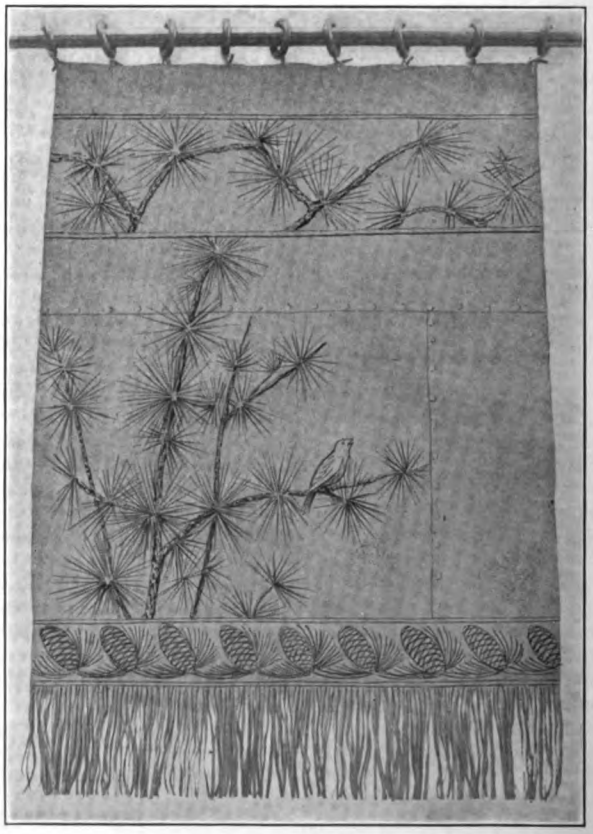
As time went on she fell into the habit of thinking of Jack as tyrannical. He had his own work, in which he was deeply interested, outside the home; she must be shut here in its walls, so far as creative development went, like the inmates of a harem. She voiced something of this to Bob and May when they came together to make their party call.

"I warned you, Mrs. Lady. I told you to ask Jack. Of course he won't like your not asking him."

"Perhaps you would tell him, May," said Jill tentatively.

"What a pother about nothing at all," May laughed placidly. "Certainly I do not want to do for you what you should have done for yourself long ago. If I were to speak to Jack about it, it would make a great matter of a thing which should never have received a second thought. Why Jack is not ill-tempered—what on earth ails you, Jill?"

Jill's sweet face had gone suddenly white; she arose, both her small hands clutched and outstretched and her husband's name dying on her lips. She had caught sight of his face in the long mirror that hung in the tiny back hall; a mirror greatly prized by the young folks because it had been used in the stage setting of one of Bernhardt's plays; but it had never reflected a more dramatic group than that glimpsed just now in its clear depths.



THE LEATHER CURTAIN FOR JACK'S DEN.

May was the first to recover herself; a poised, calm creature always, she came forward now with her hand out. "We were just speaking of you, cousin Jack," she began quietly—"Jill will tell you about it."

"Yes," Jack answered in a dry, strained voice, "I unintentionally overheard you." He forced a polite smile, but as he looked at Jill's guilty face, at Bob's back, where he stood drumming nervously on the window, the anger of one who finds himself unkindly discussed by those nearest and dearest to him, made him add tartly, "Jill's version of the matter will be interesting."

Bob turned uneasily and would have spoken, but May, who had a sweeping distrust of the discretion of all things masculine, picked him up with an authorita-

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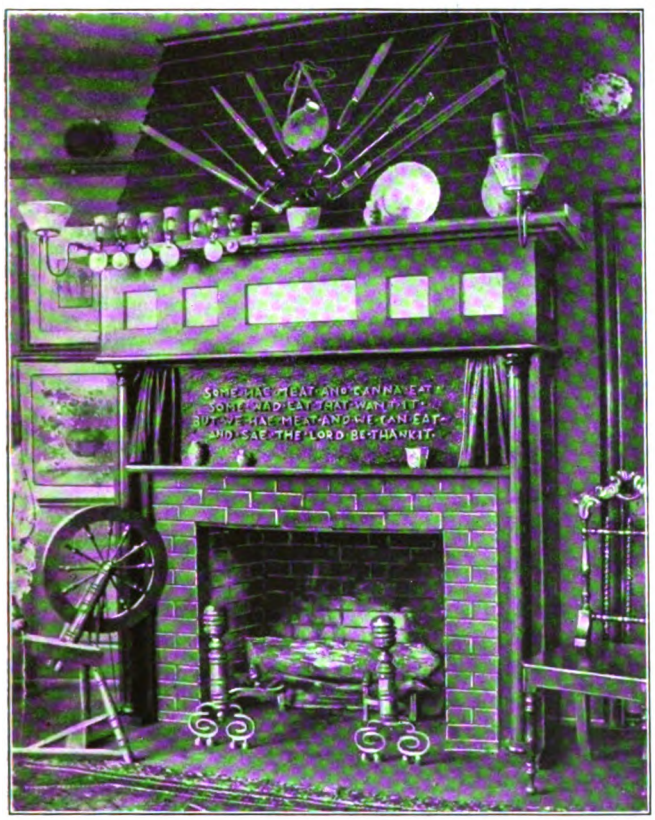
tive glance and swept him out of the hallway with the briefest of adieux.

"Let them settle it for themselves, dear," she counselled sagely. "They are, in fact, devoted to each other. There is nothing the matter but Jill's exaggerated idea of the deference necessary to every chance remark cousin Jack lets fall, and her distrust of her own judgment."

Jack has the sweetest of tempers, a placid, long-suffering soul, exactly the one to be mated with Jill's generous, high-strung impulsiveness. But now a hundred trifles which had added their pin-pricks of discomfort during the past months, welded themselves together into a chain of evidence that Jill was weary of the home building; that this, which was to him an earthly paradise, had begun to figure itself to her as a jail. He knew in his inmost soul that he dare not be angry with her if this were so, yet he was the angrier that he felt it her inalienable right to care less for the home than he did —to care less for him than he for her.

"There is something I ought to tell you, Jack," Jill began in a little whispering voice with a hint of tears in it. "I ought to have told you long ago; I see that now. I have deceived you most unkindly. I hope you will forgive me" —she was hurrying on with disproportionate condemnation of herself and her actions; it was such a relief to be saying hard things of herself, and in her usual exaggerative fashion she piled them high.

Jack's frightened voice cut sharply across her words, "Don't, Jill," he ejaculated. "I think I can guess what it is you are going to tell me. I—we—let it go till we have

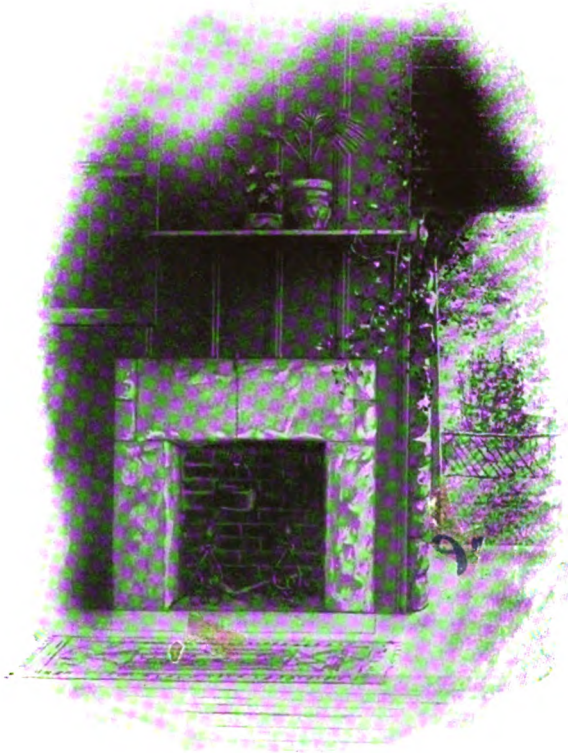


THE DINING-ROOM MANTEL IS VERY QUAINT AND DUTCH.

time for a long talk. I just came home for my things; I must go down to the mines for a week. Time enough for disagreeable things when I come back."

Cowardly Jill was characteristically glad of the respite. She ran upstairs with alacrity to pack Jack's bag, but it was a very quiet, wo-begone face which she raised to his for the usual good-by kiss, and once he was gone, she flew to her own room, locked the door and wept till the well of tears was dry. A mere trifle—a nothing—a cloud on the glass, and yet to such natures as hers, where the love has been as it was between herself and her husband, so flawless, so crystal clear, there was need for tears. Yet Jill's tears were such as would not wash the tablet clean.

The first Christmas in the new house was approaching —that day which had been looked forward too by both ever since the first stone was laid in the foundation. Even in their boarding-house existence Jack and Jill had kept the holiday with true Christmas feeling, planning little surprises for each other, hanging up their stockings over the



THE FIREPLACE ON THE PORCH.

steam radiator, and watching warily each to slip some treasured gift unseen into that of the other. Long before Thanksgiving Jill had planned a Christmas keeping in the little cottage which was a wild and delightful conglomeration of the Christmas customs of all countries. A sheaf of oats was to be put on the high pole of the birdhouse for the birds; though in this mild climate all birds fare well during the Winter. The big mantel in the reception hall was, she said, exactly planned to hang stockings over. The half-dozen guests which her tiny dining-room would hold were bidden for Christmas dinner; but alas! and alas! with Jack sulking down at the mines —it was so she read the signs of the weather when he wrote her that he would be detained another week and could barely get home Christmas eve—with this terrible state of affairs all the heart was gone out of her preparations.

How a great, strong, brutal reality will sweep away these small gossamer self-spun doubts and quibbles! When Jack's train left the rails as he was coming home the night before Christmas, his first thought, of course, was Jill. The miserable little fabric of distrust crumbled so quickly that it was not even remembered in the few moments during which the wheels went bumping along the cross-ties, sheered off them, dropped into soft mud and the car canted, throwing its passengers heavily to one side.

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Jack was on his feet in an instant, helping others, working manfully at the jammed door with the frame of a seat cushion which had been torn out to be used as a battering ram.

They were within five miles of town; it was nine o'clock at night; news of the wreck would inevitably reach Jill before he could, or he feared that this must be so. When he spoke to the conductor he was informed that the through express could not get past them till their train could be removed, and that one of the trainmen had gone on to the next station to wire for a wrecking train to come out from town. This latter item decided him; he scrambled into the car, found his valise, failed to find his hat, and set out to walk the five miles to town.

Meantime, back at the cottage Jill had counted over her funds, which, in spite of liberal expenditures, amounted to a hundred dollars. These were made into the neatest of packages and put into the toe of Jack's stocking—her own dangling limp and empty, awaiting his coming. It was the last thing he would have wished her to do; it was the thing best calculated to widen the breach between them, yet, after the weeks of torturing self-condemnation she had endured, it was the one thing poor Jill could think of with which to preface her explanation.

As the time for Jack's train to be in approached, came, passed, Jill's anxiety amounted to fever heat. She crouched before the old grandfather clock, turning up to it a face of pitiable anxiety. In all its long life surely the old grandfather had never looked down upon a more anxious countenance than that which was raised to him as he sonorously tolled out midnight.

There was a swift, light step upon the porch—a step Jill knew. She flew to the door, "Oh, Jack!" she cried. "Oh, Jack, darling—I have been so frightened, I——"

She tugged wildly at the fastenings, opening the upper half of the door. "You poor baby," cried Jack, dropping his valise, catching and kissing her so that she could not undo the lower fastenings.

The chilly night wind swept in and put out her lamp. "Did some one come by and tell you about it?" Jack inquired. "I hurried home as fast as I could to forestall that."

"An accident—the train—oh, Jack! What was it? Was anybody killed? Are you hurt?" cried Jill all in a breath. Then, with the half door between them, a gust swinging the upper half back and forth, he must stop to reassure her; nobody was hurt—nobody was even much frightened; indeed, one might have guessed before he finished that leaving the rails of a chilly Christmas Eve was a particularly good joke on the part of a locomotive.

He became suddenly aware of the uncomfortable state of affairs, laid a hand upon the upper rim of the half door and sprang over, closing the upper portion behind him. Jill had a rousing fire in the big fireplace; the occupation of her long hours of anxiety had been to mend it and tend it. Its glowing, waving light made the beautiful little room thrice beautiful. Jack went forward, his arm around her waist, shivering, toward the blaze. He put her in her own chair by the hearth-side, dropping upon his knees before her. "Jill," he began earnestly, "I have been thinking about you every step of these five miles; about you and the foolish little things I have allowed to come between us. I hereby give you a charter, dear girl, to talk me over with Bob, or May, or anybody—you could never say anything of me, I know, which was not loving and loyal."

"Oh, but Jack it wasn't that"—and out came the story of Jill's excursion into the realm of money earners, her much magnified deceiving of her husband.

"Why, bless your dear heart," Jack murmured laughing, drawing the pretty, dark head down to rest on his shoulder, "I guessed that thing all out a week ago. So that was what was troubling my little woman's tender heart? Oh, Jill, Jill, a man might live with you a lifetime and never half understand you!"

It was near the dawn of Christmas when these two happy persons had fully threshed out every question which had lain unexplained between them. And it was not till then that Jill, looking about for Jack's belongings and discovering his hatless condition, was brought back with a start to the story of the wrecked train. There is a keen edge added to one's bliss sometimes by contemplating a calamity which might have happened—and did not.

"Jack," Jill whispered, sitting before their own hearthstone, secure in the utter happiness of the present moment, "Jack, dear, the fault was all mine. When two persons love each other as we do, there should be perfect confidence between them, and I tried to keep this thing from you—to deceive you."

"No, dear," Jack answered her, "I thought it all clear in that bad quarter of an hour when we were struggling to help out the women and children at the train. This thing kept coming back to me while I worked, and I saw plainly that the fault was that you should consider me a schoolmaster to whom you were obliged to bring the tale of your daily life as a child recites her lesson. I didn't know then, dear love, what an innocent little secret it was that you had kept from me; but honey, I made up my mind that if I lived to get to you I would make it plain that you were never to feel that I had a 'right' to know a thing which you did not choose of your own free will to tell me."



IT HAD NEVER LOOKED DOWN UPON A MORE ANXIOUS COUNTENANCE.

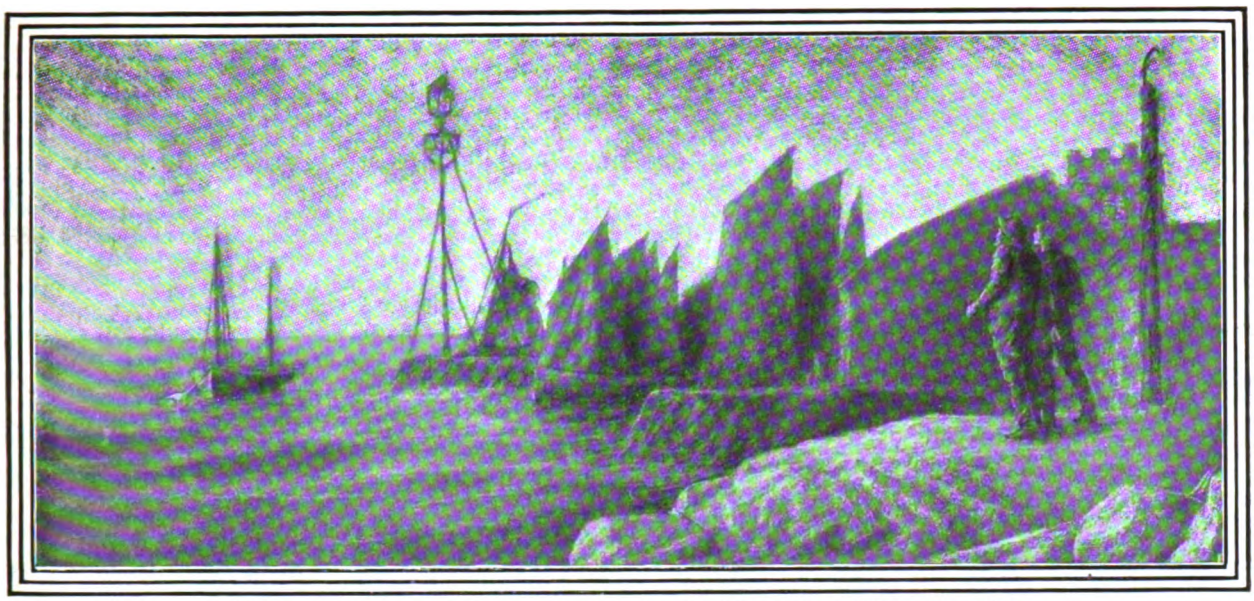
Jill's big eyes were full of tears, such utter trust was the one atmosphere in which her nature could develop to its perfect stature. Words failed her, and they sat, the happiest people on earth as they thought, gazing into the fire for a long five minutes. Then, in the stillness outside, the Plymouth Rock from the poultry yard sounded his clarion. Down toward the river a brother answered him, then came another and yet another. Jill sprang to her feet, "Jack," she cried softly, "it's Christmas morning, the first Christmas in our own house—and my stocking is empty."

She turned reproachfully to where it hung; but in the interval of their long, long talk, Jack had managed to take advantage of the shadow, and of her temporary absence to bring him a belated cup of coffee, to fill that receptacle from his rescued valise.

Morning peeping in at their cottage window found the two sitting on their cottage hearthstone, turning out the contents of their stockings like two very happy children.

GOOD FRIEND AROUND THESE HEARTHSTONES SPEAK NO EVIL WORD OF ANY CREATURE

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THE TWO THAT WERE YET TWO WENT SILENTLY TO THEIR BOAT TOGETHER.—Page 998.

Thyra Varrick

A Love Story

By Amelia E. Barr

Synopsis of Preceding Installments

[To the Highlands, in 1745, comes Hector MacDonald to enlist support in another Stuart rising. On leaving the house of Murdo MacArgall, with whose granddaughter, Sara, he has long been in love, MacDonald is informed that his commission from Prince Charlie has been revoked. Hastening to France to learn why he has been superseded, he stops at Orkney, the home of "lovely, lovely Thyra Varrick." MacDonald is fascinated, and under her charm his Prince, his home, his pledges to Sara, are forgotten. Determined to marry his daughter to the fisherman Robert Thorson, Paul Varrick plans a birthday feast, in the course of which he announces, to the amazement of all, the betrothal of Thyra and Robert. The only alternative offered Thyra is to sail away to India with her father.]

THE DAY passed like a dream, for the discussion of what is personal is always interesting; and Hector knew, as he bade Thyra good-night at her father's door, that when he left Orkney she would go with him. She had not, indeed, said so, but she had not refused as those refuse to whom the idea presented is an impossible one to realize. She had hesitated, and the woman who hesitates has lost. Her attitude had, indeed, infused Hector with such a degree of courage that he took no pains to avoid Captain Varrick, but walked boldly through the town with Thyra on his arm, and so to the very threshold of her home.

It was well for all that Paul did not see him; for after Robert's offer to sell his share of the "Meum and Tuum" Paul was in a mood whose very silence was terrifying. Thyra escaped without notice to her room, and the next morning met him silently with downcast eyes and a manner full of sadness and contrition. She did not speak during the morning meal; neither did her father; and in this voiceless antagonism several days wore wretchedly away. During them Robert sent the money for his share of the "Meum and Tuum," and Paul sent it back with this message:

"It is worse than blood money. Thou may fling it to the bottom of the sea!"

Paul really felt it to be what he said, "worse than blood money." He looked at the gold with anger and loathing. It was the ineffectual price of a friendship he had believed to be lasting as life. He would not go near the boat; neither would Robert; and she lay rocking on the water with almost a sentient look of unhappiness and desertion about her.

This state of affairs between men so prominent as Paul and Robert could not long be ignored among the sailors and fishers of Kirkwall. It was discussed everywhere but in Paul's presence, and his presence was in itself the most eloquent of all decisions. He looked like a man possessed. Some thought him fey, and slipped out of any boat he entered, lest they might share his doom. Others knew that he was in the throes of an almost unendurable sense of injury he had not deserved, and of friendship true and faithful, counted treacherous and trodden under foot. It was pitiable to see the men if they met—Paul's longing, angry look and Robert's unseeming consciousness of it; the intense feeling of both men so filling the narrow street that, if there were twenty others present, there seemed to be only these two.

It was Thyra who stood between them. The day after the party Robert had tried to have some explanation with her; but she was at Maran's all day, and though Paul did not witness her return on Hector's arm, Robert did. He told himself then that Thyra, out of simple contradiction, was giving Hector opportunities she would not have done if events had been left to her decision or even to their natural course. And when he learned that the dominie had been

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Paul's adviser in the matter he was not conciliated. What right had Paul to take his affairs to the dominie? He could understand by his own sense of rebellion and indignation against the interference of others how indignant Thyra must feel, had even a right to feel. Thus, all his anger settled on Paul and the dominie; he partly excused the latter because of his office, for if Paul went to him for advice it was duty to give it; and how could he, an old bachelor without wife or daughter, and who had perhaps forgotten his own love passage—if he had ever had one—judge a girl like Thyra?

It was the evening of the second day after the unfortunate party before Robert saw Thyra, who covered her face and wept when he spoke to her; indeed, she was apparently so troubled that Robert wept with her. She was also very quiet and sorrowful as she said again:

"I do not blame thee at all, Robert. It was such a thing as could not have come out of thy heart."

"Thy father was ill-advised," answered Robert. "It was the dominie. If one word of this plan had been said to me I would have told him 'Thyra Varrick is beyond making-do, either by cunning or force.' Nor do I want thee on such terms. If thou come not to me of thine own goodwill I must walk alone to the grave. I shall arrive at rest some time, either on land or sea. What comfort can thou give me, dear Thyra?"

"I cannot give thee what I have not myself. I do not know yet what I must do."

"But in time, in time, Thyra?"

"Yes, in time it is to be hoped I shall feel better. Oh, Robert, be sorry for me now."

"God knows I am sorry for thee!"

"Then let me alone a little while. I cannot bear even to think of that dreadful night. Not one present has ever been to see me since. Oh, Robert! Robert!"

"My dear, sweet Thyra!"

"I have heard that you had quarrelled with my father."

"That is the truth. I will sail with him no more."

"It was for love of thee he did this foolish, cruel thing. Thou must not be angry with him."

"I will forgive him as soon as I can. And wilt thou think kindly of me! Thou wert so sweet, so dear, that night I brought thee from Maran's. I thought then thou loved me."

"I thought so, too."

"Then MacDonald——"

"Speak not of him."

"I will not if it grieve thee. Thyra, give me a word of hope before I go."

"I have said that I do not blame thee. I have said that in time I may feel better. What more is possible? Often thou hast been patient when I said 'wait.' This is the worst strait that has ever come to me. Pity Thyra, and ask her not for what she has not."

Then he rose and drew her to his side and, lifting a handful of her flowing hair, kissed it with passionate tenderness. She spoke not, she moved not, but when he disappeared she lifted the same tress and gazed at it, and on her face there was, for a moment, that wistful look of affection given to persons and things seen for the last time.



LIFTING A HANDFUL OF HER HAIR, HE KISSED IT WITH PASSIONATE TENDERNESS.

This interview did not bear fruit at once. Paul and Robert were not desirous to meet. Paul went to Stromness in Grimm's boat; Robert took a place in Erik Bork's; and the "Meum and Tuum" lay at her anchor lonely and melancholy: a visible proof of broken faith and slain love. Men averted their eyes from the forlorn creature, for she looked as wretched as if she had a soul. To them she *had* a kind of life. They had often seen her battling with mighty winds and baring her breast against mountainous billows, safely keeping the charge of life committed to her. And, in some occult way, she was to them Paul and Robert's sorrow and quarrel made manifest. They had only to look at her a few moments in silence, and they became oppressed with the trouble that left her idle and desolate in the very heart of the fishing season. So they averted their eyes and fell suddenly into silence as they passed; for their primitive natures divined that certain objects as well as certain persons attract misfortune and may not even be looked at with safety.

The days wore on, and in their unhappy passage the anger between Paul and his daughter died out, or appeared to do so. They began gradually to speak a few words to each other about the daily events common to both their lives; thus, Paul would say, "I am going to Stromness"; and Thyra ask in reply, "When wilt thou return?" But it had been better if some passionate explanation, followed by reconciling tears and kisses, had brought them back to their old confidence and freedom of speech. As it was, they grew further apart with every day's formal intercourse; and to Paul it seemed as if his child was indifferent to his affection, and that he was continually looking at a blank wall. They were two separate, divided silences, which brought together might have found loving voice.

In this trinity of unhappy souls Thyra alone had compensating affection. Indeed, the very separation existing between them gave her unusual freedom and advantages with her lover; while she added to these things a reckless disregard for public opinion. And if Maran reasoned with her on the consequences which public opinion would surely visit her with, she at once threw the responsibility upon the dominie and her father.

"They have brought things about," she said; "and they must look after the consequences. Father ought to have known I could not be driven into marrying Robert, even by the dominie. Why does not the dominie get himself married? Let him answer that question. Surely he ought to take the road he wants other people to walk in."

Yet she had been glad when she heard of the dominie's interference: it allowed her to lay the burden of her disobedience and anger upon his shoulders instead of her father's. But even with the dominie to blame, no woman can safely and happily defy the conventionalities of her era and locality. Those people who admitted "Thyra had not been wisely

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constrained" were yet soon angry at her pronounced preference for the stranger Scot. She was too frequently seen with him on the streets or on the water, and they began to say, "she had gone far enough," and to reason with and advise her. And Thyra was in no mood for advice, and so flagrantly defied it.

"If father does not like the talk," she said to Maran, "let him stop it. He set the tongues of the town wagging against me. It is his affair, not mine. And why should I stop walking and sailing with Hector? All the other girls walk and sail with the lads that love them. Let me alone!"

In that small isolated community it was not possible to let her alone. It came to a time when the matrons said, "Thyra Varrick is a bad example. She is disobeying her father, flinging his words in his face morning, noon and night. She is coquetting with a stranger only for the pleasure of wounding a good father, who has offended her." They set their tongues and faces against Thyra; they forbade their daughters to speak to her; they quarrelled with Maran for keeping Hector in her house and thus giving him daily opportunities of influencing Thyra.

For he did undoubtedly influence her; and, indeed, was gradually bringing her to a point where she could find no other refuge but in his love and presence; then—then, he would leave Orkney, and Thyra would go with him. The Scotch marriage law was broad and easy. A simple confession before witnesses that they were man and wife was a perfectly legal ceremony, The absence of the clerical blessing and element was indeed deprecated and even seriously disapproved among the religious, respectable citizens; but this disapproval did not invalidate the civil marriages; and they were by no means obsolete or even infrequent.

But a marriage of this simple kind had never entered Thyra's imagination until Hector put it there; and its first inception was not encouraged. The *éclat* of a public ceremony, of the bridal march to the kirk, of the solemn joy of the religious office and sanction, of the almost public feast and dance, were the circumstances surrounding Thyra's conception of herself as a bride. Yet in these lovely Summer days she was herself preparing events which would make such a triumphant transit from maidenhood to wifehood an impossible thing.

For the progress of this love affair was greatly accelerated by the fishing season. Every able man was then in the boats, and the women were quite as busy on shore, selling and curing the fish caught. The dominie was out and in with the men, and there were few evenings in which his clear, resonant voice was not heard leading the fishers in the evening hymn, as they lay waiting for the nets to fill. He had the sea and the men of the sea in his heart, and was as much at home with them in the boats as in the pulpit.

He was going to the pier one day when Deacon Hacon came out of his house and stayed him. "Dominie," he said, "there is something to tell thee; and maybe I have already kept it too long. Last night I dreamed a dream, and I dream true; and now I know that I must speak what is on my mind, or I also may be in the fault. One of the babes thou christened is not on Christ's road—far from it; and thou art off to catch herring while the devil is after her soul. I must tell thee what I know."

"Speak out, deacon. Is it about Thyra Varrick?"

"It is. She is with that MacDonald lad from morning to night, and Maran is not willing, perhaps not able, to bring her to reason. None of our women speaks to her now, and there is no man that cares to speak to her father or to Robert Thorson about the girl and her doings. None but thee can speak to Paul; and as for Robert, he came near to striking one who named Thyra in a way he liked not. The girl is clever and deceives both men. She has no mother: her father is only half friends with her. Thou must be mother and father both."

"I interfered once, deacon, and got blame on every hand."

"Wilt thou neglect thy duty because thou gets blame for doing it? A lamb of thy flock is being carried off into the wilderness, wilt thou go to the boats with the ninety-and-nine, or wilt thou leave them and go seek the one straying in such evil company?"

"Thou hast left me no choice. I must do what I can." Then he turned back and, as he went slowly and sorrowfully homeward he saw Hector and Thyra climbing the hill on which Paul's house stood. He followed and soon overtook them. At his greeting they turned and separated, and he stepped between them. In this way he walked in their company until they reached the door of Paul's house. There he bade Thyra good-night and, taking Hector's arm, said:



"I want to say some words to thee. Walk back with me."

Rather reluctantly Hector agreed. The sweet, lingering adieu and the last kiss at the gate had to be omitted, and the lovers were not pleased at the dominie's interference. They understood what kind of words were to be said, and Thyra smiled scornfully at their uselessness. But I am glad Hector is to bear the brunt this time, she thought.

Indeed, nothing was gained by this interview, though the dominie blinked no truth. He began at the first. He spoke of the hopelessness of any attempt in favor of Prince Charles, and, because of this futility, he begged Hector to leave a place where his presence could only breed quarrelling and heartache and perhaps sin. He described Paul's grief and anger at his daughter's disobedience, and without scruple he included Hector in the punishment certain to follow. "Sin and punishment grow out of the same stem," he said, "and, besides, it is well known to thee that Thyra Varrick has always been regarded as Robert Thorson's wife. She willingly accepted this position until thou interfered."

"I intend to make Thyra my wife," said Hector, with the indifference of one sure of success.

"It is not a good marriage for thee, nor yet for Thyra. Thy own people will not want a Norse fisher-girl among them, and Thyra's people are just as bitterly set against a Highlandman. I promise thee I will prevent such a calamity—if I can."

"Sir," answered Hector, "you cannot prevent it. I will marry Thyra if she will marry me—and I think she will."

"Thou art teaching her to disobey her father, to offend all her friends, to neglect her religious duties, to be reckless of her good name. Dost thou expect a bad daughter to make a good wife? She will not, never!"

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"What my wife will be does not concern you, sir. She will not have to watch the sea and count fish. I shall make her a lady."

"Thou wilt make her miserable, I see that. Well then, I must do all I can to save the girl from thee. And yet," he said solemnly, as he laid his hand on Hector's arm, "yet if thou hast a mother or a sister spare her for her sake. If thou believest in the manhood of the Lord Jesus Christ, for His sake, spare her." Then Hector shook himself free and, without answer, went swiftly toward his lodging.

That night the dominie did not sleep. Spiritually, he took Thyra in his arms as if she were a babe and brought her again with prayer to her Maker and Saviour. He walked restlessly about, blaming himself both for interference and non-interference. He watched the day-spring and the return of the boats with sorrowful impatience, for he had sent a message to Robert, and at this hour he wanted him and him only. Surely it was Robert who had the best right to reason with the woman he loved; and even yet the dominie could not give up the hope that such reasoning would be effectual. He told himself that old love was easily rekindled; and when he thought of Robert's beauty and sincerity and natural eloquence, he could not believe that a girl who had once listened to him with love would now be deaf to his pleading.

Robert received the dominie's message as soon as he reached his home. He was tired and sleepy, but it drove weariness and sleep far off, for he instantly understood the call to relate to Thyra. He drank some tea, dressed himself for the visit and then went quickly to the manse. The dominie was waiting for him, and there was no delay in their confidence and no reservation. Then the question came to both men with such imperative force that they asked it with a simultaneous anxiety in the same moment,

"What is to be done?"

"Thou must go and see Thyra," said the dominie to Robert. "The time for patience and putting off has gone by. Thou must now be willing to take her, if needs be, against her will. It is for her salvation; think of that."

"There is her father; Paul and I are unfriends now."

"Then go first to Paul. It was not well in thee to quarrel with him. Thou must humble thyself for Thyra's sake. Thou must tell him all I have told thee. Other men have feared to do so; but be thou not afraid. He will listen if thou speak. Tell him that his daughter's good name is in danger, that none of our women is her friend, and if the opportunity comes remind him of Thyra's mother. If I could speak for thee or go for thee I would be thy servant; but all is in thy mouth. Speak, and be no coward. Thy words must find the heart of both Paul and his daughter. It is now August. The fair will soon be on. At the end of the month the weather will change, and the man will hardly venture the Winter here. When he goes away from Orkney, will he go alone? Ask thyself this question. Thou, of all men, must answer it."

Without another word Robert went about the business before him. It was very painful in all its aspects, but if such danger threatened Thyra he could put his own feelings aside without a care. He went at once to the Inn to look for Paul, and found him there with three of his acquaintances. Two of the men were arguing noisily about the "takes" of the different boats during the past night; the third was sleepily smoking with closed eyes. Paul sat with them, but taking no part in the talk. His eyes were fixed upon a letter which he held in his hand, and his mind evidently wandering afar off. When Robert entered there was a sudden silence. Paul looked up and then down, and his face showed scarlet below the tan. All intently regarded the two men whose ruptured friendship had somehow or other influenced and interested the whole fishing and sailor population of Kirkwall.

Without hesitation Robert walked up to his friend and extending his hand said softly,

"*Paul!*"

"*Thou!*"

"Wilt thou come to *our* boat? I would like to say some words to thee."

"*Our* boat?"

"Thine and mine. Wilt thou come?"

Then Paul rose, and the men walked away together. Two of those present went to the window to watch them; the other resumed his pipe and his dozing, merely grunting an assent to Grimm's remark—

"The two that were two yesterday, will be one to-day."

The two that were yet two went silently to the boat together. She appeared to welcome the tread of their feet upon her deck, for she danced on the rising and falling water as if she already felt the wind in her canvas and the billows under her keel. Robert led the way to a bench and, seating himself, lifted his clear, honest face to Paul's and said:

"I am sorry, Paul. Life is too hard without thy friendship."

"I am well pleased that it is so with thee. Bear in mind that all this trouble is thine own fault."

"The blame is mine, all of it; but many things say to me we are not happy apart. Cast my fault behind thee into the deep sea. Wilt thou, Paul? My friend Paul."

"Yes," he answered with strong emotion, "yes, Robert, I will cast all memory of the ill between us out of my mind for ever."

"Good be with thee for thy words. Now it is '*Mine and Thine*' again; and there is much need that we put our love and wisdom together for the sake of one dear to both of us. I am in a great strait, Paul."

"Well, then, ask counsel or help of none but me. That is my wish. Everyone has something to weep for. What is thy strait? Is it about Thyra?"

Then Robert opened the father's eyes with many strong, sad words. He told him all he had heard from many sources, all he had seen, all he surmised would happen; and, as Paul listened, he felt as if he must choke; the angry blood surged from his heart to the brain till he had to lean against Robert for support. He was beyond measure distressed and full of passion. But when Robert had finished all his confidence he answered:

"The mad creature is to be saved from herself and the handsome devil that has bewitched her. I will take no other thing in hand till this be done. But how may it be managed? I know not."

"I will do as the dominie bid me. I will ask her plain and straight to be my wife between the fifteenth and thirty-first of this month. I will no more give way for her weeping. I will make her my wife if possible and then trust to God and the love He makes grow in the heart of a good woman."

"You give her too much time—say between the fifteenth and the twentieth."

"I will give her two weeks, so much is only right."

"Well, then, until the thirty-first I will let the matter alone. Tell Thyra this much from me. If she becomes thy wife on any day before the end of August, I will give her the farm and the house that is by Finstown and the furnishings of the house, and, moreover, fifty sovereigns to be for her own, to do her pleasure with."

"I will tell her."

"And if she will not marry ——"

"I will not think of that. I give thee my word to do my best."

"Listen to me. This morning I got a letter from Thomas Reed, of Aberdeen. He offers me the 'Queen of India,' a ship of renown, for two years' traffic in the eastern seas. Now, then, if Thyra will not marry thee she will go with me. On the night of the thirty-first I will take her on board the 'Maid of Orkney,' which sails then for Aberdeen. I will give her two years in strange seas and foreign countries; and if this do not bring her back to her senses, she may take her own ill way forever."

"Say not that. She is as deep in thy heart as in mine. Whatever comes we must stand by her—thou and I."

Then they looked silently at each other for a moment or two, and in parting clasped hands. Robert's face was serious; it was his manifest heart, full of anguish and love. Paul dropped his eyes and sat in an attitude of despair. Something had gone to ruin at his side; it was the future of his child.

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CHAPTER SEVEN

For a few minutes Robert stood on the pier considering his clothing. Would it help his plea if he went home and put on his best suit? He asked himself this question, and stood looking down at the blue flannel jacket and trousers he had on. He came speedily to the conclusion to see Thyra, just as he stood. "I must look thus in her eyes, when we are man and wife, all day and every day but Sunday" he thought; "and Thyra will not take or refuse me for the coat I have on." Then the thought of Hector's picturesque garb came to his mind, and he felt sure that it had influenced Thyra, for he muttered bitterly, "If he had been a fisher-lad in blue flannels he had not put me aside." Nevertheless, the reflection did not change his purpose, and he went without further delay to Paul's house.

As he approached the door he heard Thyra moving about and singing, or rather droning, "The Lay of Deaomaid," a very ancient Highland song. He watched her a few moments unseen. She was dusting the curiosities her father valued so much, and she was dressed like himself in the blue flannel, woven and dyed in every household. But in this simple gown, with its small, white collar, she was neat as a bird, and straight as a pine, and in Robert's sight loveliest of all. As she lifted a gorgeously coloured tropical shell, and put it to her ear a moment, she looked so bewitching that he could not help uttering her name. She stopped singing and turned her face to him, asking with a little anxiety—

"What is the matter, Robert? Why art thou here so early in the day? Is father well?"

"Thy father is well, Thyra. Sit down at my side and I will tell thee why I have come so early."

She sat down, but with reluctance and waited for him to speak. She had the shell in her hand, and she kept her eyes upon it as she passed it to and fro. It was hard for Robert to open the conversation, and so without preface he plunged into the depth of his desire, and said:

"I have come, dear one, to ask thee to marry me without longer waiting. Thou must answer 'yes' this time; thou must, indeed!"

"But why? How comes that?"

"I will tell thee all the 'why' and the 'wherefore'." Then he told her the things said far and wide about Hector MacDonald and herself, adding, "the guessing is not all one way, but most people are sure he will leave Orkney this month. If so, every tongue will be pitying thee for a forsaken woman; and even that will be the best of their talk. Be my wife, at once, to day? No! Well, then, to-morrow? Have I not told thee what Vesta, and Jocunda, and Bork's wife, and Petersen's wife, and a score of other's are saying? Make their evil prophecies lying words. Give me the right to shut up their ill thoughts in their ill hearts."

"I wish to do so, Robert. I hate the women of this town; envious, malicious creatures, every one of them."

"Then why not hold thy head above all of them? See, I am thy very servant in this matter. There is nothing I have that I will not give thee. Thy father, also, he has promised to see the law man, and deed over to thee at once the house and farm at Finstown, and to furnish it with all things necessary; and, beside that, he will put in thy hand fifty gold sovereigns for thine own use and pleasure. If it is thy will, we might go to Aberdeen for a month—perhaps even to Edinburgh. And as to fine clothing, I will not hinder thee in any of thy wishes. Thyra, dearest, sweetest of women; Thyra, my love! My life! My very soul! listen to me. It is for thy happiness as well as my happiness, or Robert Thorson would not ask thee in such a stress and hurry. I will give thee a week, Thyra; be my wife at the end of a week. Say 'yes' to me, darling. Say 'yes, Robert.' If thou could only know how I love thee; none can love thee as I do. My soul waits trembling for thy word. Thyra! Thyra! I am faint with fear! Speak to me woman; hast thou no pity? My heart is full; I can say no more—but wilt thou not speak?"

The last word was almost a cry, and the clasp of his hand hurt her.

"Robert," she answered, "let loose my hand. Thou hurt me. Thou should have some pity on me."

"I am all pity and love for thee. And if thou will but trust me I will teach thee to love me—thou wilt not be able to help loving me, I will be so good, so true, so patient, that in time thou wilt say in thy very heart, 'I have the best husband in the world.'"

"Wilt thou not wait just a little longer? It is the last time I will ask this favour."

"No, I will not wait longer any more. My haste is for thy sake. If that man go away—and he will go—the scorn and the talk that will follow thou wilt not be able to brave, or to bear."

"My father will——"

"He is going to the East Indies for two years."

"Thou?"

"Think of this. If I marry thee after he has gone away, then all will say Robert Thorson is sorry for Thyra Varrick, so then he marries her out of pity. God only knows what they will say of thee and me. I must speak thus to thee; some one must tell thee the truth. It is my hard lot. Wilt thou be my wife one week from to-day?"

"No."

"Then two weeks from to-day?"

"No."

"Three weeks from to-day—that will be the last day of August. So long will I stand waiting for thy pleasure."

"Three weeks?"

"Well, then, three weeks. So, it is three weeks. Is it so?"

"Perhaps"—then she burst into passionate weeping and complaining. She buried her face in the soft cushion, and her slight form shook with emotion. Robert was in great distress. He knelt at her side, kissed her hair and her hands, and talked to her like lover and mother both. At length she said:

"It were well if thou left me now.



HE TOOK BOTH HER HANDS AND KISSED THEM.—
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Let me cry all my tears away. Would thou like it if I wept at my bridal? Would thou take me unwillingly and in tears to be thy wife, crying in the sight of all Kirkwall at my marriage to thee?"

"Yes, I would take thee joyfully; I would soon turn thy tears into smiles. Have some faith in me. I am begging thee now to take a happy life from my hand. I will marry thee to love, and honour, and many good days. Sweetest Thyra, say I may do so, in one week?"

"No, I will not. One week is too short a time."

"Yes, that is so. A girl must have many things to prepare. And we will have a great wedding; all Kirkwall shall go with us to the kirk, and sing with us the wedding psalm, and hear the dominie bless us, and say amen to it."

"Thou art talking foolishly. Dost thou think I will give these women any share in what concerns me? I hate such ways; I do hate them. When I marry thee I will go with my father to the dominie's house, and thou wilt meet me there, and very few words shall be about it; and no one shall have an hour's merry-making, or feast, or wine, at my expense. And then, when the women get together to lie about me, they must make all of the lie up; I will not give them a shred of truth or likelihood to dress it in."

"Thou art wise and right. I am of thy opinion in this matter."

"There is another thing. I will not have my wedding spoken of. If it was known it would be talked of to life-long sorrow in a week. There is no sacred thing woman's tongue will not defile. My marriage shall not be named with their bad thoughts and words. They would wish me evil in their hearts, and their lips would send the evil abroad to hunt me out. Ill tongues shall not bring me ill-luck."

"Again thou art wise and right. No one but thy father and thyself and Robert Thorson shall know anything at all about our marriage. There is, however, the dominie."

"He least of all. When we go to his house it is time enough. He talks much with the women, and they read his very thoughts. They would see the secret in his eyes, and if he happened to think of it they would catch the thought going from him and send it far and wide."

"That is true also. Well, then, for so simple a plan is not one week sufficient?"

"I have said 'no' to thee."

"Then two weeks?"

"I know not."

"Yes, dear one, two weeks. Say two weeks."

There was a pause of a minute. It seemed like an hour to Robert. He kept his eyes upon her lovely, troubled face, watching its changing expression, and trembling as he watched. At length she raised her eyes and asked, "When is my father going away? He has said nothing to me. Thou would not lie to me, Robert?"

"I would not lie to thee, or to any one. He got the word this morning early. He told me he would go on the thirty-first of August to Aberdeen. There he will take command of 'The Queen of India.'"

"How does he go to Aberdeen?"

"In 'The Maid of Orkney.' She leaves with the mail on that day."

"Then I will be married on the thirty-first. We can all go together to Aberdeen."

"It is a good thought, but it puts off our marriage for three weeks. I like not that."

"Be content, Robert. Three weeks are not long in coming and going. As they pass, see thou let them go without suspicion. Go about thy business, and trouble me not more than usual. Thou may have too much of me when the three weeks' wait is over."

"I can never have enough of thee, not in all eternity."

"I am cross and ill to manage;" and she could not help looking shyly into his eyes, and her glance shook and bewildered him. He took both her hands and kissed them. "Thou hast made me happier than any mortal man," he said; "thou art goodness and beauty, and I could give my life for thee gladly, to do thee good in every way. I lay this vow in the hands of God."

Then the high tide of his love came into his blood, rose to his heart, lifted him off his feet, and he went drifting upon some unearthly sea of rapture. She had at last consented; and he took no account of her reluctance, no account of her limitations and evasions and singular conditions; she had promised, and all heaven and earth was in her promise.

"O true Love! true Love! the strength of it!
and the height, and the depth, and the breadth, and the length of it!"



For nearly half an hour after Robert's departure Thyra sat motionless, thinking with all her mind and heart. Not for a moment did she doubt a word Robert had said to her; and she was wise enough to foresee all the future consequences of the position in which she had placed herself. If Hector should leave Orkney without her! She was forced to whisper the words audibly in order to realise them. The thought in vague, terrifying indistinctness had lain at the bottom of her consciousness for some time. He had said little lately of their marriage, though always speaking of their departure together after the Summer.

Certainly that presupposed their marriage. She would not allow her thoughts to consider any other possibility. But it was now the time for him to be definite and in earnest, or else—what then? If her father went on a long voyage, and she was left with Maran, she needed no one to tell her that her life would be made unbearable by the scorn and isolation sure to be meted out to her. "And the women's tongues," she muttered; "nothing can bind them, not even the Fourth Commandment. They will slay me like swords." As for Maran, she was already fretful and weary of her authority and interference; she was resolved not to be left at her will and mercy. A marriage with Robert would be better than that; only, as he had pointed out to her, the marriage must take place before the townspeople imputed it to pity or some other humiliating reason.

She had just arrived at the conclusion that Hector must decide the subject, when she heard him coming up the road. He was whistling merrily and the sound aggravated her. She did not know why, but she understood, without any analysis, that men whistle when their minds are vacant and careless—that, in short, a whistling man is a thoughtless, indifferent man; and this attitude in her lover was so antagonistic to her own that it angered her. She would not turn her face to him as he entered, and he did not notice the omission. He was only eager to tell her that he had seen her father and Thorson go off to sea together in the "Meum and Tuum."

"So the Captain and that big sea-dog are friendly again," he said, "and by Saint Finian my dirk quivers in its sheath when I see the fellow!"

"Dost thou mean my father? Thou shalt not speak so of my father; no, nor yet of Robert Thorson. Robert is my friend; and he may be my husband; 'tis like enough."

"Do you wish to quarrel with me, Thyra?"

"There is no knowing."

"What is it you mean?"

"This: I hear that thou art soon to leave Orkney; and yet I have not been told of thy journey. Well, then, it is my destiny to wed Robert, and I will do that at once, for I will not have the women say to me, 'Robert married me out of pity. Nor the men say to Robert, 'Thou art a kind man to console the deserted one.'"

Then he took her hands, put his face close to hers, looked straight into her eyes, and said, "Thyra, I love you. Could I go away and leave you?"

"I know not," she answered.

"How much further can I prove it? I have lingered here month after month for your sake. I have forgotten all other love for your sake. I have neglected my duty for your sake. And I will vow to you I will never, never leave Orkney unless you leave it with me."

"My father sails for the East Indies on the last day of this month. He is to be away for about two years. I cannot be left alone; I need not tell thee why. So then Robert Thorson will give me his name to shield my name; and before my father goes he will see that it is so."

"You are my wife. Where are all the promises you have made me?"

"They are left forever where I made them."

Then Hector was really alarmed. He had supposed hitherto that Thyra was in one of those little tempers she often gave way to. "My dearest," he said, "you must not play with my very life in such words. You are mine! You are mine! It will go ill with any man who tries to take you from me. I say a thousand times in one, *you are mine!*"

"I am no more thine than a promise makes me. A promise is but a little breath. And it seems, also, that I have no power to promise myself to any one. I am under my father's will till I am twenty-one, as thou knowest; and it is his will that before he sails for the East Indies I marry Robert Thorson."



THE TIME OF CONFLICT HAD COME.—Page 1002.

"Then, Thyra, we must leave Orkney at once."

She did not answer him a word.

"We must away with all haste. Sometime ago I made arrangements for just such a crisis in our affairs. There is in the fishing fleet a good boat from the east coast of Ireland. Her captain is an Irishman, but the three men with him are MacDonalds from Skye. They will do my pleasure, whatever it is; and the captain is already bought by me. I have but to make a certain signal and their boat will be presently behind the rocky point near Maran's. There they will stay until we are ready. Let me give the signal now; I will wait at Maran's until you are ready to join me, and we may be at Thurso before we are missed."

She looked at him with the angry words in her eyes that would not slip from her tongue; then she rose with a sudden great dignity.

"What hast thou in thy mind?" she asked. "Know this, that in the time to come I shall put no trust in thee"; and though he rose hastily and followed her she went indignantly away, and neither answered his words nor delayed her steps for his entreaties. He remained for an hour or more awaiting her return, pacing the room in such angry agitation that Thyra heard his movements upstairs; and three times he sent a servant with a note of passionate petition for some explanation of her displeasure.

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"I have forgot all evil in the good tidings Robert has brought me. Now I shall carry a light heart on my long voyage. In the Indies I hope to gain much gold for thee; and I will bring thee home such Dacca muslins and embroideries and jewelry as no one in Kirkwall has ever seen or heard tell of. When thou art married to Robert——"

"Oh," she interrupted with a laugh, "there is many a slip between the cup and the lip, father."

"There must be no slip here," he answered, with a darkening face. "No slip here, Thyra! A slip here is to spill thy whole share of life happiness. If there is a slip here, then ——"

"Then what?" she asked, with a bravado that hid a quaking heart.

"I will tell thee what. If for any reason thou refuse to stay with Robert Thorson as his wife, then thou wilt go with me. Wherever I go thou wilt go. That is what."

"Father!" she cried, in a kind of terror, "thou could not! Thou could not! It would be too dreadful. Two years at sea! And the storms, and the pirates, and the strange, cruel men, and the strange cruel beasts I have heard thee tell about! Shut up in a ship for two years! I would rather die."

"I would rather thou did die than marry one strange, cruel man we both wot of. Now then, thou hast the very truth. It is Robert or myself. It is this house, with Robert for thy husband; or it is 'The Indian Queen' with me as thy protector; for, indeed, I think thou no more loves me as thy father."

"I do love thee! I do love thee!"

"If thou dost love me then thou wilt cheerfully obey me. It is for thy happiness, thy welfare, I am striving; thy happiness, not for a day or a year, but for thy whole life. Thou made Robert a promise this morning; thou must keep it."

"I know not."

"Thou must keep thy promise!" And with these words he pushed aside the table so violently that his cup and glass fell to the floor and were broken. He kicked the pieces aside and, lighting his pipe, went into the yard, leaned over the wall and looked at the misty waters like a man reading a book. With sheer indifference he watched a boat, a fishing boat, cross his vision and disappear behind a rocky point to the northward. He had no idea that it was in any way connected with his life, or love, or fortune; yet he was conscious, as it sailed out of sight, of a chill and of a great sadness that sunk his heart to his feet.

There is a long dead roll coming up from the south, he thought; and if the hands in that boat don't stand by to reef they will have trouble beyond the point. For he saw the grey, colorless water, and he heard in his ears, and in his heart, the old, mysterious, hungering sound of the sea. Finding no comfort in sight or sound he went down to the village inn, with a pain in his heart, muttering to himself as he walked slowly and heavily, "Sorrow and bad weather come uncalled, but we have them to fight and to bear."

As for Thyra, she was quite unconscious of the dilemma in which she stood, but she did not lose heart. The bravery of her race was in her, and at this crisis of her fate she never thought of weeping. Tears might induce others to work her will, but she was too wise to throw tears upon her own efforts. Her soul rather erected itself, and looked around about to see what way of escape was like to be the most possible and fortunate. She had her father's instinctive drawing to the sea; in her joy or her sorrow she wanted it, as a good child wants its mother. The face of the waters was the face that gave her the most intimate sympathy, so she went to the wall and looked into the misty space and felt the low moan of the breaking surf voicing her complaint.

If she had been sure of Hector there would not have been any uncertainty to decide; but, by her impatience with her lover, she had sown doubt and fear in her heart regarding his intentions. He was therefore, at present, an indeterminate result. But she quickly came to a conclusion about Robert and her father. To marry Robert and remain in her father's house with him did not please her in any way. She had accustomed herself to dreams of an entirely new life with Hector—a full, rich, stirring life set to martial bravery and social splendor; and to settle down for scores of years to the homely pleasures, the small, social squabblings and triumphs of the fishing community of Kirkwall, and the tragedies of its sullen, tempestuous seas, was a destiny she could not endure to contemplate. It would be far better to go with her father. There would be dangers of many kinds, she realized; also that the ship would be to her a kind of sea kennel, in which she would be as little free as the hound Vigo would be in their yard kennel. But there would be at least many changes and adventures, and above all, the repulsion and fascination of India's splendor and wonderful life.

"Between Robert and my father," she said softly to herself, "there is no doubt. I will go with my father. But if Hector now stands up to every word he has said I will go with Hector." She spoke the last sentence audibly and firmly, for there are times when we must speak aloud in order to convince ourselves of the validity of our thoughts.

She had scarcely come to this conclusion when Maran's messenger arrived. She was glad to see her. The time of conflict had come; she did not wish to shirk it, no matter what the result might be. Very proudly and swiftly she walked through the village to Maran's; and the women who came to their doors to criticise, and the girls who stood silent with averted eyes, were both aware of a presence in the streets that defied their disapproval and their dislike. She had passed the Arctic circle of their enmity and was in some neutral zone where the lance thrusts of their envy and censure could not reach her.

Hector met her before she was past the town, and she took his hand before disapproving eyes, and was pleased at his unconcealed devotion. And he soon made clear to her what her own impatience had deferred—his unswerving resolution to marry her, so that before they reached the privacy of Maran's parlor they were lovers again. With a glance and a word Hector had resolved all her uncertainty. She was now determined to be his wife, and to go with him to whatever fate was in store for them. The only point to settle was the best way in which to manage the thing they were resolved to carry out.

"There is no necessity to delay," said Hector. "To-morrow is sufficient for all our preparations. We can be married early the day after and slip away in Terence Sullivan's boat. Terence and the three O'Briens with him do not get on well with the Norse fishers, and he is anxious to be off. There is no cause for delay. Whatever you wish to take with you, Thyra, must be brought here to-morrow, and I will see that it is put on board."

"You will go through the black gate if you go in any such like hurry," said Maran, "and you will hardly win over the Firth at all if you try it earlier than the night of the 30th."

"One day is as good as another, and the earlier the welcomer," replied Hector. "Why should we wait?"

"More reasons than one. The main one is, that by that time the fishing fleet will have scattered, and every boat be taking its own way home. And also that cousin Paul, bound by his promise to be in Aberdeen, will be unable to follow you. Before the boats scatter, at one word from Paul, the whole fishing fleet would be searching the Pentland seas for you. Bide your time and you'll get your way."

"Sullivan's boat is a fast sailer—we will risk the chase; eh, Thyra?"

Turning to him, she smiled a bewitching assent.

(To be continued in the January number.)

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How the Cricket Cricks

BY CHARLES BATTELL LOOMIS

DRAWINGS BY ORSON LOWELL



I USED to have an aunt who always insisted that naturalists were simply lazy men who wanted an excuse for their laziness and, not caring for fishing, pretended to be watching the ways and works of ants and bees when half the time they were dozing on the ground, and that they afterward invented wonderful stories which they put forth as the result of their keen observation and tireless patience.

So much by way of preamble. A little preambling is a pleasant gait to adopt while people are getting to their seats and removing their wraps and making up their minds whether they care to listen or not. Now for the essay on the musical habits of the cricket.

The other day I sat at my desk, wishing that I had a good excuse to lay down my pen and bemoaning the fact that the nearest fishing grounds were far away.

As I sat making meaningless marks with a reluctant pen my nephew came into the room and said: "Oh, Uncle, come and see a cricket making music. He's got a kind of tent on his back, and he keeps rubbing the flaps together and the music comes. I hid behind a footstool and watched him."

Here was my excuse for neglecting the pen, and I arose with alacrity and followed him. Just then he was called away on an errand by my sister, so I went into the sitting-room alone. The air was full of music, but at first I could not locate the little fellow, who in his best blacks was practising like a Paganini. I stood still and looked around, and at last I discovered him near the window.

The clock struck nine. The day was comparatively young, and I would watch him and send the result of my observations to some scientific paper.

I could see from where I stood, some ten feet distant, that he was large and fat and sober looking, but he was evidently cheerful or else he would not have found time in his busy life to make music for himself.

By the way, I wonder why it is that when the grand concert of crickets and katydids and locusts begins the birds stop singing. Is it for envy of the more sustained tones of the long-legged folk in the grass, or is it because the birds honestly admire that which in June and July was the music of the future but in August is the veriest commonplace? Here is a question for John Burroughs or some other capable authority to settle. Personally I regret that the birds see fit to stop, because there is surely room for the song of the bobolink with a cricket obligato.

As I was saying, this cricket was large and fat and sober, and yet his song was much above the ordinary cheeping of his fellows. But as soon as I stepped a little nearer he showed he had temperament by immediately stopping.

It is a universal habit with crickets and with peepers. Peepers particularly have lots of temperament. Their peeping is really not so wonderful, but they guard it jealously, and if in your walks abroad you approach their immediate vicinity they lay aside their violins or flageolets or accordeons or whatever it is that they fill the air with—or fill with air—and their song is no more heard until you have passed on.

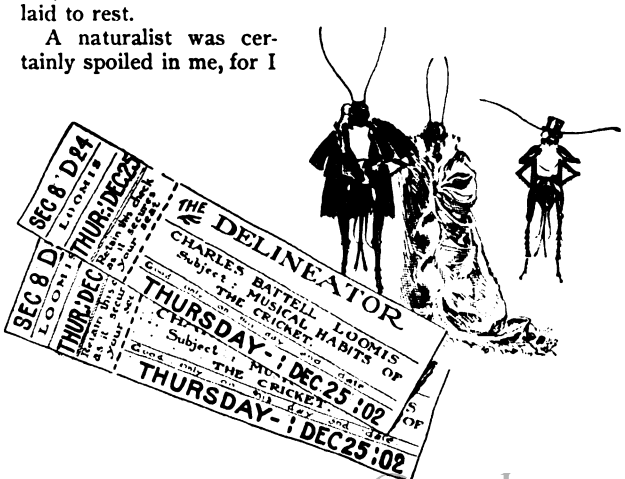
A man who has no temperament and who is playing the piano when you knock will continue playing as he asks you to open the door and will say, "Hallo, Harry, sit down. Isn't this a lovely thing I'm trying over?" and he will go on to the perhaps bitter end. But a temperamental performer on voice or instrument may have been pouring forth, or hitting or scraping divine tones, but as your step is heard he will stop as if he had been shot and will tell you that he is out of practice or has a horrid cold or ate too much lobster salad the night before and so cannot play the violin in good form. That's temperament, and my cricket had it hard.

I was too far off to see what he had been playing, but if it was a violin probably he wrapped it up in a red bandanna and put it reverently into its case. Then, taking out an invisible whisk, he began to brush himself vigorously.

I walked a-tiptoe over to where he stood in the sun and laid myself down upon the hard floor with my cheek in my hand, and, saying, "Patience be with me," began to watch him. I thought that if I didn't say a word he would finally conclude that I was a new-fangled piece of automatic furniture without ears and would begin to tune up once more.

But he was a foxy cricket. He had evidently lived in the house for some time, and he knew furniture by sight and was sure that it stayed put, and he was not going to sing for a human audience if he knew it. He brushed himself off, working very hard at an invisible spot of dust on his coat-tail, but his fiddle was laid to rest.

A naturalist was certainly spoiled in me, for I



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Let me cry all my tears away. Would thou like it if I wept at my bridal? Would thou take me unwillingly and in tears to be thy wife, crying in the sight of all Kirkwall at my marriage to thee?"

"Yes, I would take thee joyfully; I would soon turn thy tears into smiles. Have some faith in me. I am begging thee now to take a happy life from my hand. I will marry thee to love, and honour, and many good days. Sweetest Thyra, say I may do so, in one week?"

"No, I will not. One week is too short a time."

"Yes, that is so. A girl must have many things to prepare. And we will have a great wedding; all Kirkwall shall go with us to the kirk, and sing with us the wedding psalm, and hear the dominie bless us, and say amen to it."

"Thou art talking foolishly. Dost thou think I will give these women any share in what concerns me? I hate such ways; I do hate them. When I marry thee I will go with my father to the dominie's house, and thou wilt meet me there, and very few words shall be about it; and no one shall have an hour's merry-making, or feast, or wine, at my expense. And then, when the women get together to lie about me, they must make all of the lie up; I will not give them a shred of truth or likelihood to dress it in."

"Thou art wise and right. I am of thy opinion in this matter."

"There is another thing. I will not have my wedding spoken of. If it was known it would be talked of to life-long sorrow in a week. There is no sacred thing woman's tongue will not defile. My marriage shall not be named with their bad thoughts and words. They would wish me evil in their hearts, and their lips would send the evil abroad to hunt me out. Ill tongues shall not bring me ill-luck."

"Again thou art wise and right. No one but thy father and thyself and Robert Thorson shall know anything at all about our marriage. There is, however, the dominie."

"He least of all. When we go to his house it is time enough. He talks much with the women, and they read his very thoughts. They would see the secret in his eyes, and if he happened to think of it they would catch the thought going from him and send it far and wide."

"That is true also. Well, then, for so simple a plan is not one week sufficient?"

"I have said 'no' to thee."

"Then two weeks?"

"I know not."

"Yes, dear one, two weeks. Say two weeks."

There was a pause of a minute. It seemed like an hour to Robert. He kept his eyes upon her lovely, troubled face, watching its changing expression, and trembling as he watched. At length she raised her eyes and asked, "When is my father going away? He has said nothing to me. Thou would not lie to me, Robert?"

"I would not lie to thee, or to any one. He got the word this morning early. He told me he would go on the thirty-first of August to Aberdeen. There he will take command of 'The Queen of India.'"

"How does he go to Aberdeen?"

"In 'The Maid of Orkney.' She leaves with the mail on that day."

"Then I will be married on the thirty-first. We can all go together to Aberdeen."

"It is a good thought, but it puts off our marriage for three weeks. I like not that."

"Be content, Robert. Three weeks are not long in coming and going. As they pass, see thou let them go without suspicion. Go about thy business, and trouble me not more than usual. Thou may have too much of me when the three weeks' wait is over."

"I can never have enough of thee, not in all eternity."

"I am cross and ill to manage;" and she could not help looking shyly into his eyes, and her glance shook and bewildered him. He took both her hands and kissed them. "Thou hast made me happier than any mortal man," he said; "thou art goodness and beauty, and I could give my life for thee gladly, to do thee good in every way. I lay this vow in the hands of God."



Then the high tide of his love came into his blood, rose to his heart, lifted him off his feet, and he went drifting upon some unearthly sea of rapture. She had at last consented; and he took no account of her reluctance, no account of her limitations and evasions and singular conditions; she had promised, and all heaven and earth was in her promise.

"O true Love! true Love! the strength of it!
and the height, and the depth, and the breadth, and the length of it!"



For nearly half an hour after Robert's departure Thyra sat motionless, thinking with all her mind and heart. Not for a moment did she doubt a word Robert had said to her; and she was wise enough to foresee all the future consequences of the position in which she had placed herself. If Hector should leave Orkney without her! She was forced to whisper the words audibly in order to realise them. The thought in vague, terrifying indistinctness had lain at the bottom of her consciousness for some time. He had said little lately of their marriage, though always speaking of their departure together after the Summer.

Certainly that presupposed their marriage. She would not allow her thoughts to consider any other possibility. But it was now the time for him to be definite and in earnest, or else—what then? If her father went on a long voyage, and she was left with Maran, she needed no one to tell her that her life would be made unbearable by the scorn and isolation sure to be meted out to her. "And the women's tongues," she muttered; "nothing can bind them, not even the Fourth Commandment. They will slay me like swords." As for Maran, she was already fretful and weary of her authority and interference; she was resolved not to be left at her will and mercy. A marriage with Robert would be better than that; only, as he had pointed out to her, the marriage must take place before the townspeople imputed it to pity or some other humiliating reason.

She had just arrived at the conclusion that Hector must decide the subject, when she heard him coming up the road. He was whistling merrily and the sound aggravated her. She did not know why, but she understood, without any analysis, that men whistle when their minds are vacant and careless—that, in short, a whistling man is a thoughtless, indifferent man; and this attitude in her lover was so antagonistic to her own that it angered her. She would not turn her face to him as he entered, and he did not notice the omission. He was only eager to tell her that he had seen her father and Thorson go off to sea together in the "Mcum and Tuum."

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"So the Captain and that big sea-dog are friendly again," he said, "and by Saint Finian my dirk quivers in its sheath when I see the fellow!"

"Dost thou mean my father? Thou shalt not speak so of my father; no, nor yet of Robert Thorson. Robert is my friend; and he may be my husband; 'tis like enough."

"Do you wish to quarrel with me, Thyra?"

"There is no knowing."

"What is it you mean?"

"This: I hear that thou art soon to leave Orkney; and yet I have not been told of thy journey. Well, then, it is my destiny to wed Robert, and I will do that at once, for I will not have the women say to me, 'Robert married me out of pity. Nor the men say to Robert, 'Thou art a kind man to console the deserted one.'"

Then he took her hands, put his face close to hers, looked straight into her eyes, and said, "Thyra, I love you. Could I go away and leave you?"

"I know not," she answered.

"How much further can I prove it? I have lingered here month after month for your sake. I have forgotten all other love for your sake. I have neglected my duty for your sake. And I will vow to you I will never, never leave Orkney unless you leave it with me."

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"I have forgot all evil in the good tidings Robert has brought me. Now I shall carry a light heart on my long voyage. In the Indies I hope to gain much gold for thee; and I will bring thee home such Dacca muslins and embroideries and jewelry as no one in Kirkwall has ever seen or heard tell of. When thou art married to Robert——"

"Oh," she interrupted with a laugh, "there is many a slip between the cup and the lip, father."

"There must be no slip here," he answered, with a darkening face. "No slip here, Thyra! A slip here is to spill thy whole share of life happiness. If there is a slip here, then ——"

"Then what?" she asked, with a bravado that hid a quaking heart.

"I will tell thee what. If for any reason thou refuse to stay with Robert Thorson as his wife, then thou wilt go with me. Wherever I go thou wilt go. That is what."

"Father!" she cried, in a kind of terror, "thou could not! Thou could not! It would be too dreadful. Two years at sea! And the storms, and the pirates, and the strange, cruel men, and the strange cruel beasts I have heard thee tell about! Shut up in a ship for two years! I would rather die."

"I would rather thou did die than marry one strange, cruel man we both wot of. Now then, thou hast the very truth. It is Robert or myself. It is this house, with Robert for thy husband; or it is 'The Indian Queen' with me as thy protector; for, indeed, I think thou no more loves me as thy father."

"I do love thee! I do love thee!"

"If thou dost love me then thou wilt cheerfully obey me. It is for thy happiness, thy welfare, I am striving; thy happiness, not for a day or a year, but for thy whole life. Thou made Robert a promise this morning; thou must keep it."

"I know not."

"Thou must keep thy promise!" And with these words he pushed aside the table so violently that his cup and glass fell to the floor and were broken. He kicked the pieces aside and, lighting his pipe, went into the yard, leaned over the wall and looked at the misty waters like a man reading a book. With sheer indifference he watched a boat, a fishing boat, cross his vision and disappear behind a rocky point to the northward. He had no idea that it was in any way connected with his life, or love, or fortune; yet he was conscious, as it sailed out of sight, of a chill and of a great sadness that sunk his heart to his feet.

There is a long dead roll coming up from the south, he thought; and if the hands in that boat don't stand by to reef they will have trouble beyond the point. For he saw the grey, colorless water, and he heard in his ears, and in his heart, the old, mysterious, hungering sound of the sea. Finding no comfort in sight or sound he went down to the village inn, with a pain in his heart, muttering to himself as he walked slowly and heavily, "Sorrow and bad weather come uncalled, but we have them to fight and to bear."

As for Thyra, she was quite unconscious of the dilemma in which she stood, but she did not lose heart. The bravery of her race was in her, and at this crisis of her fate she never thought of weeping. Tears might induce others to work her will, but she was too wise to throw tears upon her own efforts. Her soul rather erected itself, and looked around about to see what way of escape was like to be the most possible and fortunate. She had her father's instinctive drawing to the sea; in her joy or her sorrow she wanted it, as a good child wants its mother. The face of the waters was the face that gave her the most intimate sympathy, so she went to the wall and looked into the misty space and felt the low moan of the breaking surf voicing her complaint.

If she had been sure of Hector there would not have been any uncertainty to decide; but, by her impatience with her lover, she had sown doubt and fear in her heart regarding his intentions. He was therefore, at present, an indeterminate result. But she quickly came to a conclusion about Robert and her father. To marry Robert and remain in her father's house with him did not please her in any way. She had accustomed herself to dreams of an entirely new life with Hector—a full, rich, stirring life set to martial bravery and social splendor; and to settle down for scores of years to the homely pleasures, the small, social squabblings and triumphs of the fishing community of Kirkwall, and the tragedies of its sullen, tempestuous seas, was a destiny she could not endure to contemplate. It would be far better to go with her father. There would be dangers of many kinds, she realized; also that the ship would be to her a kind of sea kennel, in which she would be as little free as the hound Vigo would be in their yard kennel. But there would be at least many changes and adventures, and above all, the repulsion and fascination of India's splendor and wonderful life.

"Between Robert and my father," she said softly to herself, "there is no doubt. I will go with my father. But if Hector now stands up to every word he has said I will go with Hector." She spoke the last sentence audibly and firmly, for there are times when we must speak aloud in order to convince ourselves of the validity of our thoughts.

She had scarcely come to this conclusion when Maran's messenger arrived. She was glad to see her. The time of conflict had come; she did not wish to shirk it, no matter what the result might be. Very proudly and swiftly she walked through the village to Maran's; and the women who came to their doors to criticise, and the girls who stood silent with averted eyes, were both aware of a presence in the streets that defied their disapproval and their dislike. She had passed the Arctic circle of their enmity and was in some neutral zone where the lance thrusts of their envy and censure could not reach her.

Hector met her before she was past the town, and she took his hand before disapproving eyes, and was pleased at his unconcealed devotion. And he soon made clear to her what her own impatience had deferred—his unswerving resolution to marry her, so that before they reached the privacy of Maran's parlor they were lovers again. With a glance and a word Hector had resolved all her uncertainty. She was now determined to be his wife, and to go with him to whatever fate was in store for them. The only point to settle was the best way in which to manage the thing they were resolved to carry out.

"There is no necessity to delay," said Hector. "To-morrow is sufficient for all our preparations. We can be married early the day after and slip away in Terence Sullivan's boat. Terence and the three O'Briens with him do not get on well with the Norse fishers, and he is anxious to be off. There is no cause for delay. Whatever you wish to take with you, Thyra, must be brought here to-morrow, and I will see that it is put on board."

"You will go through the black gate if you go in any such like hurry," said Maran, "and you will hardly win over the Firth at all if you try it earlier than the night of the 30th."

"One day is as good as another, and the earlier the welcomer," replied Hector. "Why should we wait?"

"More reasons than one. The main one is, that by that time the fishing fleet will have scattered, and every boat be taking its own way home. And also that cousin Paul, bound by his promise to be in Aberdeen, will be unable to follow you. Before the boats scatter, at one word from Paul, the whole fishing fleet would be searching the Pentland seas for you. Bide your time and you'll get your way."

"Sullivan's boat is a fast sailer—we will risk the chase; eh, Thyra?"

Turning to him, she smiled a bewitching assent.

(To be continued in the January number.)

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How the Cricket Cricks

BY CHARLES BATTELL LOOMIS

DRAWINGS BY ORSON LOWELL



I USED to have an aunt who always insisted that naturalists were simply lazy men who wanted an excuse for their laziness and, not caring for fishing, pretended to be watching the ways and works of ants and bees when half the time they were dozing on the ground, and that they afterward invented wonderful stories which they put forth as the result of their keen observation and tireless patience.

So much by way of preamble. A little preambling is a pleasant gait to adopt while people are getting to their seats and removing their wraps and making up their minds whether they care to listen or not. Now for the essay on the musical habits of the cricket.

The other day I sat at my desk, wishing that I had a good excuse to lay down my pen and bemoaning the fact that the nearest fishing grounds were far away.

As I sat making meaningless marks with a reluctant pen my nephew came into the room and said: "Oh, Uncle, come and see a cricket making music. He's got a kind of tent on his back, and he keeps rubbing the flaps together and the music comes. I hid behind a footstool and watched him."

Here was my excuse for neglecting the pen, and I arose with alacrity and followed him. Just then he was called away on an errand by my sister, so I went into the sitting-room alone. The air was full of music, but at first I could not locate the little fellow, who in his best blacks was practising like a Paganini. I stood still and looked around, and at last I discovered him near the window.

The clock struck nine. The day was comparatively young, and I would watch him and send the result of my observations to some scientific paper.

I could see from where I stood, some ten feet distant, that he was large and fat and sober looking, but he was evidently cheerful or else he would not have found time in his busy life to make music for himself.

By the way, I wonder why it is that when the grand concert of crickets and katydids and locusts begins the birds stop singing. Is it for envy of the more sustained tones of the long-legged folk in the grass, or is it because the birds honestly admire that which in June and July was the music of the future but in August is the veriest commonplace? Here is a question for John Burroughs or some other capable authority to settle. Personally I regret that the birds see fit to stop, because there is surely room for the song of the bobolink with a cricket obligato.

As I was saying, this cricket was large and fat and sober, and yet his song was much above the ordinary cheeping of his fellows. But as soon as I stepped a little nearer he showed he had temperament by immediately stopping.

It is a universal habit with crickets and with peepers. Peepers particularly have lots of temperament. Their peeping is really not so wonderful, but they guard it jealously, and if in your walks abroad you approach their immediate vicinity they lay aside their violins or flageolets or accordeons or whatever it is that they fill the air with—or fill with air—and their song is no more heard until you have passed on.

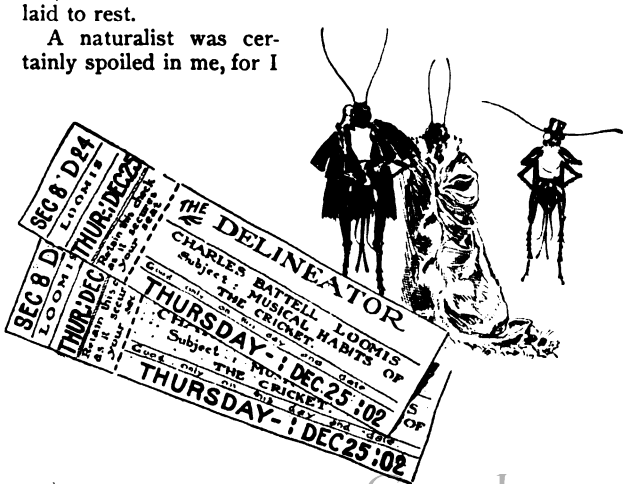
A man who has no temperament and who is playing the piano when you knock will continue playing as he asks you to open the door and will say, "Hallo, Harry, sit down. Isn't this a lovely thing I'm trying over?" and he will go on to the perhaps bitter end. But a temperamental performer on voice or instrument may have been pouring forth, or hitting or scraping divine tones, but as your step is heard he will stop as if he had been shot and will tell you that he is out of practice or has a horrid cold or ate too much lobster salad the night before and so cannot play the violin in good form. That's temperament, and my cricket had it hard.

I was too far off to see what he had been playing, but if it was a violin probably he wrapped it up in a red bandanna and put it reverently into its case. Then, taking out an invisible whisk, he began to brush himself vigorously.

I walked a-tiptoe over to where he stood in the sun and laid myself down upon the hard floor with my cheek in my hand, and, saying, "Patience be with me," began to watch him. I thought that if I didn't say a word he would finally conclude that I was a new-fangled piece of automatic furniture without ears and would begin to tune up once more.

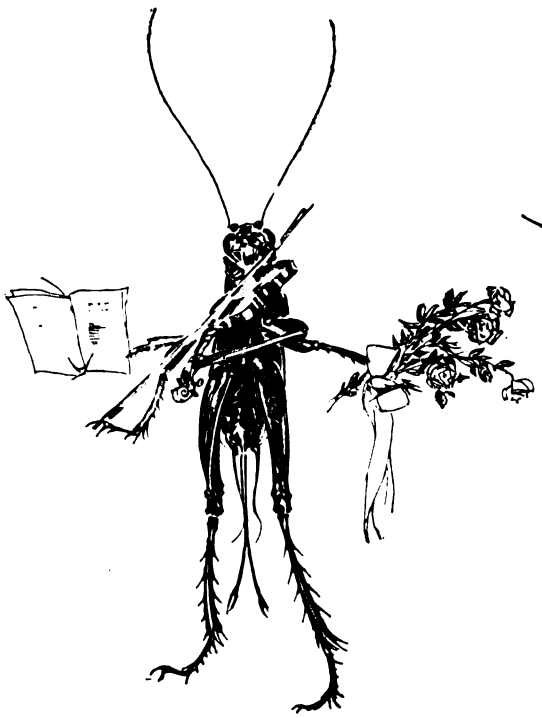
But he was a foxy cricket. He had evidently lived in the house for some time, and he knew furniture by sight and was sure that it stayed put, and he was not going to sing for a human audience if he knew it. He brushed himself off, working very hard at an invisible spot of dust on his coat-tail, but his fiddle was laid to rest.

A naturalist was certainly spoiled in me, for I



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assure you that I lay there for a good half-hour as immovable as the stocks, and all that time the cricket stood there and discovered new flecks of dust on his immaculate coat-tails. And now and then he would stop long enough in his work to give me a sidelong glance as much as to say, "Music isn't necessary for my existence and I object to being spied on, but if you want to know how to clean clothes, watch me."





As I lay there I remembered that I had read somewhere that Henry Drummond once lay beside an ant-hill for a period of seventy-two hours, watching the busy citizens, without stirring once or taking nourishment other than an occasional ant.

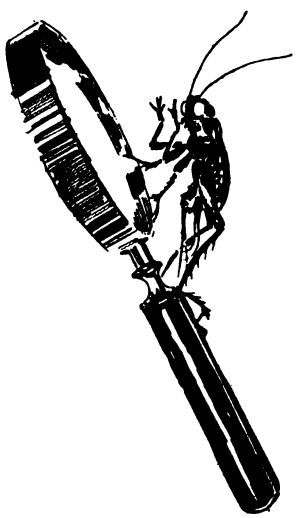
And at last my patience was rewarded even as his had been. The cricket began to grow until he had attained to mammoth proportions. I should say that he was something between an elephant and an extinct mastodon in size, and he now lived in a wood.

I lay perfectly still, afraid to breathe lest he should step on me. His form had not changed at all, but he had stopped brushing himself; and I was glad of that, for it would have raised such a cloud of dust that I had surely suffocated. He raised huge wings and began to scrape them, and a tremendous drone resulted, so deep in its vibrations that Brooklyn



Bridge, which somehow lay just north of the jungle, parted its cables and went into the East River with an awful splash. I was much interested in this verification of a scientific allegation, yet at the same time I was afraid that my turn would come next and that my members would part company to slow music, so I awoke.

The music went up about seventeen octaves, but it continued vigorously; and there was the cricket sitting on my cheekbone just out of vision but not more than an inch from my ear and playing for dear life. He had finally decided that I was a settle and, as he thought, he was practising in retirement.



Now had I been a Lubbock or a Drummond I would have lain there until he had lugged his Stradivarius over to the bridge of my nose and tried to part it by his vibrations, but I had had enough. Besides, the clock was striking twelve.

I worked my facial muscles until he decided there was a seismic disturbance in his vicinity and, putting his oboe—if it was an oboe—into its case, he leaped from my cheek clean out of the window and I saw him no more.

But I no longer hold with my aunt's views on naturalists. If three hours in the sun on a hard floor will make a man as logy and as cross and as uncomfortable as I became, no lazy man (who is generally a comfortable man) would lie on an anthill in South Africa beneath the tropic sun under the delusion that he was loafing.

RONDEL

Her love a flower lies
Close in the heart of me,
Soft as the soft of her eyes,
Bright as their blue may be.

It perfumes blossom-wise
My life's entirety;
Her love a flower lies
Close in the heart of me

It blooms when Summer flies
And Winter winds go free;
Man sows a seed that dies—
Love for eternity.

Her love a flower lies
Close in the heart of me.

—THEODOSIA GARRISON.

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THE MAGICAL ANAGRAM

A STORY OF MUSICAL BARS.—BY MARGARET JOHNSON

WITH DRAWINGS BY C. H. WALCOTT

"OH, GOODY!" cried little Honeysuckle, clapping her hands for joy. "Papa is coming home to-day! Do you hear me, Biddimarie?"

"Indeed, then, I do," said the good Biddimarie, trying to button Honeysuckle's apron, which was not very easy to do, because the Princess—didn't I mention that she was a Princess? Well, she was, and the very dearest and sweetest little Princess that ever went to school and studied Division of Fractions—multiply-by-the-numerator-or-divide-by-the-denominator—in the morning, and played house with her seven little royal brothers and sisters in the afternoon, and spent all the rest of the time hanging about her royal Mama, whom she adored, and who was rather an invalid and sad, poor lady, though she was a Queen. But she loved her little eldest daughter fondly, and so did all the household, and the Princess was very busy and very happy and had only two wishes ungratified in all the world. The first of these was that she might be allowed to take music lessons, and the second that her father might find out the meaning of the Magical Anagram. The first was not permitted her because her father in his youth had taken music lessons and had learned to play two tunes, which accomplishment had caused him so much pain that he never afterward could bear the sound of a piano. It was selfish of him, of course; but kings are apt to be selfish. And Honeysuckle loved him just the same.

"Put out my best dress, please, Biddimarie," she cried, "so that I may look pretty for Papa to-night!"

"That I will, your Sweetness," said Biddimarie. (They called her your Sweetness, instead of your Highness, you know, because she *was* such a sweet little thing!) And away flew Honeysuckle to tell the news to the seven royal children in the nursery, and to the maids in the kitchen, and to the men and the horses and the puppies in the barn.



AWAY FLEW HONEYSUCKLE TO TELL THE NEWS.

"After all," she said, rather wistfully, to Patsipierre, the stable-boy, "it isn't so very nice, is it, because he will prob'ly go away again about the day after to-morrow!"

"Never mind, your Dearness," said Patsipierre, (they called her your Dearness instead of your Highness, you know, because she *was* such a dear little thing!) "His Majesty do travel an uncommon lot, to be sure. But then, he do come home oncet in a while, too, and it's but right to make the most o' that!"

"You're quite right, Patsipierre," said Honeysuckle, "and that reminds me that I learned some new muffins from cook yesterday, and I shall make him some this very night for his tea, my own Papa!"

"Do!" cried Patsipierre heartily. "And may they choke 'im if he doesn't appreciate 'em!" he added, quite to himself, as Honeysuckle ran away to the Palace.

It happened that just at this moment King Peripatetico was riding into the courtyard, and Honeysuckle flew to him with open arms. But having greeted her somewhat peevishly, he turned away at once and, going into his study, began to pore over a great atlas which lay open upon the great table. The room was hung with maps and filled with globes and books of travel; for his Majesty was, as Patsipierre had observed, a great traveller. He had been round the world any number of times, and his greatest grief was that there were no new places left for him to explore. He did not travel for pleasure, but in the hope that he might find someone who could read for him the Magical Anagram.



HE GREETED HER SOMEWHAT PEEVISHLY, THEN TURNED AWAY AT ONCE.

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This Anagram—and it is quite time I told you about it—had come into the King's possession in this way: He was standing one day on top of the noble cliff of Skihi, looking over the vast ocean of Treacleomini, when a very old, very wise man approached and stood beside him.

"Glorious, is it not!" said the very old, very wise man.

"Magnificent!" said King Peripatetico, heaving a sigh.

"And yet you are not happy," continued the old man.

The King started. "True!" he cried. "How wonderful that you should have observed it! I have roamed the world over in search of happiness, and at this moment am farther from it than ever before!"

Then the very old, very wise man, still observing keenly his eager and restless countenance, drew from the King the



HE TOOK FROM HIS BREAST A LITTLE SCROLL, WROTE RAPIDLY ON IT AND HANDED IT TO PERIPATETICO.

whole history of his life and travels; after which, without a word in reply, he took from his breast a little scroll, wrote rapidly upon it for a moment, and handed it to Peripatetico.

"Take it," he said; "keep it. It is the secret of what you have missed in life, the key to your future happiness!"

"But," cried the King, gazing at the meaningless jumble of letters, "I cannot read it! Will you not interpret——"

He stopped, for the very old man was already gone. His tall, gray form had vanished among a crowd of tourists who were hurriedly ascending Skihi for a look at the view before taking the 2:10 train for Solow. Again the King looked at the scroll in his hand. This was the way it read:

G C B A G G - E - G F E F D C

Do you wonder that he was puzzled to find anything like a key to happiness in such a jumble? "Alas," said he, bitterly, "the old man has made a jest of me! I never guessed a riddle in my life!" And he thrust the scroll into his pocket with a groan of despair. Nevertheless, he had since made every effort to discover the meaning of the puzzle. He pored over it during all his leisure moments. He played anagrams with his secretary and his courier every evening, in order to sharpen his wits for guessing, and when they had guessed all the hardest words—"Chesty" and "Can a blue hen G" and the rest—the Magical Anagram was brought out and spread upon the table; but the combined skill of all three could not make head or tail out of it. Neither could the wisdom of all the wise men whom the King consulted, far and near. And now, on this bright October afternoon, at the close of his eighty-first journey, standing at his study-table, he looked down at the Anagram which lay before him—the key to all his happiness, and as much of a puzzle as on the day he had received it!

While he stood there, a bird-call, clear and silvery as a flute, sounded in the tree outside the window. A laughing voice followed it. "Honey! Honey!" it called. And before the King could turn around, the lithe, slim figure of a boy came springing to the sill and dropped inside the window, with a light thud of bare feet on the velvet carpet.

"What—what!" sputtered the King.

"Your Majesty!" cried the boy, catching a ragged cap from his head. "I hadn't the least idea your Majesty was at home! I was looking for Miss Honeysuckle."

"Miss Honeysuckle!" cried the King, but he was interrupted by the Princess herself, who came running radiantly into the study.

"Otto! dear Otto!" she cried. "I am so glad you have come! Papa, this is Otto Felissimo, my little schoolfellow and playmate."

"Oh, it is, is it!" said Peripatetico. He looked somewhat doubtfully at Otto's bare feet and patched jacket, but there was something singularly attractive in the brown, sparkling beauty of the boy's face, something which for some reason made King Peripatetico feel strangely small and insignificant.

"I love him very much," the Princess went on gravely, "He is so pretty. Do you not think he is very pretty, Papa? And clever!—He can do anything in the world! I think—he is in Division of Decimals—I almost think that he could read the Magical Anagram!"

The King's brow darkened. This poor patched lad read what had puzzled the wisest heads in his kingdom!

"I have heard of the Magical Anagram," said Otto, carelessly, coming forward with his bold, graceful air. "Might that be it, your Majesty?"

Again Peripatetico felt that strange shrinking before the barefoot lad, and without a word he pointed to the scroll which lay open upon the table. Otto bent over it curiously. The room was very still. The sunshine streamed in across the letters staring up from the white paper; and as he looked, the boy's face began to change. Its bold, mischievous brightness faded, and his look grew gravely gentle. Straightening himself again, he tossed back his waving brown locks.



THEN HE BEGAN TO PLAY.

"I think I can read the Anagram, your Majesty," he said in a low voice.

"You can!" cried the King, transfixed with astonishment. "Pray do so, then!"

"Not now," said Otto, looking around the splendid room with a little grave smile on his lips, "Oh, not here! But I will read it for you—"

"When? Where?" cried Peripatetico, impatiently.

"I was thinking," said Otto, "if your Majesty and her Sweetness, the Princess, would come down to my mother's cottage—it is but a step——"

"Honeysuckle, my dear, get your bonnet on!" cried the King. "'Tis a strange lad who cannot read save in his own home! However, lead on, boy—we follow!"

Otto bowed and, springing through the window, bounded away down the avenue of oaks. The Princess would have sprung after him, but the King preferred to go around by the door. As it was, he panted for breath long before they reached the little cottage, trying to keep up with Honeysuckle's dancing steps. In they went at the narrow doorway and found themselves in a low-ceiled and plainly fur

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WITH THE OTHER SEVEN ROYAL CHILDREN PLAYING HAPPILY AROUND THE ROOM.

nished room, which had, nevertheless, a remarkably cosey and cheerful appearance. A fire burned brightly on the hearth, and a kettle sang merrily over it, while a table stood near by, covered with a red cloth and set out with shining tea-things. There were three or four chubby, rosy children in the room, and a cosey little woman in a snowy cap, with eyes like Otto's. Again the King felt that nameless influence which had so powerfully affected him at Otto's first appearance. It was, therefore, in a somewhat subdued voice that, after the ceremony of introduction was over, he said, turning to the boy.

"And now, Sir Otto, will you have the goodness, without further delay, to show us whether you can make anything out of this pesk—this Magical Anagram?"

"Be seated, your Majesty," returned Otto. "I will read the riddle for you at once."

He took the scroll from the King's hand, almost with an air of authority, but instead of bending over to decipher its meaning, he flung it carelessly upon the table, and going over to a dark corner of the room, brought out a little red fiddle and bow. Then, standing where the sunshine sifted golden sparkles through his brown curls and lit up the serious sweetness of his face, he began to play.

When he had finished—the room was very still, even the children listening in silence, clinging round their mother's knee—the King rose and thanked him. The royal face was red, and there was something remarkably like tears in the royal eyes.

"You have a good touch, my boy," he said to Otto, looking at him very kindly. "We must see that you study well, and have a good master. Come, Honeysuckle, we shall be late to tea if we do not hasten!" And bidding the Felissimos good-by, they went out together into the sunshine and walked home through the avenue of oaks, the King holding Honeysuckle's hand very tightly and not saying a word.

It was not until an hour or two later, when he was seated in a great armchair beside the fire in the royal sitting-room, with the Queen, looking quite rosy and happy, pouring the tea opposite him and little Honeysuckle handing him the muffins, which she had watched with so much care that her Dearness's own little face was baked almost as thoroughly as they were, and with the other seven royal children, playing happily about the room—it was not until then that King Peripatetico opened his mouth, and said in a strong voice, "It is true! The old man was right! I shall command that a copy of the Anagram be hung in every house in my dominion, and that every child be taught the interpretation thereof as soon as it is old enough to speak!"

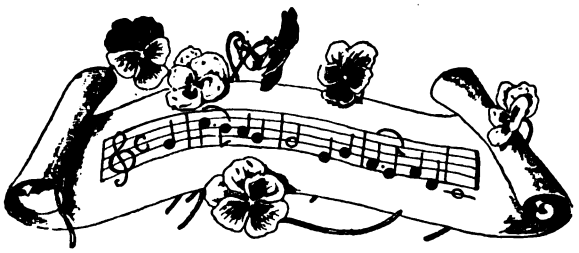
"Do, dear Papa!" cried the Princess. "I shall begin to teach it to the Baby to-morrow. And Papa," she added, nestling against his arm and looking up at him with a sly little smile, "if I had been allowed to take music lessons you know, I could have read the Anagram for you myself, *years* ago!"

"True," said the monarch, thoughtfully stroking her pretty hair the wrong way. "Quite true; but it is never too late to mend. You shall have your first music lesson to-morrow, at nine o'clock A. M., precisely."

Thus, you see, did little Honeysuckle have both her wishes gratified in the same day, and was ever afterward the happiest, as she already was the sweetest little princess in the whole world.

But the Magical Anagram! You surely do not expect me to tell you the meaning, which none but Otto Felissimo in all the King's kingdom could find out! Not a bit of it! If you will be good, however, and not tell anyone else, I will give you a hint as to how you may read it for yourself. Whisper!

If you don't happen to play on the violin, the piano will do just as well!



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CHRISTMAS TOYS FROM TISSUE PAPER

By LINA BEARD, One of the Authors of "The American Girl's Handy Book"

CHRISTMAS will soon be here! You feel its spirit in the very air. Why are you so happy? Is it not because you have unconsciously caught the Christmas feeling and find love and good-will welling up in your heart toward all? The joyousness is infectious, and everyone who sees you feels its influence and is better for it, so that is one gift you can bestow without money and without price. Santa Claus, though, must have more material gifts, but not better ones, for his bag, and you can help the jolly little fellow with designs for presents which all little people will appreciate.

What you should make is something simple and easy to put together, something which will not cost much and yet be worth many times the amount expended for the necessary material to manufacture the gift. You want attractive, substantial toys, that are entirely different from the common ones which any girl or boy with sufficient pocket money may purchase. A few pennies will be sufficient to enable you to buy enough tissue paper to model good-sized elephants, too large to stuff into the Christmas stocking, for they measure six or seven inches in length and stand four or five inches high; and you can make chickens nearly life-size, and the queer little turkeys; these of course, will be of generous size.



Fig. 2



Fig. 3

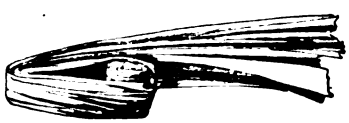


Fig. 4



Fig. 5

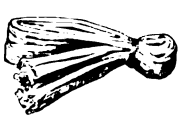


Fig. 6

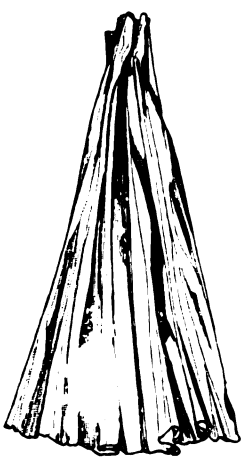


Fig. 1



Fig. 7

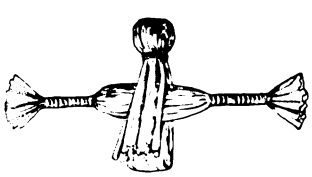


Fig. 8

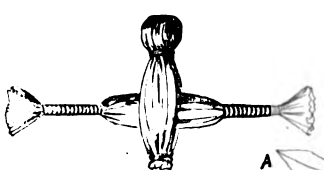


Fig. 9

You must select paper of the necessary color, and fold, roll, fold, squeeze, fold, tie, with here a little pull and there a little pat, a spreading out, a pinching in; that is all. There is no sewing, no pasting, no pinning, merely modelling and tying, using only tissue paper and string.

These Christmas animals are very substantial and unique. They are not at all thin or flat, but well rounded out and lifelike, with character and independence enough to stand alone—just the kind your little brother and sister will be delighted with, for they may play with the toys free from all danger of hurts or bruises.

Select a sheet of tissue paper of a soft, yellow color, cut it through the centre fold into two pieces. Take one of the halves and gather up the long edge where it has been cut (Fig. 1), then gather the opposite edge (Fig. 2). Crease the paper as it is folded by holding one end with the right hand (Fig. 1) and drawing the paper several times through the partially closed left hand. This will cause it to retain the creases, as seen in Fig. 2.

Roll a separate piece of paper into a little wad and lay it on the creased strip (Fig. 2) about one-fourth of the distance from one end. Bend the short end of the strip over the wad of paper, as in Fig. 3, then fold up the strip where the end of the short fold lies, bend this over the first fold (Fig. 4) and bring the loose end on the bottom of the three layers. Fig. 5 shows a wad of paper inserted at one end of a strip of creased paper folded over and over three times, making four layers, two on top and two on the bottom of the paper wad. Wind a string around the paper tight up to the wad and tie it securely to form the head (Fig 6). You now have the body and head of the chicken. Make the legs and feet of a strip of paper about sixteen inches long and seven and one-half wide. Gather up the two long sides with your fingers as you did the paper in Fig. 2; crease the paper, then wind each leg with string, leaving one inch free at each end to form the feet (Fig. 7). Lift up the free end of the folded paper (Fig. 6) and place the centre of the legs (Fig. 7) midway under the last fold as in Fig. 8. Tie the end of the loose layer of the body securely on the body and you will have the foundation ready for the beak, wings and tail. (Fig. 9).

Cut a square of the same kind of tissue paper, measuring nine and one-half inches on all four sides; fold diagonally twice across the square as when making a paper pinwheel. The centre of the square is exactly where the diagonal lines meet and cross; pinch the centre portion up into a beak and tie it with a string (Fig. 10); then fit the beak over the centre of the chicken's head, bringing the paper entirely over the head on all sides; tie the square around the chicken's neck close up to the head (Fig. 11). The twopoints A and B of the square must form the wings, while C is carried backward over the

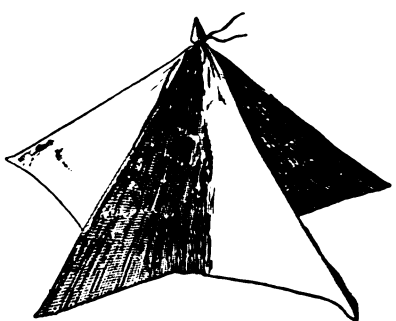


Fig. 10

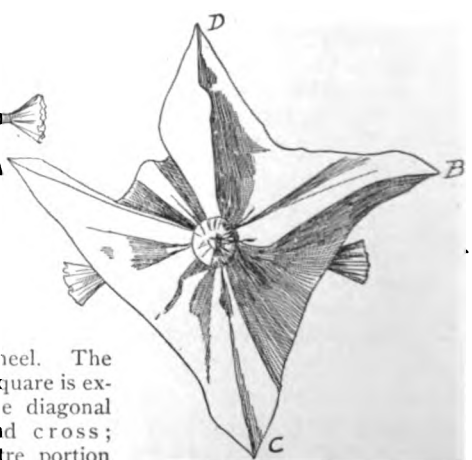


Fig. 11

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under portion of the body and D back over the upper part, the two ends C and D being brought together and tied tight up to the body to form the tail. In Fig 12 you will see exactly how to pinch up the wing if you notice particularly the upper part of the wing B, next to the body. The wing A on Fig. 12 shows how both wings must be tied close to, but not on, the body.

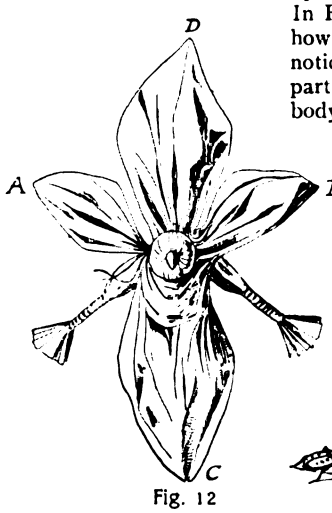
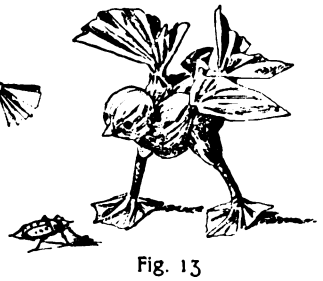


Fig. 12


Fig. 13

When each wing is tied, make the tail of C and D by tying the extensions together as explained above; that done, bend down the legs, spread out the wings and tail, open out and flatten the feet, then stand the little chicken on a level surface (Fig. 13). Remember always to crease the tissue paper with the grain of the paper; if you attempt to cross the grain the paper will be very apt to tear.


Fig. 14

The turkey (Fig. 14) is also modelled from half a sheet of tissue paper as near the general color of a turkey as can be found. Make Fig. 1 and Fig. 2 of the paper; then, fold Fig. 2 five and three-quarter inches from one end (Fig. 15, F). Three inches from this end tie the two layers together (Fig. 15, G). Fold the strips, back and tie a string through the lower loop up over the loose top layer (Fig. 15, H). Wind the extreme end of the paper (Fig. 15, O), with string to form the beak (Fig. 16); bend the beak down and tie it to the neck to form the top of the head (Fig. 17, P). Make the legs and feet as you did those for the chicken (Fig. 7) and slide them through the body so that one fold of the body will be above and two beneath the legs (Fig. 16). Cut the wings from a separate piece of tissue paper (Fig. 18). Let the paper measure seven inches on the widest side, five on the opposite side and four and one-half on each of the other sides. Pinch the paper together through the centre and tie (Fig. 19). Gather up one wing, so that it will not tear, and slip it through the body, immediately over the legs, with the widest side toward the front (Fig. 14), leaving the other wing out free on the other side of the turkey. Bend down the legs, spread the tail out fan shape and bend it up; open out the wings and drop them downward and forward (Fig. 14). Flatten out the feet and stand up the turkey (Fig. 14).

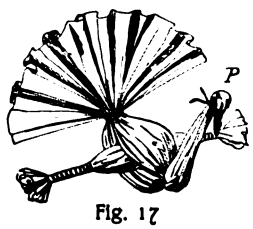


Fig. 17

The elephant (Fig. 20) will require two sheets of brown tissue paper for its body, head and trunk, which are all made of a single strip of paper. Unfold, spread out and fit the two sheets of tissue paper together; then gather up one side, as in Fig. 1, crease and gather up the other side (Fig. 2). Bind one end with black thread to the distance of four and one-half inches to form the trunk; then fold the remainder of the strip into four layers, beginning with the free end of the paper; fold over and over three times. This gives the body and head. Bind black thread around the folds next to the trunk to form the head. Make four legs of two pieces of paper in the same way you formed those of the chicken (Fig. 7), only the elephant's legs must be very much thicker. Slide the legs through the body between the two layers of paper, shove the front legs forward and the hind legs backward. For the tail use a small strip of the brown tissue paper. Wrap it around and around with black thread to within an inch of the bottom and cut this end up into fringe. Fasten the tail on the elephant with black thread, pass the thread between the first and second layers of paper forming the back of the body of the animal and tie the tail on the outside threads which cross from side to side of the elephant; bend the top of the tail over the thread, as you would hang a garment on a clothes-line, and tie the bent-over end down on to the tail proper. Shape the ears like Fig. 21, pinch together the end S and tuck it under the thread which separates the head from the body. Allow the long side, M, to form the front of the ears. You can add white ivory tusks if desired. Roll up two white writing paper lighters and push an end of each up in the head under the trunk, forming one tusk on each side.

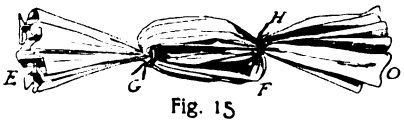
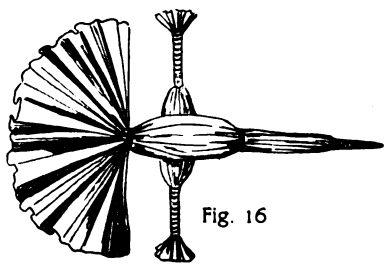
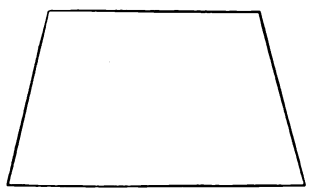
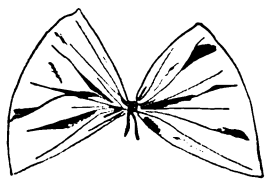


Fig. 15


Fig. 16

In making these little creatures do not forget that you must do some modelling, bending and shaping them with your fingers, squeezing up the paper where it stands out too far, and gently pulling it out in places where it flattens too much. The heads can be turned to suit the fancy, the bodies inclined this or that way, or they may stand stiff and erect. You might model a number of chickens, of different-colored paper, some yellow, some white and others black, like real chickens; or make several turkeys and two or three elephants, some of the latter with tusks and others without. The toys when finished will cause exclamations of delight and approval.


Fig. 18


Fig. 19

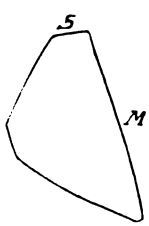
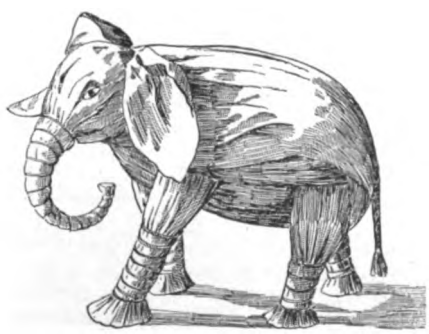


Fig. 21


Fig. 20

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NATURAL HISTORY SKETCHES

BY CHARLES McILVAINE

No. 5.—DETTY RUPERT'S AMERICAN BOX TORTOISE

DETTY RUPERT sprang up the stairs to the workroom and museum of Owens and Rupert, Tramps, and with eyes full of gladness, cheeks full of health and voice full of success exclaimed, "Look what I have found, Hal—a box turtle—a self-locker, shut tight, no keyhole, combination lost! We must get at its secrets. It must have secrets, or it would not be so close mouthed. What a jolly thing to be a box turtle! It gets the ripest wild strawberries early in the morning, fresh and cold with the dew on them, and the best nips of the toadstools just as they come up, crisp and juicy.

"I don't think I would like to eat crickets, of which Professor Weston says it is particularly fond; but I suppose if I was a tortoise I would like what tortoises do. I mean I would enjoy the nice things. No two box tortoises are alike in coloring. That would be one satisfaction in being a tortoise—each one has a fashion in color all by his or her own self. Now, as the tortoise is so close-mouthed, let us ask the fairy about it."

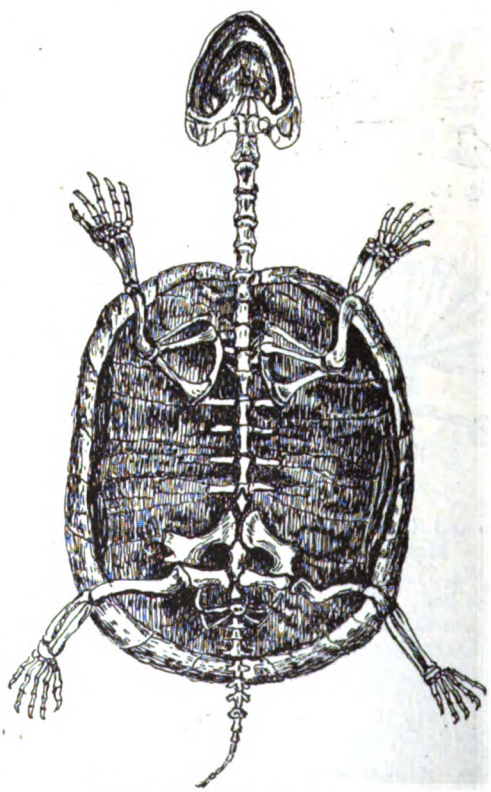
Detty Rupert went to the speaking-tube and called softly, "Edu! Edu! Are you there?"

"Yes, I have been waiting ten minutes," said a far off voice, pleasantly. "What can I tell you about this morning?"

"A box turtle, please. It seems deaf and dumb and has covered its eyes and fastened up its hands, so that it will not even talk in a sign language."

The fairy laughed. "Put it down on the floor, and you will see how soon it will make signs that it wants to get back to the garden. But you are wrong in calling it a turtle. There is a great difference between turtles and tortoises. The reptile you have is a true tortoise. I will explain the difference. Look at your box tortoise. You will find that the upper shell (which is called the carapace) is solid. You have your bone skeleton inside of your flesh; the tortoises and turtles have the greater part of their skeletons on the outside of their flesh. The upper part is the backbone, and ribs spread out and shaped in the strongest way to protect the vital parts. In the tortoise the ribs are not separated at the ends; in the turtles they are separated and spread apart, like your fingers. This is the great difference, though there are many others.

"I will slip up the road when I have time and place a drawing of the skeleton of a tortoise on your table, which will make this plain to you. The lower shell (plastron is its name) is a flattening out of the breastbone, but it is on the outside and acts as a shield; it is a broad runner, too, on which the tortoise slides over grass and leaves, very much as does a boat for breaking ice in rivers, by forcing its broad prow upon the ice and crushing it down. Several species of tortoises have the power of drawing in their head, legs and tail, then closing their breastbone upon their backbone and ribs, thus shutting their moveable machinery inside; but none so completely as the box tortoise. Your box tortoise has a hinge in his breastbone; he is a double-shutter tortoise. The last joints of the neck, legs and tail move in sockets on the inside of the outer skeleton. If you can be quick enough to catch a tortoise by the head, you will find that pull as you may he will draw in his head, take your fingers along with it and shut them up for you if you do not let go.



SKELETON OF A BOX TORTOISE.

"The shell of the box tortoise is very much arched, for two reasons. First, this shape makes it very strong, so that it can resist a great crushing force. Second, it has to be large enough inside to hold the head, tail and legs when they are called in.

"If you boiled the tortoise for an hour—of course I do not want you to do it—but if you did, you would see how it was put together and how it comes apart. The cover, which seems so prettily painted, would come apart in thin sections. These when held up to the light show the soft shades so much admired in your tortoise-shell combs, which are made from this outer covering taken from

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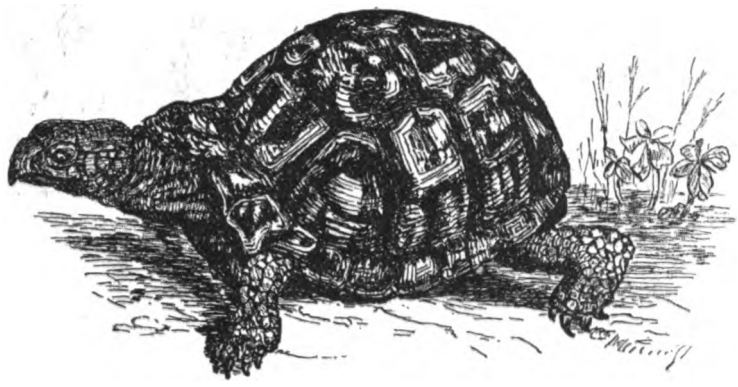
larger species. The divisions between the ribs would show like neat seams. The upper part of the box would come loose from the lower part, and the lower part would come in half at the joint. The flesh would come from the bones of the legs. You would see the whole skeleton.

"A tortoise has no teeth. Its lower jaw closes within the sharp edges of the upper jaw, cutting like a pair of circular shears. The jaws are very strong. You can carry a snapping turtle for a long time, if you let it bite on a stick. You can do the same thing by your finger, but not with comfort.

"The box tortoise is long lived, and——"

"Oh!" exclaimed Hal. "Look, Detty. There is a name cut on the under side of your tortoise. My name, H. Owens! And a date 1840! My grandfather, after whom I was named, must have cut it. Sixty-two years ago!"

"You have found a family relic," said the voice in the speaking-tube. "A living one. Tortoises and beechtrees are favorite places for you mortals to carve your names upon. The wounds you make in doing so heal, but the scars remain as long as tortoise and tree last.



THE AMERICAN BOX TORTOISE.

"But I must finish telling you about your tortoise. It, too, came from an egg, a white, soft-shelled egg, about the size of a pigeon's. It was laid with several others in a dry spot in the ground where the warmth of the sun would hatch it. Its mother left the egg for the sun to take care of. After the young tortoise was hatched, it at once gathered its own living. It did not have to go to school, or learn a trade or get new clothes. Its clothes grew with it and always fit. The box tortoise never goes into the water. It frequents dry places and loves the pine woods. It takes shower baths when it rains.

"There are many kinds of tortoises, but no other shuts itself up as tight as the American box tortoise."

"I'll tell you what we can do, Hal," said Detty as the fairy stopped speaking. "Take your knife and cut a flag over your grandfather's name. There is room for it. Then it will have a flag on its house that will not wear out."

"Under its house, you mean, Detty; not over it."

"Well," she continued, turning to the tube, "thank you very much for telling us about the box tortoise. Oh, there is one question I want to ask you. Are there not any boy fairies? The fairy books tell of girl fairies only."

A laugh sounded away off in the distance, and that was the only answer Detty Rupert had to her question.



I hear my dear—it's true I fear—
That Santa Claus has grown so stout
He will not come as here to fore
Down through the chimney to the floor,
Because he stands in wholesome awe
He never would again get out.

But never mind, for now I find,
He will drive in his reindeer sleigh,
With half a hundred Pixies, who
Are not afraid of the tightest flue,
And they will fill both socks for you,
As you will find on Christmas Day.

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A YULE-TIDE DINNER

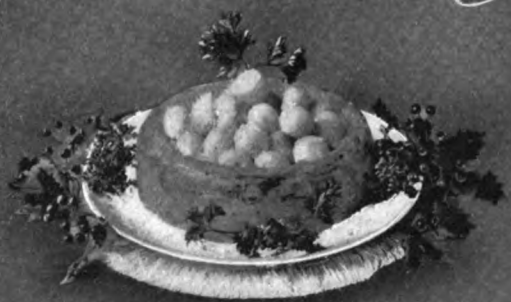
By Anna W. Morrison



STEAMED SALMON



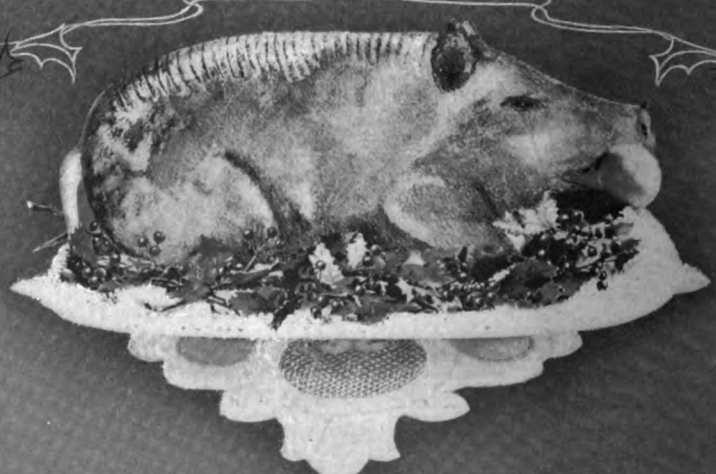
GAME PIE



POTATO RING, TURNIP BALLS



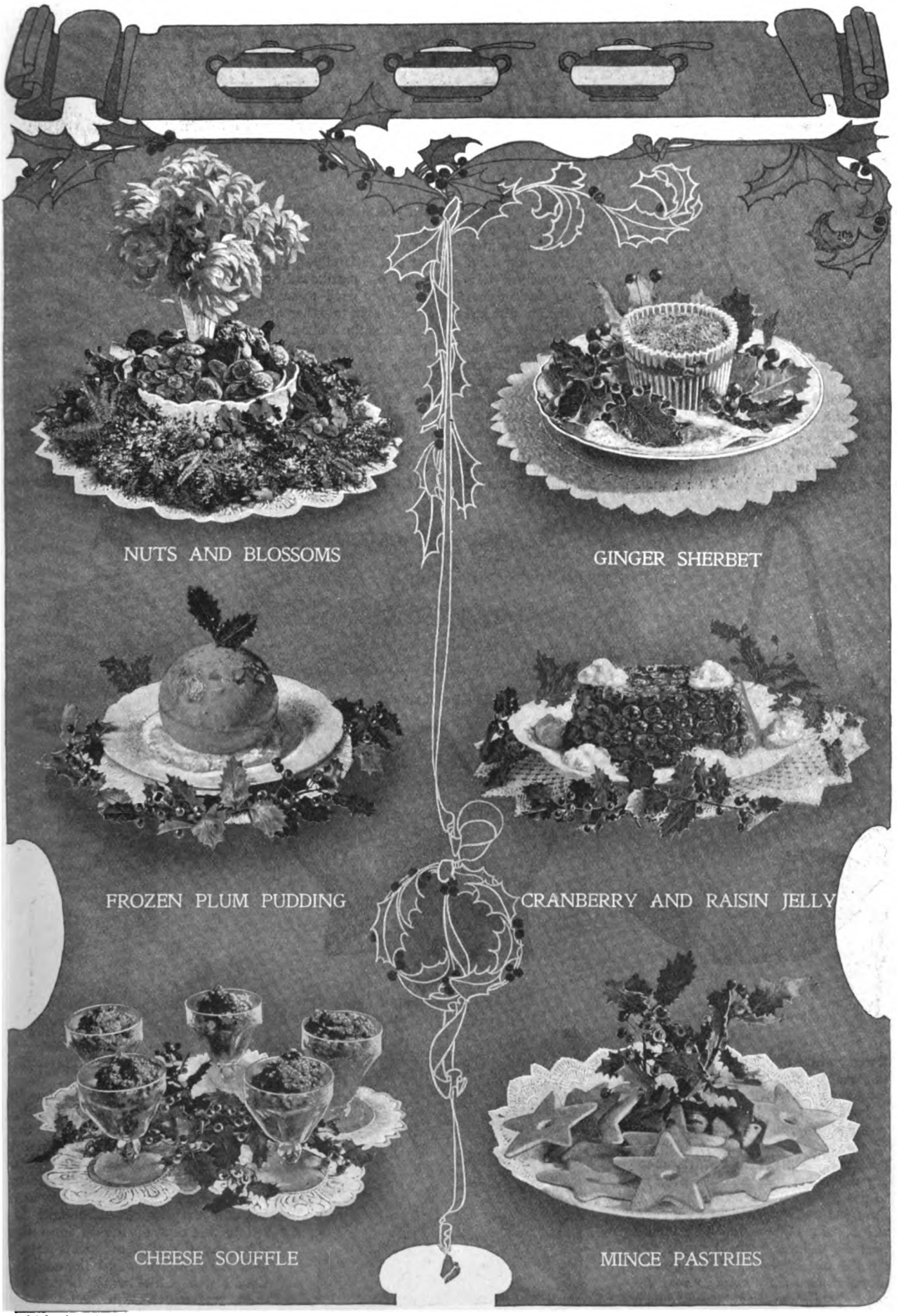
OYSTERS IN LEMON SHELLS



ROASTED PIG

Recipes for the Above and Other Seasonable Dishes

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will be found under the head of "The Kitchen."

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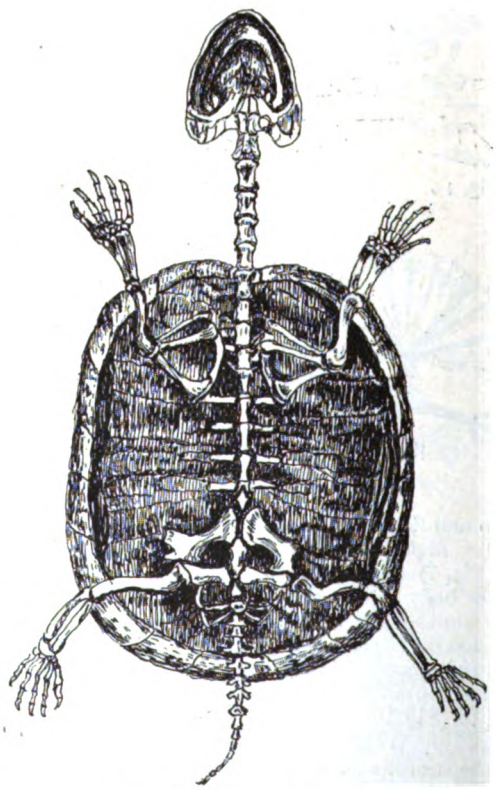
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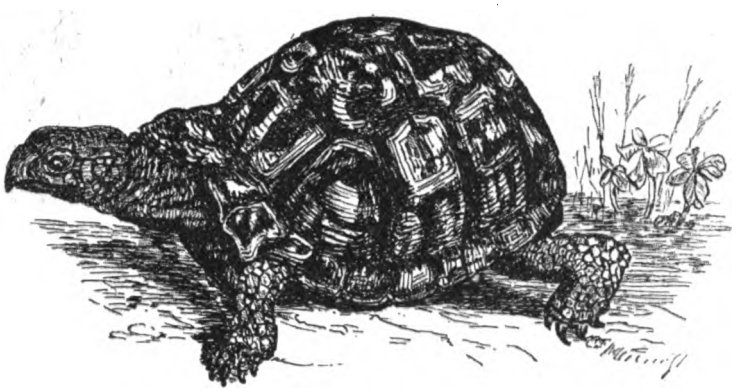
"The box tortoise is long lived, and——"

"Oh!" exclaimed Hal. "Look, Detty. There is a name cut on the under side of your tortoise. My name, H. Owens! And a date 1840! My grandfather, after whom I was named, must have cut it. Sixty-two years ago!"

"You have found a family relic," said the voice in the speaking-tube. "A living one. Tortoises and beechtrees are favorite places for you mortals to carve your names upon. The wounds you make in doing so heal, but the scars remain as long as tortoise and tree last.

"But I must finish telling you about your tortoise. It, too, came from an egg, a white, soft-shelled egg, about the size of a pigeon's. It was laid with several others in a dry spot in the ground where the warmth of the sun would hatch it. Its mother left the egg for the sun to take care of. After the young tortoise was hatched, it at once gathered its own living. It did not have to go to school, or learn a trade or get new clothes. Its clothes grew with it and always fit. The box tortoise never goes into the water. It frequents dry places and loves the pine woods. It takes shower baths when it rains.

"There are many kinds of tortoises, but no other shuts itself up as tight as the American box tortoise."



THE AMERICAN BOX TORTOISE.

"I'll tell you what we can do, Hal," said Detty as the fairy stopped speaking. "Take your knife and cut a flag over your grandfather's name. There is room for it. Then it will have a flag on its house that will not wear out."

"Under its house, you mean, Detty; not over it."

"Well," she continued, turning to the tube, "thank you very much for telling us about the box tortoise. Oh, there is one question I want to ask you. Are there not any boy fairies? The fairy books tell of girl fairies only."

A laugh sounded away off in the distance, and that was the only answer Detty Rupert had to her question.



I hear my dear—it's true I fear—
That Santa Claus has grown so stout
He will not come as here to fore
Down through the chimney to the floor,
Because he stands in wholesome awe
He never would again get out.

But never mind, for now I find,
He will drive in his reindeer sleigh,
With half a hundred Pixies, who
Are not afraid of the tightest flue,
And they will fill both socks for you,
As you will find on Christmas Day.

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A YULE-TIDE DINNER

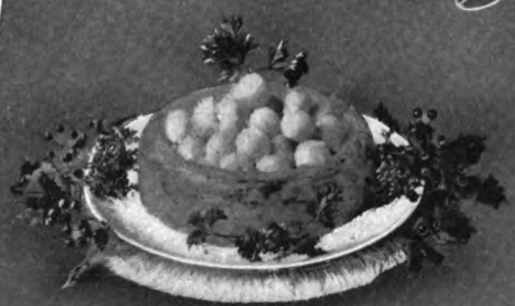
By Anna W. Morrison



STEAMED SALMON



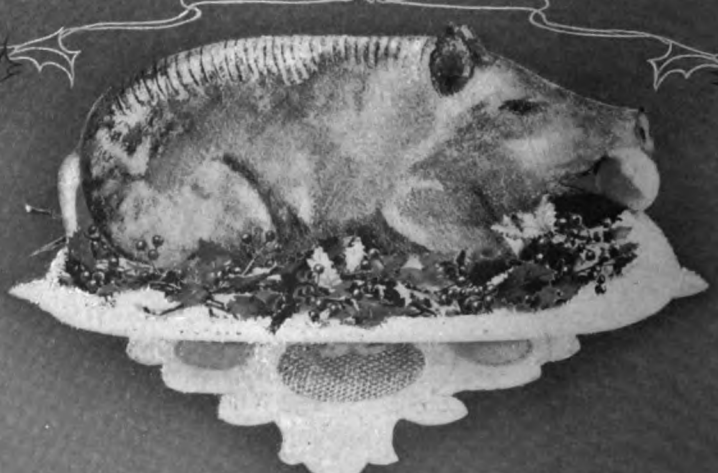
GAME PIE



POTATO RING, TURNIP BALLS



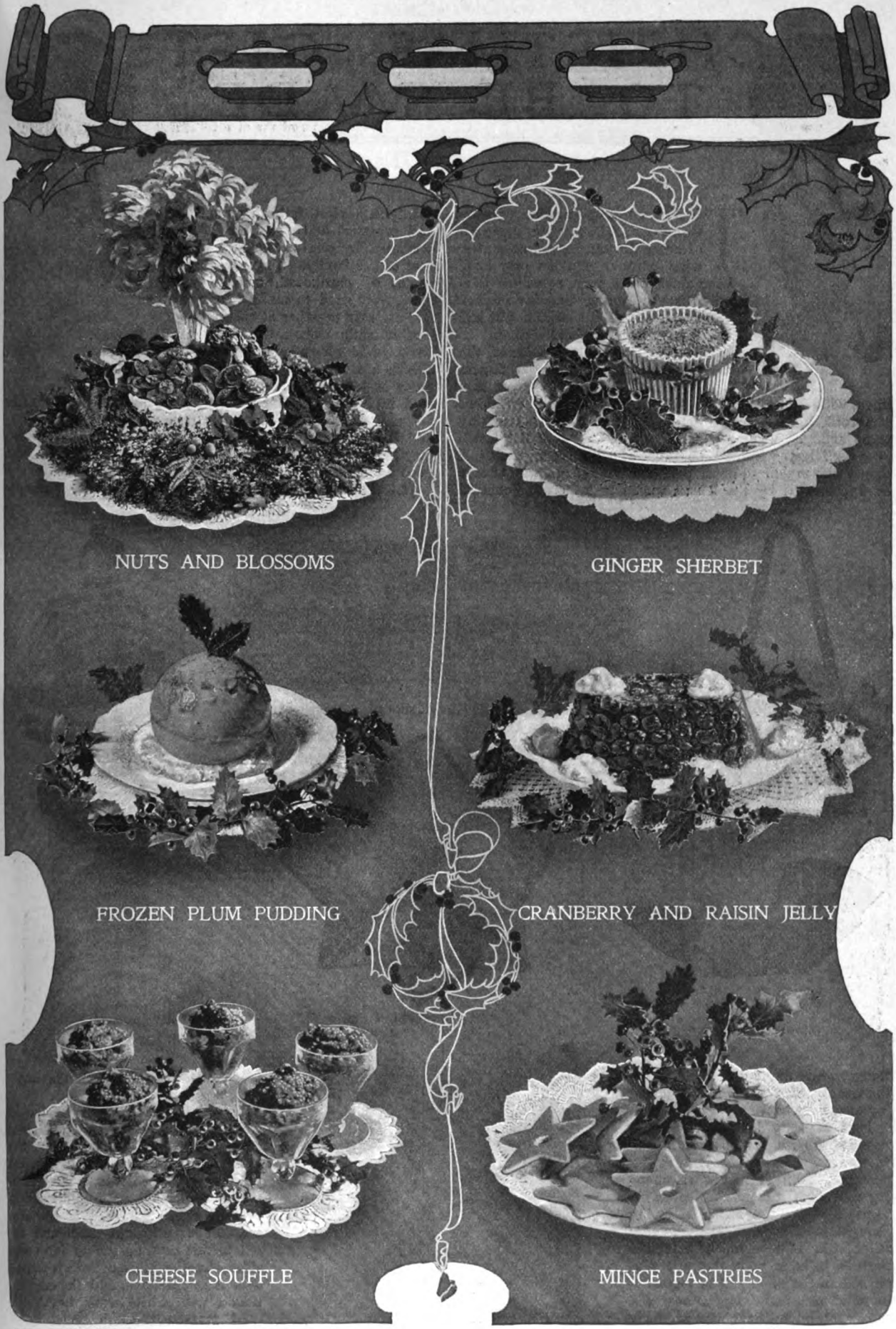
OYSTERS IN LEMON SHELLS



ROASTED PIG

Recipes for the Above and Other Seasonable Dishes

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will be found under the head of "The Kitchen."

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CHRISTMAS GIFTS TO BE MADE



THE perplexing question of gifts is one that arises at the approach of every Christmas, and no matter what one's resolutions may have been during the year, somehow it is only when the holiday time is very near and the spirit of the season fills the heart that one really begins work.

Charming, indeed, are some of the pretty trifles made by clever fingers out of bits of silk, satin, velvet and linen, with dainty laces and ribbons to form the decorations. Embroidery, too, is an attractive suggestion for ornamenting these articles; while the girl who is skilful with her brush or pencil has unlimited possibilities within her reach. A dainty gift to add to one's personal belongings will always be appreciated by the friend whose tastes crave beautiful things, while anything that adds to the beauty of the home will bring joy to the house-wife.

It is a pretty idea to remember friends who are far away and from whom one hears only at long intervals. A bit of handwork, showing that time was not too precious to use in making it and that loving thoughts were worked in with every stitch, will bring with it a feeling that is lacking with the gift purchased in the shop. The following illustrations and suggestions will prove helpful to those who are busy planning the Christmas offerings.

I.—WHISKBROOM HOLDER.—This dainty little affair is both ornamental and practical and will be a gift appreciated by one of the male members of the family. Two egg-shaped pieces of cardboard, covered with linen, were used to make the holder and are held together at each side by narrow satin ribbon, tied in rosette bows, while a long loop of the ribbon affords a means of suspending it. A spray of holly with berries embroidered in bright red and the leaves in dull-green silks adds a timely touch. The ribbon matches the red in the berries, and the lining of the holder is of green silk. This holder may be fashioned of silk, satin or even of denim, and the decoration may be either embroidered or hand-painted.

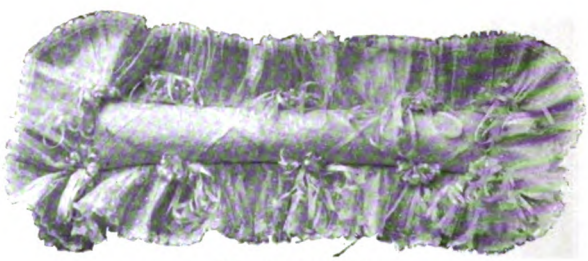


I.—WHISKBROOM HOLDER.

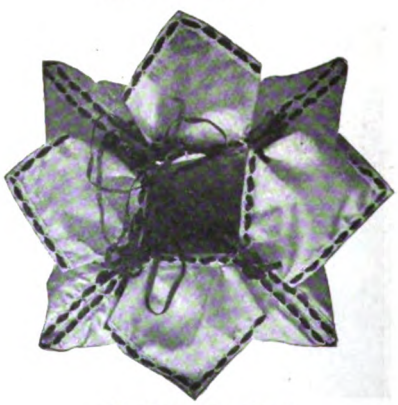


II.—WORK-BASKET.

II.—WORK-BASKET.—A work-basket is always acceptable to the member of the family whose duty it is to look after the mending as well as assist in the plain sewing. A perfectly round piece of linen or denim was used to make this basket, with cardboard in octagon shape placed over the centre, and six pieces of cardboard fitted to this centre-piece to form the sides. Another piece of linen is placed over the cardboard, and the edge is bound with white wash braid. A cord, passed through eyelet holes or tiny brass rings at regular intervals apart, when drawn up holds the



III.—PINCUSHION.



IV.—DRESS-TIE CASE.



V.—UNDERWEAR CASE.



VI.—PENWIPER.



VII.—TOILET-TABLE TRIFLES.

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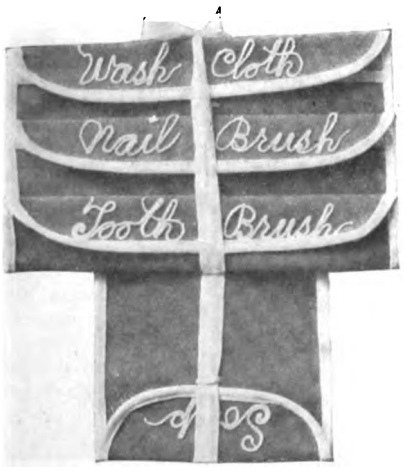


VIII.—Embroidery Apron.

basket in shape. On each of the side pieces is arranged either a tiny pocket to hold spool cotton, etc., or a cushion for needles and pins.

III.—Pincushion.—This is made of blue silk, over which is arranged white point d'esprit, edged with narrow lace. The oblong cushion may be made of white cambric and stuffed with finely chopped cork or bran, or it may be purchased ready to cover. The silk and net are arranged smoothly over it, and a wide frill of the net-covered silk is disposed around the sides and ends. Narrow pale-blue ribbon is used in lattice fashion over the cushion, and looped bows of the ribbon arranged along each side seam and at the ends add further ornamentation. Any preferred color silk may be used, and a thin lawn or dotted Swiss may be substituted for the net.

IV.—Dress-Tie Case.—The case is made of a square of pink silk, having the edges finished with white lace beading through which green ribbon is run. Two inches above, another row of beading is arranged, and it is also arranged diagonally from corner to corner. The bag is drawn into shape by the ribbon, and little bows are added. A wadding filled with some delicate sachet powder should be placed between the two layers of silk.



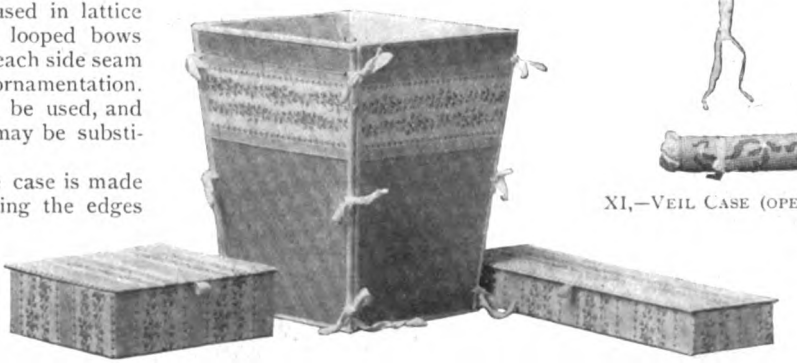
X.—Travelling-Case.

V.—Underwear Case.—This is made on a foundation of cardboard cut square and covered on the bottom with lawn and on top with perfumed wadding and lawn quilted together with "love knots" of blue silk. This is placed in the centre of a square of lawn of sufficient size to fold in envelope style over it. The edges are bound with blue ribbon and there are bows at each corner, while it is held at the centre with ribbon ties.

VI.—Penwiper.—This attractive as well as useful article for the desk is simple enough in its construction for the most inexperienced hands. The tiny little Japanese doll with its bright-colored dress may be purchased, and the chamois cut in leaf shapes is enfolded in a silk-covered cardboard. The doll is glued to the cover, with her dress artistically puffed about her.

VII.—Toilet-Table Trifles.—For the friend whose motto is a "place for everything and everything in its place" this gift will be welcome. The three boxes—of different height but similar in shape—are made of cardboard covered with silk and lined with silk and ornamented and labelled with the brush. They are arranged together on a foundation circle of silk-covered cardboard and finished with ribbon; ribbon is also used as a finish for the hat-pin box. The color selected for this trifle should match that of the room which it is to adorn.

VIII.—Embroidery Apron.—An acceptable gift for the woman who indulges her taste for fancywork is made of a length of lawn, dotted Swiss or, preferably, linen, turned up at the bottom, divided by rows of stitching into three pockets, and daintily ornamented with pretty beading and ribbons and gathered at the waist like the usual fancy apron.



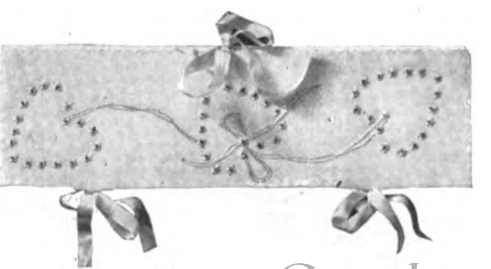
IX.—Desk Set:—Waste-Basket, Paper and Envelope Box.



XI.—Veil Case (open and closed.)

IX.—Desk Set.—The waste-basket is formed of five pieces of cardboard, four sides and the bottom, covered with plain denim or linen and having a border of cretonne in floral design near the top. The edges are bound and tied together with ribbon. The square box, made of cretonne-covered cardboard, is intended for envelopes, while that of oblong shaping, similarly covered, may be used for paper.

X.—Travelling Case.—Red linen was employed to make this receptacle for toilet articles. It has three pockets of equal size with letters in outline stitch done with white linen floss, applied on a narrower strip of linen, having a pocket for soap in the end. White braid binds the edges of the pocket-laps, and a strip of the braid passed over the entire length of the case is drawn up when the case is closed.



XII.—Case for Protection Collars.

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XIII.—Handkerchief Bag.



XIV.—Handkerchief Case.



XV.—Opera-Glass Bag.

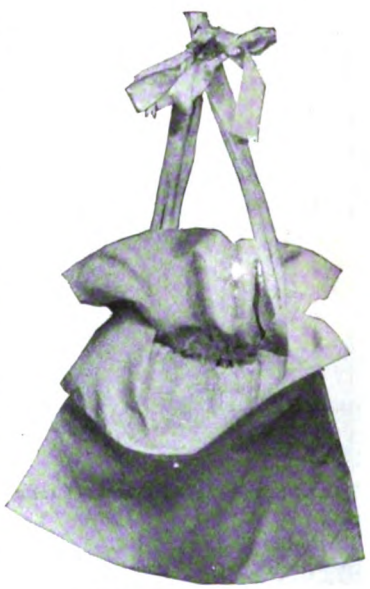
XI.—Veil-Case.—Another present for a fastidious friend is this little affair for keeping veils in perfect condition. It is made of a strip of white linen, with a tiny roll of perfumed wadding in one end. The outside is ornamented with a ribbon embroidery and ribbons are placed at one end to tie the case. It is shown open and closed.

XII.—Protection-Collar Case.—Embroidered linen was used to make this useful gift. It was mounted on strips of cardboard which had previously been overlaid with scented wadding and was hinged together book-fashion with ribbon. Ribbon tied in a bow at the centre effected the closing.

XIII.—Handkerchief Bag.—This pretty bag is made of wide and narrow satin ribbon and crocheted rings, the centre being formed of the rings, with a deep puff of the wide ribbon around the sides and bottom; silk to match or of a contrasting color was used for the lining. The narrow ribbon formed the handle and also tiny bows at each side of the top.

XIV.—Handkerchief Case.—Hand-painted white satin was employed to fashion this elaborate case. It is formed of a strip of the satin wadded and overlaid with another satin strip and rolled over in book fashion. Two ruffles—one over the other—of satin ribbon and finest mull, each edged with two rows of baby-ribbon, finish the edges, and ribbon bows are placed at each corner.

XV.—Opera-Glass Bag.—This little gift may be fashioned from a bit of silk, satin or velvet or a combination of either. A silk cord run through a casing at the top draws the bag together. A narrow shaped piece of cardboard forms the bottom.



XVI.—Darning-Bag.

XVI.—Darning Bag.—A convenient receptacle for the week's darning is shown here. It is made of a bright-colored linen lined with linen of a contrasting hue, and ribbon run through a casing forms a ruffle top and provides a means of hanging up the bag.

XVII.—Sewing Screen.—This complete little affair will bring blessings upon the giver. It may be tacked on the wall or simply folded and laid on the sewing table. Cardboard covered with cretonne was used to make it, while pockets are arranged at the bottom of each section and cushions, straps of ribbon for various sewing implements, etc., are placed above. The edges are bound with braid.

XVIII.—Fancy Bags.—Broad ribbon in Pompadour design having a centre stripe in black and fine white stripes was employed in fashioning these decorative little bags, each of which is made of the ribbon doubled and interlined with a thin sheet of perfumed wadding. They are joined at the top by ribbon ends and loops.

XIX.—Opera-Glass Bag.—This handsome bag was made of richly embossed velvet, with the lining of plain silk over a wadded sheet. A silk cord run through a casing at the top effects the closing.

XX.—Knitting Bag.—This odd-shaped bag is made of striped cretonne. Two small circles of cardboard smoothly covered with the cretonne form the top, and the bag proper is gathered to the sides and bottom. Ribbon provides the loop by which it may be suspended on a hook.

XXI.—Knitting Bag.—Another receptacle for grandmother's knitting is made of figured silk with a black velvet disk set in at each side. Plain silk is used for the lining and ribbon forms the handle.



XVII.—Sewing Case.

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XVIII.—Fancy Bags.



XXI.—Knitting Bag.



XXIV.—Shopping Bag.



XIX.—Opera-Glass Bag.



XXII.—Soiled-Linen Bag.



XXV.—Fancy Bag.



XX. Knitting Bag.



XXIII.—Soiled Handkerchief Bag.



XXVI.—Bag for Fancywork.

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XXVII.—Sofa-Pillow.

XXII.—Soiled-Linen Bag.—An ordinary towel having a colored border and fringed ends was here used. The ends are simply turned over and frilled on to a small hoop which keeps the bag in shape. The sides are sewed in a seam, and a ribbon loop provides a means of hanging it up on a hook.

XXIII.—Soiled-Handkerchief Bag.—White linen was employed to make this bag; two pieces are joined together with herringbone stitch, and the edges are finely scolloped and buttonhole stitched, while a ribbon is passed through a casing at the top to draw the bag together.

XXIV.—Shopping Bag.—Dark-brown suède was used to make this receptacle for small parcels collected on the shopping tour. It is formed by a large circle of the leather drawn up in melon shape, with the overlapping top slashed



XXVIII.—Sofa-Pillow.

in fringe fashion; a silk cord in a shade to match is passed through tiny slits made in the top of the bag and affords a means of closing it, while four stitched strips secured under ear-shaped pieces of the leather stitched on each side form the loops by which it is carried on the arm.

XXV.—Fancy Bag.—This might be used as a hair-receiver and would prove a charming addition to the dressing-table. It is made of striped silk with a frill of lace falling over at the top. Ribbon is passed through tiny slits made in the overlapping top, and ribbon loops are formed to hang the bag on a convenient hook.

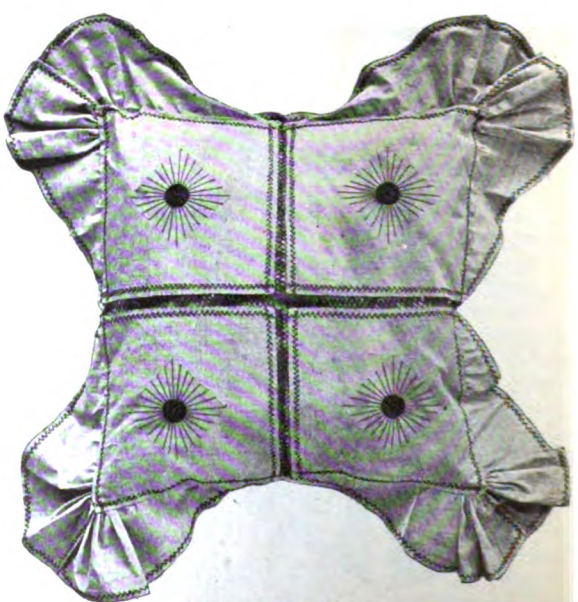
XXVI.—Fancywork Bag.—This bag of soft silk seemingly rising from a pond-lily is an attractive novelty. The pond-lily petals are formed of moss-green velvet and white satin, and the bag is of a delicate shade of pink, with the ribbon, which is run under a lattice-work of pink silk threads arranged at the top, in moss-green.

XXVII.—XXX.—Sofa-Pillows.—The top of the pillow shown in the upper left-hand corner is made of suède, ornamented in pyrography. The other side of the pillow is of the plain suède, and a heavy worsted-and-silk mixed cord gives a finish to the edges. The dainty pillow-cover illustrated at the foot of the first column on this page is made of white lawn ornamented with a heart of holly and a bow-



XXIX.—Sofa-Pillow.

knot design done in fine linen thread. The ruffle of lawn is given a finish by a strip of narrow ribbon secured with herringbone-stitch in red silk. Pale-blue satin elaborately embroidered was employed for the top of the pillow shown just above and a unique finish is given the edges by the wide ribbon loops and bows at each corner. Real comfort is suggested by the generous dimensions of the attractive pillow illustrated below, for which pink chambray was used. The four squares of chambray, each having a similar design in the centre, are faggoted together with mercerized silk floss, the same being used for the fine feather-stitch forming a part of the ornamentation. The butterfly ruffle is a distinctive and pleasing feature and one easy to copy.



XXX.—Sofa-Pillow.

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SPRAYS FOR CENTRE-PIECE.
DESCRIBED IN "FANCY STITCHES AND EMBROIDERIES."

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SWEET-PEA DESIGNS FOR DESSERT DOILIES.
DESCRIBED IN "FANCY STITCHES AND EMBROIDERIES."

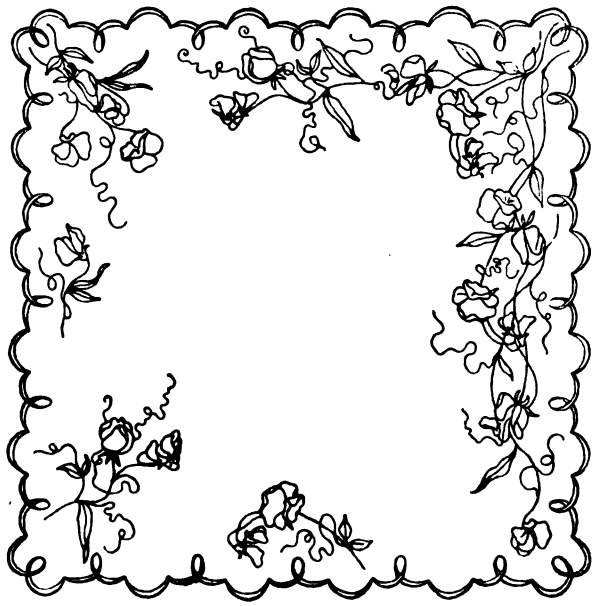
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NEEDLEWORK

FANCY STITCHES AND EMBROIDERIES

A SWEET-PEA centre-piece is a charming study for art needlework. The possibilities for beautiful and harmonious coloring are endless. If one has ever seen a bed of these beautiful flowers in full bloom it will not be difficult to imagine what gorgeous effects may be produced by copying their charming tints. The colored study this month sets forth some happy combinations of color; they, however, represent but a few of the immense varieties offered by Nature. Of course, if for any special reason one color is desired, it may be chosen; otherwise, we would recommend blending many colors as affording the most artistic results.

The plate back of the colored study contains designs for two dessert doilies, one round, the other square, either of them suitable to accompany the centre-piece depicted on this page. Anyone with even a slight knowledge of drawing could arrange the various sprays, given working size on the colored plate, and sheet of doilies, to suit a centre-piece, with less work in it than the sketch shows; or a buffet scarf might be added to the set.



OUTLINE SKETCH OF SWEET-PEA DESIGN FOR CENTRE-PIECE.

The centre-piece illustrated measures about twenty-three inches when finished. The doilies are shown the full size. There is no linen better adapted for table draperies than the round thread French variety such as is generally used for drawn-work. It should be of sufficient weight, at least, for the centre-piece to lie flat—a thin linen is apt to curl up at the edges. Filo floss is the proper silk for working, and for the best results only one strand should be used, except, perhaps, for the outside of the larger petals, when two strands may be employed. A round hoop frame, for holding the linen taut, is helpful in avoiding puckers, although many experienced embroiderers are able to do linen work without the aid of a frame and yet keep it flat. The rule to bear in mind is, that no matter what the direction of the form to be worked, the linen must be kept over the fingers on the straight way of the goods; if held bias it is bound to draw. This has nothing to do with the direction of stitches; they must in all cases follow the form of the petal or leaf to be worked. For the blossoms, the direction of stitches points to the heart of the flower. As to the foliage, in most cases the leaves should be worked from each side slanting to the centre; the stitches meeting thus sufficiently express the veining. When the leaves are very small no veining is necessary, and they may be worked right across with satin stitch, but always slanting as much as possible. The tendrils are worked in close stem-stitch; the stitches must be very short on account of the frequent and sudden curves. They must likewise be always picked up exactly on the line, not slanting away from it in the least degree. If care be taken to follow this precept, the line will be unbroken and firm, as it should be. The stems may be worked either in satin stitch or with a double row of stem stitching, the latter method being the easier. It is, of course, understood that the flowers are worked solidly with the regulation long-and-short stitch.

Should the work be slightly puckered when finished, the dampening and pressing process will probably put things right, but if much puckered, the situation may be saved by the following means: Take a board somewhat larger than the linen, on which an ironing blanket or thick felt has been stretched, and tack the embroidered piece on, face down, as smoothly as possible. Then dampen and leave it until thoroughly dry. Remove and press it in the usual way; that is, by laying it on a thick ironing blanket, dampening the back with a clean sponge and cold water, then pressing it with a very hot iron until dry and smooth. The dampening must be thorough and uniform, otherwise the surface will not be smooth. The ironing while quite wet gives the needed stiffness to the linen. When a piece has been in use for a little while, it may be greatly freshened up by sponging it on the front, then laying it face down, interposing a smooth soft cloth between the embroidery and the blanket. If there are any spots or stains on the linen it must be laundered by being washed in warm water with a good white soap.

In washing, rub the linen between the hands with a generous lather of soap, then rinse quickly and very thoroughly. Be sure to have the irons ready, so that no time be lost. Do not wring the embroidery, but squeeze it first with the hands, then in a dry cloth. When spread out for pressing it is a good plan to lay a thin dry cloth over the back to keep the iron from striking on the wet surface. When partially dry remove the cloth and finish the pressing without it.

So much depends on the proper laundering of colored silk embroideries that it would seem to be advisable to give repeated explicit directions on the subject. Treated as suggested, the most delicate embroideries will keep their color and look like new for years.

EMMA HAYWOOD.

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W B
ERECT FORM CORSETS

THE W. B. Erect Form is the original "Long Hip" Corset. It is the most perfect model of this vogue. The Long Hip Erect Form not only gives the figure a graceful erect form poise but rounds off the figure and reaches well down over the hips, absolutely insuring a perfect set to the new habit skirts.

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MODERN LACE-MAKING

MODERN LACE DECORATION FOR A BALL GOWN.

FIGURE 1.—Modern lace of some variety or other is considered indispensable to a handsome gown. It is worn on those of the heaviest Winter cloths as well as the ball gown of most diaphanous material. Searching for designs of the most novel character, we have chosen from among a number of lace specimens recently brought from abroad the magnificent decoration for a ball gown which is here illustrated.



FIGURE 1.—MODERN LACE DECORATION FOR A BALL GOWN.

In the collection referred to, there have been brought copies of some of the handsomest old laces, patterns of which have never been duplicated. These are intended to be utilized through suggestion or otherwise and those portions selected which may best be arranged in conformity with the modern lace of today; and they should certainly prove invaluable and artistic patterns.

The design illustrated here is included among the berthas and ball-gown decorations. It is formed of the plain Flemish braid, many of the large forms being filled in simply with plain network, each stitch being carefully twisted so as to give a substantial though open mesh. The smaller figures are filled in with the point de Bruxelles stitch in its various forms, and a number of combination stitches is shown.

The very delicate, open-work effect of the large scrolls is caused by the Venetian point stitch. This is a network of threads over which are worked buttonhole stitches, very close together, with a buttonhole picot at the centre of each bar.

The shaping of the decoration is novel in the extreme. To be worn with a low-necked gown, it forms a bertha on the front of the corsage as illustrated at figure 1. Passing over the shoulders, the tabs or ends are slightly gathered at the waist-line in the back and fall gracefully toward the bottom of the skirt. The tabs may be crossed at the waist-line if liked and held in place by a handsome pin or buckle.

Figure 2 pictures the back view with the decoration draped over a *mousseline de soie* bodice.

Although in the present instance a low-necked bodice is worn, this decoration might quite as appropriately be worn with a high-necked gown, but the latter should be of a character to accord with the lace embellishment, so as to cause no startling incongruity.

The shaping is perfect, the outline of the upper edge of the front fitting the figure without a ripple, while the back portions adjust themselves perfectly to the figure. If preferred, the sashes may be separated at the centre of the back, at the waist-line, and the space filled in by one of the long, narrow buckles which are so fashionable at present. This may



FIGURE 2.—BACK VIEW OF BALL GOWN DECORATION.

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nply touch the edge of the lace on each le, serving as a connecting ornament.

ROTECTION COLLAR AND CUFF.

FIGURE 3.—The designs of protection turn-over collars are changing slightly, though their popularity seems in no ay abating. In the present illustraon the sheerest linen lawn is associated ith Irish lace, in contradistinction to esigns which heretofore have been made

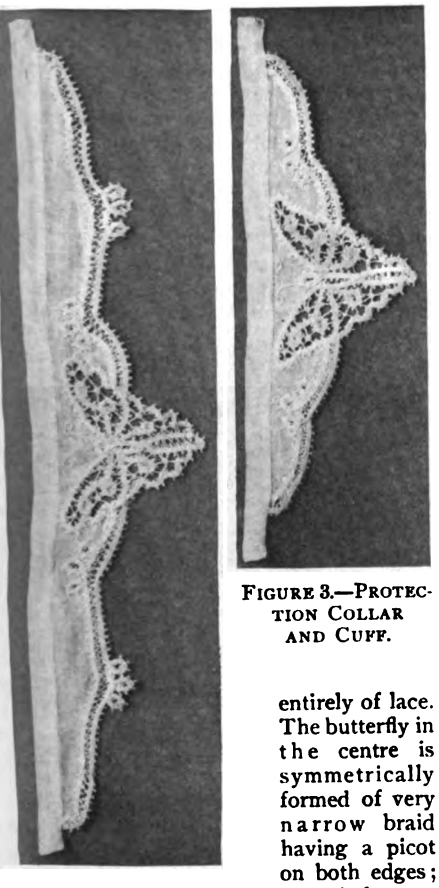


FIGURE 3.—PROTECTION COLLAR AND CUFF.

entirely of lace. The butterfly in the centre is symmetrically formed of very narrow braid having a picot on both edges; few stitches are required, and these are spider-webs; others however may be substituted.

The antennæ are formed of a heavy thread, over which are worked close buttonhole stitches with very fine thread. These are slightly curved on the ends to accord with the design on the pattern. The outline of the collar is followed by two rows of braid, between which Russian stitch is worked.

The upper edge is bound with a strip of white lawn or other material which may be coarser than the collar itself. It is cut about two inches wide and creased through the centre, then placed against the right side of the collar. Both edges are joined in a narrow seam, and the remaining edge is turned over and hemmed to the wrong side fully covering all edges. The cuff is of the same design proportionally drawn and worked exactly like the turn-over or protection collar.

We are indebted to Sara Hadley, professional lace-maker, of 34 West 22nd Street, New York, for the designs contained in this article.

A Last Chance

TO TAKE PART IN THE *Queen Quality* PRIZE CONTEST

which closes on Dec. 25th, when 100 Prizes of $1000, $500, $400, $300, $200, $100, etc., are to be awarded. There is no reason why you should not have one of these prizes which are to be awarded only to the wearers of "Queen Quality" shoes for the

"Best reasons why 'Queen Quality' is superior to all other shoes for women."

Don't write for literary effect; fine writing is not required. Simply tell in 200 words (not more than that) the results of your own experience with "Queen Quality" shoes. Try to tell it in such a persuasive way that other women, should they read what you say, will try these shoes for themselves. *Do this and you may win a prize*—who knows!

Ask the shoe dealer for a Contest Blank when you buy your shoes. Articles must reach us not later than January 1st, 1903. They will be judged and prizes awarded in January, by a committee composed of the *Boston Transcript*, *Herald* and *Globe*, *New York Sun*, and *Munsey's Magazine*.

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First—It has a perfect anatomical fit. "Queen Quality" shoes fit where all other shoes fail, because they are constructed on a totally different plan from every other woman's shoe. No other shoe can give you the "Queen Quality" fit. Don't take our word for this! Merely try the shoe on your foot! That instant you will know.

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But they cannot be sold to any woman who has once tried the genuine article. "Queen Quality" are the most satisfactory shoes ever sold. This is proved by their enormous sale—very much the largest in the world. You really risk nothing when you try a single pair. They are sold by only one dealer in a town. If you cannot find them in your locality write us for a booklet of styles which will enable you to order direct and receive contest blank with shoes.

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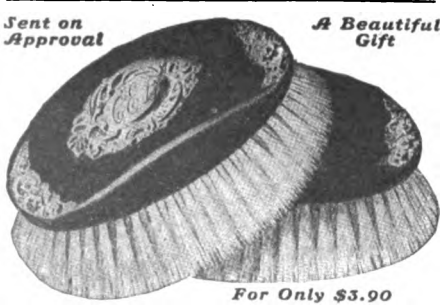
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CROCHETING

ABBREVIATIONS USED IN CROCHETING.

ch.—Chain.
ch. st.—Chain stitch.
s. c.—Single crochet.
d. c.—Double crochet.—(Thread over once.)
sl. st.—Slip stitch.
st.—Stitch.
tr. c.—Treble crochet.—(Thread over twice)
d. tr.—Double treble crochet.—(Over three times.)
p.—Picot.
l.—Loop.
k. st.—Knot stitch.

Repeat.—This means to work designated rows, rounds or portions of the work as many times as directed.

CROCHETED SACK FOR DOLL.

FIGURE 1.—Use pink or blue Saxony for the yoke, with cream white for other parts. Beginning with pink, make 1 chain of 50 st.; turn and work a s. c. in every stitch. Always take the back loop of the stitch to give the ribbed effect. Next row s. c. in every st. for 10 stitches, 2 s. c. in 11th st.; 1 s. c. in each of the next 3 st.; 2 s. c. in next st.; 1 s. c. in each of next 20 sts.; 2 s. c. in next stitch; 1 s. c. in each of next 3 sts.; 2 s. c. in next stitch; 10 s. c. in last 10 sts. to end of row.

The 10 stitches at ends are the front parts of the yoke, the 3 for shoulders and the 20 for back of yoke. In next row work 10 st. and widen; 5 st. and widen; 20 st. across back, widen; 5 st. and widen; 10 st. across front. In the following rows continue to increase 2 st. in each shoulder until there are 21 st. on each, between widenings; (12 rows from neck); then work one row across each front and back, omitting the shoulders. Now the yoke is complete. Join on the white Saxony. This part is worked in the loop stitch, thus—* Put the needle through the first stitch, draw up a loop, put needle in second stitch, draw up another loop, yarn over, and draw through 2 loops, yarn over and draw through the 2 loops remaining on the needle, chain 1, *. Continue from * to * until the 10 sts. are taken up across the front, widening several times by taking the first loop of each st. where the last in stitch previous was taken. When the armhole is reached work a chain of 6 for sleeve, and join to back. Continue to the other shoulder, widening a few times across back. Make a chain of 6 for other sleeve, and continue across front.

Next row, work back with same stitch, making 3 double loop sts. on each chain of 6 under arm. Continue until 11 rows have been made from yoke. Make the sleeve in the same way, widening 4 times across top of shoulder. Make 9 rows for each sleeve. Now join on pink, and make a s. c. in every second st., that is, a s. c. in every loop stitch, but skip the chain. Work 4 rows of s. c. which makes rib for cuff. Now make scollops of 5 d. c. caught down with a sl. st. A picot around scollops of 3 ch. caught between every other stitch. Around the neck make 1 d. c. in every second stitch and chain 1; this is for ribbon. Now put the same scollop and picot of the pink all around the sack. ½ yard of baby ribbon is required for the neck; ½ hank cream-white Saxony or split zephyr and ¼ hank of pink for the sack.

DOLLS' CROCHETED BOOTEE.

FIGURE 2. — This little bootee was made of white and pale-blue knitting silk.



FIGURE 1.—CROCHETED SACK FOR DOLL.

Make a chain of 40 stitches of the white.

Crochet 9 rows of s. c., taking the stitches from the front of loops.

Crochet 3 rows of s. c. taking the stitches from back of loops in this as well as all future rows.

Fasten in the blue and work 1 row of s. c., then 2 rows white, same as above.

Sixteenth row.—Of blue. * 1 d. c., 1 ch., 1 d. c. in same stitch, skip 2 stitches, repeat from * to end of row.

Seventeenth row.—White; s. c. in each stitch of row.

Eighteenth row.—Blue; s. c. in each st.

Nineteenth row.—White; s. c. in each stitch.

Twentieth row.—Same as sixteenth.

Twenty-first row.—White; s. c. in each stitch.

Twenty-second row.—Blue; s. c. in each stitch.

Twenty-third and fourth rows.—White; s. c. in each st.

Twenty-fifth row.—Blue; s. c in each stitch.

Twenty-sixth row.—White; s. c. in each st.

Twenty-seventh row.—Blue; s. c. in each st.

Twenty-eighth row.—White; s.c., taking

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he stitches from the front of loops and skipping every other stitch.

Twenty-ninth row.—Blue; s. c. in each stitch.

Thirtieth row.—White; s. c. in each stitch.

Thirty-first row.—Blue; s. c. in each stitch.

Finish the top of the bootee with a row of blue shells composed of 1 s. c. and 3 d. c.; skip 2 sts. and repeat for the round.

To make the foot, divide the stitches at the ankle in thirds; leave one-third extending each side of the heel. Tie on



FIGURE 2.—DOLLS' CROCHETED BOOTEE.

the white and pick up each stitch of the remaining third on the needle, then crochet off in Afghan stitch; pick them up again and repeat until there are 10 rows.

Break off the thread, fasten at back of heel and s. c. 4 rows, taking up the stitches through both loops, and widening 1 stitch in each row, at each corner of the front of the tongue. (The strip crocheted in Afghan stitch.) This is all the widening necessary in shaping the foot. Fasten in the blue and crochet 4 rows, 1 s. c. in each st.; the same as the white, but omitting the widening. When the foot is finished turn the bootee wrong side out, place the sides of the foot together evenly, put the hook through 4 stitches on each side of the heel and draw the thread through all eight stitches at one time. Crochet the remaining stitches together with s. c. until within 4 stitches of the toe; draw thread through the remaining eight stitches the same as at the heel.

Silkotene or any of the new mercerized cottons may be used as a substitute for the knitting silk and any color or combination of colors selected. A ribbon or cord and tassel may be run in at the ankle.

These directions will make short socks for infants if a longer chain is made when beginning. Use only best white silk or Shetland wool for the socks, as these are not likely to injure the infants' feet.

CROCHETED HAIR-RECEIVER.

FIGURE 3.—This hair-receiver was made of green and pink silk, although any other combination of colors could be employed and silkotene substituted for the pure silk.

First round.—Ch. 5, join. 5 ch., d. c. in first st., * 5 ch., d. c. in next st. Repeat from * 3 times.

Second round.—* 5 ch., d. c. in centre of first loop. 5 ch., d. c. in same place to widen. Repeat from * widening every other time for 7 rows. Then make 9 rows without widening.

For the Border.—First row.—Make a ch. of 91 sts., turn. Skip 5 ch., d. c. in next. Chain 3, skip 2 sts., d. c. in next. Repeat from * 19 times.

Second row.—* 3 ch., fasten in centre of first loop with s. c., 3 ch. In next loop work 1 s. c., 2 d. c., 2 tr. c., 1 l. tr. c., 2 tr. c., 2 d. c. and 1 s. c., turn. 1 ch., skip 1 st., tr. c. in next. Repeat around the scollop., s. c. in small loop of 3 ch., 3 ch., turn.

Third row.—Fasten in first loop. 3 ch., fasten in next loop. Repeat all around, then fasten with s. c. in next loop of 5 ch. Repeat from second row of border.

Run a wire through the top of the basket to hold the upper portion in shape and keep the receptacle from collapsing; then sew the edging to the front of it. This edging may be made sufficiently long in the beginning to encircle the entire upper edge, if preferred. Make a sufficient number of tassels, fastening one to each scollop and still another to the bottom of the basket.



FIGURE 3.—CROCHETED HAIR-RECEIVER.

Crochet three chains of an appropriate length and slip through a ring which has previously been covered with single crochet stitches. Place bows consisting of a number of loops of baby ribbon at each side, covering the spot where the chains join the basket. By means of the ring the receiver may be hung to the gas jet, bureau or other convenient place.

A catch-all or duster basket might be made after this design, the size being enlarged by working a greater number of increases from the beginning and adding extra rows at the top. In this way a basket of any desired dimensions could be made. This idea is much newer and more dainty than many of the duster receptacles heretofore in use.

A TUG OF WAR.

COFFEE PUTS UP A GRAND FIGHT.

Among the best of judges of good things in the food line is the groceryman or his wife. They know why many of their customers purchase certain foods.

The wife of a groceryman in Carthage, New York, says:—"I have always been a lover of coffee, and therefore drank a great deal of it. About a year and a half ago I became convinced that it was the cause of my headaches and torpid liver, and resolved to give it up, although the resolution caused me no small struggle, but Postum came to the rescue. From that time on, coffee has never found a place on our table, except for company, and then we always feel a dull headache throughout the day for having indulged.

"When I gave up coffee and commenced the use of Postum I was an habitual sufferer from headache. I now find myself entirely free from it, and, what is more, have regained my clear complexion which I had supposed was gone forever.

"I never lose an opportunity to speak in favor of Postum, and have induced many families to give it a trial, and they are invariably pleased with it." Name given by Postum Co., Battle Creek, Mich.

SALESMEN'S TRIALS.

BAD FOOD IS ONE OF THEM.

Road traveling is rather hard on salesmen. Irregular hours, indifferent hotels and badly-cooked food play smash with their digestion.

An old Philadelphia traveler tells how he got the start of his troubles by using Grape-Nuts. "For years I was troubled with a bad stomach, which gave me constant headaches and pains all through my body, caused by eating improper food. I spent considerable money on doctors, who said I had indigestion, and after taking medicine for a year and it doing me no good, I decided to go on a diet, but the different cereals I ate did not help me. If it hadn't been for the advice of a friend to try Grape-Nuts, I might be ailing yet.

"I commenced to feel better in a short time after using the food; my indigestion left me; stomach regained its tone so that I could eat anything, and headaches stopped. I have gained in weight, and have a better complexion than I had for years. At many hotels, the salesmen will have nothing in the line of cereals but Grape-Nuts, as they consider it not only delicious, but also beneficial for their health in the life they lead." Name given by Postum Co., Battle Creek, Mich.

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Cawston's Amazon plumes are this season's favorite styles. Made from selected feathers from male birds, have heavy broad heads and are the same width throughout. Dyed a rich glossy black.

For **$2.00** we will send prepaid a handsome black Amazon plume of the very best quality, that retails at $3.00. It is 13 inches long and 8 inches wide for the entire length.

For **$5.00** we will send prepaid a magnificent black or white Amazon plume that measures 16 inches long and 9 to 10 inches wide for the entire length. It is thick and beautifully curled. Worth $6.50 to $7.50.

For **$10.00** we send a most luxuriant 22-inch Amazon plume in black or white. The finest that can be produced; worth $15.00 at retail; 10 to 11 inches broad for the entire length.

MAGNIFICENT BOAS

Cawston's Ostrich boas are made from the finest feathers of the male birds. They are lively, durable, glossy and uniform. Made from fully developed, selected, lively feathers. Thick, full and broad.

For **$9.75** we send prepaid a beautiful 1¼ yard glossy black boa made of selected ostrich feathers, worth $12.50 to $15.00 at retail.

For **$12.00** we send the same grade as above in the 1½ yard length. Retails at $15.00 to $18.00.

For **$20.00** we send prepaid an exceptionally fine black ostrich boa, 1½ yards long, extremely full, heavy and broad. We especially recommend these as being stylish and rich in appearance.

OSTRICH FEATHER FANS

A beautiful Ostrich fan direct from the Cawston Farm is a most acceptable California Xmas gift.

For **$1.50** we send an 11-inch black, white, pink, or blue ostrich feather fan with decorated enameled sticks worth $3.00.

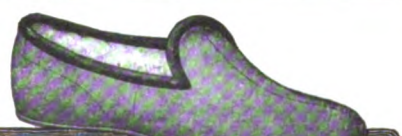
For **$4.50** we send a black or natural ostrich feather fan with German tortoise shell sticks. This is our most popular fan. Others up to $40.00.

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Write for catalogue of comfort shoes.

BLUM SHOE COMPANY, Dansville, N. Y.

DARNED NET

INFANTS' NET CAP.

FIGURE 1.—Since the vogue for Renaissance and Battenberg lace all sorts of old-fashioned laces have been revived and the patterns and delicate tracery of the designs followed studiously by those who are deeply interested, so that these may be applied or assist in the association of new ideas for the more recent styles of lace-making.

Darned net lace is among the daintiest and really one of the simplest laces to execute. The bobbinet, which is purchased by the yard and is about fifty inches wide, forms a very inexpensive foundation. This is cut in strips for lace edging of any width, or the cap or other article is cut out before being worked and the design executed; in this way no unnecessary labor is performed.

Linen lace thread or linen floss is employed for the working and must correspond in fineness to the net. However, some designs require two or, perhaps, three different numbers of thread to produce the proposed effect. An ordinary sewing needle is all that is required. This is placed in the first mesh and the thread darned over and under the following ones. For instance, the little vine at the side of the cap is worked thus:

Darn a straight line by picking up three stitches on the needle; work back in the next row of holes three stitches and continue until four curves are complete, then darn one straight line underneath these and begin for the opposite side. The work is usually held in the hand, although a hoop may be employed.

The cap illustrated is a reproduction of an old-fashioned baby's cap made many years ago; it was sent us by a lady who writes as follows:

"I have in my possession a tiny cap fashioned according to this delicate art (darned net) which has been worn by three generations of babies and may well last to delight a fourth and a fifth. The date of its making is not known; but since my grandmother's youngest child was born nearly seventy years ago and her eldest more than twenty years earlier, its age must be considerable.

"A piece of fine bobbinet is used for a foundation, and the pattern is worked on this with thread of two sizes corresponding closely to point lace thread No. 800 in the fine parts, and to No. 4 or No. 5 linen embroidery floss in the heavier portions. The little circular crown is finished with a picot braid, and the front part of the cap is whipped on



A BEAUTIFUL NET CAP FOR INFANTS.

a quarter of an inch inside this, leaving the edge to stand out like a tiny frill.

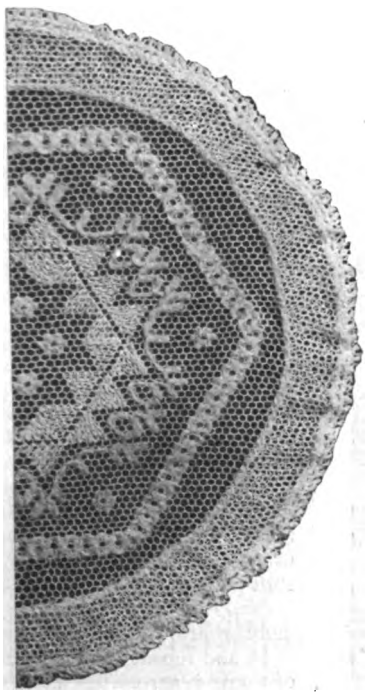
"One particular of the stitch is perhaps worthy of special mention since it differs from any modern lace-darning I have seen. In making the small loops of the design, the thread is woven up and back through the same meshes instead of passing through adjacent rows, thus producing a finer pattern than could otherwise be obtained.

"It would not be difficult to make a cap of this description, and, in fact, the accompanying illustrations are taken from a duplicate cap manufactured by a granddaughter, who followed its delicate arabesques with ever-increasing fascination and delight."

The second illustration pictures the detail of the crown of the cap, showing

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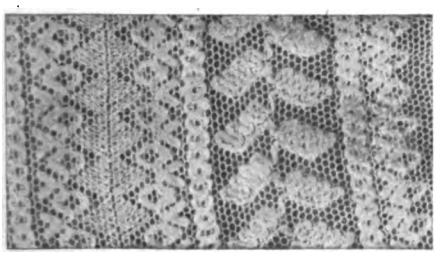
half when completed, and will render the work easy for those who wish to work a duplicate cap. After the circular crown is cut and the medallion worked, a picot braid is whipped around the edge. In joining the crown to the front portion of the cap a full quarter of an inch of the former is allowed to fall free beyond the



CROWN OF CAP.

joining, the edge of the front portion being whipped to position on the line visible in the engraving.

The detail of the side of the cap is clearly depicted at the illustration below. The right-hand side pictures the final pattern; that is, the design darned nearest the crown. It will be seen that this is only a section of the broader insertion, but the diamonds on the outside form a neat finish. The methods of working



DETAIL OF SIDE OF CAP.

can very easily be studied from this engraving.

The frill around the face and lower edge is simply footing with a single thread of linen floss woven along each edge. This is a substantial device, as it provides a firm finish. Gather the foot as full as desired and form one or two rosettes for the top of the cap.



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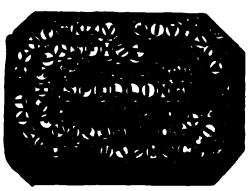
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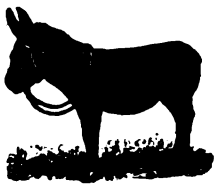
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This board is 13¾ inches long by 9¾ inches wide, and contains 56 lettered blocks of hardwood which rotate freely in grooves, and cannot be removed from the board. Each board is neatly made and ornamented, and is packed in a paper box. A most interesting and instructive toy for the children. For spelling purposes far ahead of A B C blocks. **Price, 1.00 each.**

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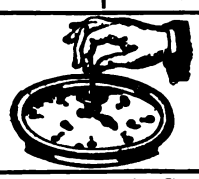
A world of fun and laughter, and an evening amusement for young and old.

A sheet having a donkey without a tail printed upon it, and twenty-four cloth tails, furnish the means of playing this amusing game. Each player blindfolded, endeavors to pin the tail in its proper position, but must fasten it to the first object touched. Does this seem simple? Try it, and the result will convulse you. Complete in envelope, with full directions. **Price, 25 cents each.**



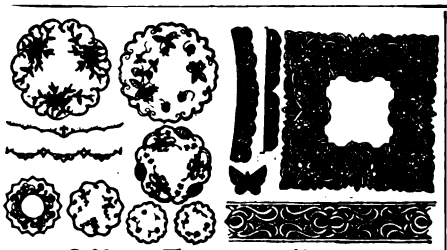
Fascination

This game certainly merits its name. It consists of a top, eight marbles, and a board. The board is slightly concave in shape, is protected by a light rim, and contains eight depressions, each the size of a marble. These are numbered from 1 to 8. Put the eight marbles in the centre of the board and spin the top among them. The result is to scatter the marbles in all directions. If they do not at once roll into one of the depressions, they will return to the centre of the board, to be hit again by the top, which is still spinning. This continues until the top stops, when the score is found by adding the number of the depressions which have been filled by the marbles.



Price, 25c. each

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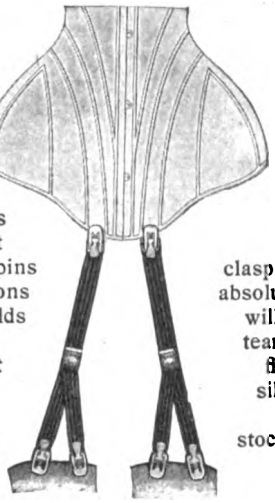


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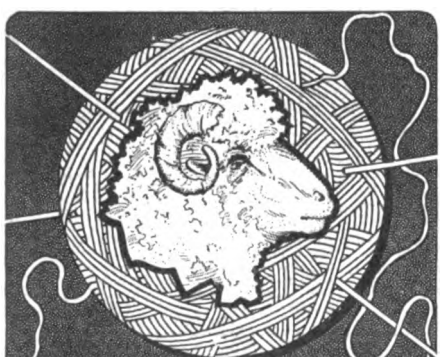
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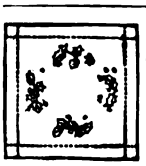
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KNITTING

ABBREVIATIONS USED IN KNITTING.

k.—Knit plain.
n.—Narrow.
o. n.—Over and narrow.
sl.—Slip a stitch.
sl. and b.—Slip and bind.
p.—Purl.
o. or th. o.—Thread over.
k 2 to.—Knit 2 together.

Make one.—Make a stitch thus: Throw the thread in front of the needle and knit the next stitch in the ordinary manner. (In the next row or round this throw-over is used as a stitch.) Or, knit one and purl one out of the same stitch.

☞ * Stars or asterisks mean, wherever they occur, that the details given between them are to be repeated as many times as directed, before going on with those details which follow.

FANCY POUCH.

FIGURE 1.—Cast on 22 stitches and knit across plain. Purl the next row.

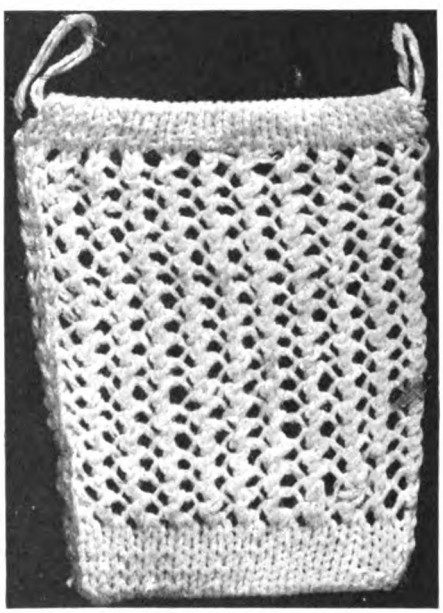


FIGURE 1.—FANCY POUCH.

Knit the next plain, and purl the next; work back and forth until six rows are purled and six knit plain; twelve rows in all. This forms the hem. Then throw the thread over and narrow, continuing to over, narrow, across the row. (Start the row, as above, by throwing the thread over and then narrow.)

Throw the thread over and narrow back, the same way, and so continue, back and forth, until sixteen rows one way, and sixteen the other are knit, making thirty-two in all.

Now knit a plain piece for the bottom as follows: K 1 row plain, p the next, k plain, p the next, back and forth, 9 plain and 9 purled rows, 18 in all. Now begin to over, narrow, every row, back and forth, as above, for the other side of the pouch, finishing off with a plain piece as in the beginning. Sew the hem neatly, leaving the ends open for draw strings. Sew the pouch up securely.

Two coarse steel knitting-needles and knitting silk are used. The degree or number of the silk is a matter of taste, but use coarse needles with heavy silk and medium with a lighter quality.

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DESIGN FOR COUNTERPANE.

FIGURE 2.—Use Dexter's cotton, worsted, or any thread or yarn suitable for the purpose, and steel needles. Nineteen stitches are required to work out two blocks (1 open, 1 solid). Cast on as many stitches as will be required to make the work of the desired dimensions, always using a number divisible by 19. Purl back.

First row.—* K 2 together, th o and repeat 3 times more from *; k 11 and repeat from beginning of the row, across the work.

Second row.—P 11, k 8, and repeat across the work. Repeat these two rows 10 times more. Then reverse the order of the blocks by knitting as follows:

K 11, * th o, k 2 together and repeat 3 times more from *; then repeat from beginning of row.

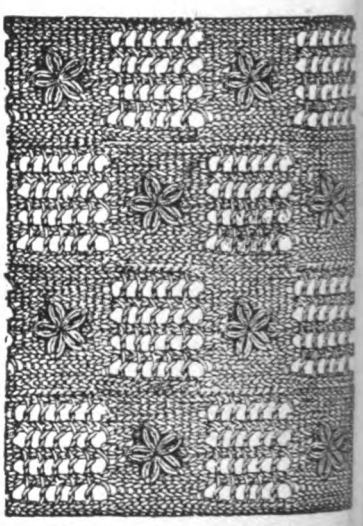


FIG. 2.—DESIGN FOR A COUNTERPANE.

Next row.—K 8, p 11 and repeat across the work. Make the blocks the same as the previous ones, then reverse again by repeating the first two rows of the work. The stars at the centre of the solid square are embroidered by chain stitches.

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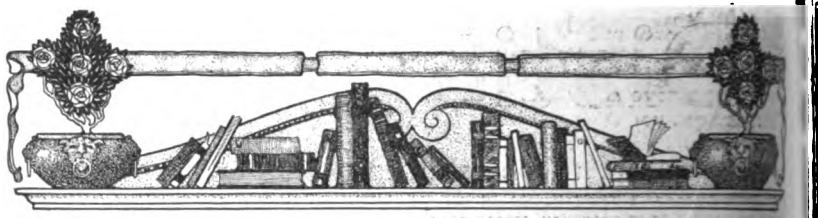
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AMONG THE NEWEST BOOKS

I FEEL very much inclined to utter a jeremiad against the illustrations that do not illustrate—and the great majority of them do not—but I forbear and will only ask, why should so clever a book as *Chanticleer* (Lothrop Pub. Co.) be made to bear the burden of so inane a frontispiece as "Just then he opened the door"? Violette Hall's word pictures of a New England camp and the life led there by the followers of Thoreau need no commonplace illustrations. The book is a pastoral romance and dedicated to the vast army of those who are "jaded in spirit." It belongs to the genre of Nature books but differs from many of them in that it does not endeavor to teach the habits of the denizens of the wildwood. The aim of the writer is not to teach natural history but to show the real relation between the absolute and the commonplace, between the real and the make-believe. The tale of the married lovers, who are one in spirit and who set to work to realize their idea of high thinking and plain living, is idyllic and far exceeds in sentiment and delicacy of portraiture the love of the other two, who are more bound by the conventionalities of life. *Chanticleer* is a story to entice one into the forest, where one may live his own life regardless of what the world thinks or says.

Dodd, Mead & Co. send forth two volumes for the holiday trade that should be in the library of every scholar. There is no more fascinating and romantic figure in French history than the beautiful and ill-fated Marie Antoinette, the bright, clever Austrian wife of the dull, cumbersome Louis XVI. of France, and laymen as well as students will read the story of *The Guardian of Marie Antoinette* with pleasure and profit. Lillian C. Smythe has had unusual opportunities for access to the papers and miniatures of the Comte de Mercy-Argenteau, which are included in this translation of the letters of this diplomat who was sent as Austrian Ambassador to the Court of Versailles at the time of Marie Antoinette's marriage to the Dauphin. He was not only Ambassador but he was empowered by Marie Thérèse to guard her fourteen-year-old daughter in the strange land of France. The letters that make up these two volumes were written by the guardian, not the Ambassador, and were sent to Vienna by special messengers so faithful and loyal that they escaped the espionage of both police and courtiers. The letters have been published by the Keeper of the Austrian Royal Archives, but have never been translated into English until now. The casual reader will find in them a new standard by which to judge the royal family of the time. The illustrations are beautiful portraits of the imperial and royal family that were presented to the Comte de Mercy-Argenteau and are still in possession of the family.

In Gertrude Atherton's masterly novel *The Conqueror* and Charles Felton Pidgin's *The Climax* (C. M. Clark Pub. Co.) we have two most strenuous efforts to replace the names of Alexander Hamilton and Aaron Burr on the roll of honor where by right of their great mentality and force of character they belong, but which place they both failed to reach on account of their lack of moral character. He who runs may read how both these heroic men fell under the wiles of the same beautiful, clever, erratic and unscrupulous woman. Charles Felton Pidgin thinly disguises Madam Jumel under the name of Stephanie, Countess d'Auprois, who became Burr's wife. Gertrude Atherton's more wisely leaves much of the truth concerning Hamilton and Madam Jumel unsaid, but one familiar with history unconsciously fills in the blanks, and is occasionally irritated at the distortion of facts. The author of *The Climax* has been industriously at work for years trying to clear Aaron Burr's name from the obliquity that attaches to it. In *Blennerhassett* he brought to light facts and papers, long overlooked, that go far toward rehabilitating his hero, and now in *The Climax* he has written a romance with Burr in the leading rôle.

The J. B. Lippincott Co., Philadelphia, announce the publication in book form of Clara E. Laughlin's *Stories of Authors' Loves*, which have delighted readers during their course in this magazine. The books make two handsome volumes, and are admirably adapted for presentation. A more critical notice will be given next month.

The Last Word (L. C. Page & Co.) is a very unusual book for a young writer. It is a book with a purpose, and that purpose, if I read it aright, is a plea for individual freedom, a plea for freedom to live one's life untrammeled by the will of another. Cara West is a Texas girl full of breezy prairie life, who goes to New York to work in a magazine office. She and the president of the company fall in love, and the story is the tale of their efforts to adjust themselves to each other. He belongs to an old Southern family and is possessed of all the arrogance and narrowness of the old-time conservative. His love so envelops Cara that she feels merged in his life, possessing no individuality, no freedom—nothing that she can call her own. Loving her work and her

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Sensationally Daring

in its conception and manner of dealing with the subject of marriage, "The Confessions of a Wife" palpitates with romantic passion. The story is told in the form of a diary and letters. It is of unusual power and will cause matrons to wonder at the temerity of the author's boldness in submitting to maids that which may properly be termed a literary ex-ray photograph of the bondage bought with a wedding ring. The confession begins with the sweetheart period of courtship and ends about three years after marriage. It is one of the most intimate heart biographies ever written. The gamut of human passion is vividly portrayed. Never before has the innermost sanctuary of the relationship between husband and wife been revealed so distinctly, clearly and forcefully. And yet the author has told her story with such daintiness and originality that the confessions are relieved from vulgar sensationalism. The real personality of the author is hidden under the assumed pen name of Mary Adams. The book is sure to be widely read and discussed, and the reader will understand why the author prefers to remain in obscurity. It is the great book of the year. As a serial in THE CENTURY MAGAZINE it has attracted much attention.

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THE NEWEST BOOKS

(Continued)

ing visions of a career before her, she rebels against this overpowering of her will and desires. They separate, and the tale of their sufferings and the change worked in the president's mind makes a fine psychological study. The book is well written and the story consistent with the characterization of the principal actors in the drama.

Love and the Soul Hunter (Funk & Wagnalls Co.) is another of the weird, fascinating stories that John Oliver Hobbes knows so well to write. The book is full of bright dialogue, clever epigram and repartee, as all her books are, beside having a well-conceived plot consistently carried out. Personally I like Robert Orange much better than this Prince Paul, the "hunter of souls," who is far above vulgar amours, but who cannot resist trying to get a glimpse of the soul of every woman he meets. Clementine, the daughter of a dissolute mother, at last succeeds in making the Prince earnest in his protestations. This she does by her simple honesty and genuineness.

The setting of the romance of *Jezebel* (Lothrop Pub. Co.) is artistic and historical. The plot, which departs very little from the biblical story, is cleverly carried out, with interest sustained to the end. It is a story of the days when Omri and Ahab were kings of Israel during the time when Elijah was stirring the multitudes with his prophecies. Jezebel, daughter to Ethbaal, King of Tyre and Sidon, having become the wife of Ahab, sets up a temple for the worship of Baal according to Holy Writ. Her fierce persecution of her enemies and the stoning of Naboth are familiar tales, but Miss Lafayette McLaws throws new light upon the character of Jezebel, whose name has been to most of us a synonym for all that is fierce, revengeful and unwomanly.

Now that the best writers of the day do not think it beneath their dignity to write for young folk, we have an amazing improvement in the literature turned out for the amusement and instruction of the younger generation. The cleverest writers are those who take some well-known historical character and weave about it a romantic tale of love, heroism and honor in such a way that the main points in history are indelibly fixed in the minds of the readers. One of the best books of this sort comes from Lee & Shepard and is entitled *A Boy of a Thousand Years Ago*. It is the story of Alfred the Great, told so as to be within the grasp of a child. The pathetic picture of that tiny little fellow on the fateful journey to Rome, guarded by the loving and gentle Harold, is one to fascinate any boy or girl and draw tears to the eyes of older folk who realize the suffering of the poor homesick child. Harriet T. Comstock has added to her reputation by this book.

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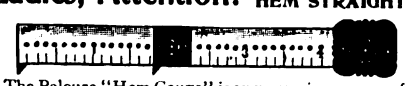
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Nina Rhoades, is a charmingly sweet story of a little blind girl, whose gentleness and thoughtfulness are a good foil for the wilful, spoiled child who lived next door. The child who can read this story and not learn a lesson of patience and gentleness will be dull indeed. Martha James writes of real, genuine boys, and her Tom Winstone, in *Wide Awake*, will be a feast for all youngsters. The hero of this book, equally efficient in a footrace or a noble action, is well worth knowing. The books are embellished with unusually good pictures.

The Lothrop Publishing Co. sends out some extra good holiday books for boys. *The Ball Marked Circle X* is full of that practical information which George Cary Eggleston knows so well to scatter through a book without detracting from the story. It is full of adventures that will delight every boy that reads it. W. O. Stoddard gives another of his historical books dealing with the War of 1812, in *The Errand Boy of Andrew Jackson*. The story is full of action, and again we find Lafitte, the pirate, who has figured in so many of the late books, one of the principal characters. *The Admiral's Aid*, by H. H. Clarkson, U. S. N., is the tale of the new Navy with all its progress and development, as seen by the author, who is a chaplain in the service. Shag Rock, a landmark in San Francisco harbor, gives its name to a book of adventure by Robert Lloyd. The scene of the story shifts from Boston to San Francisco, thence to the South Pacific, but "the treasure" is not discovered until the adventurers return to the Golden Gate. *The Treasure of Shag Rock* is as wild and improbable as any of Jules Verne's books, but perhaps will be all the more interesting on that account.

A unique book for a holiday gift is *Son*, or The Wisdom of "Uncle Eph," the Modern Yutso (F. A. Stokes Co.), by Lord Gilhooley. The book is printed on heavy cream paper with handsome page borders and bound in blue denim with ragged edges. The book purports to be great chunks of wisdom gathered by an old-time darky, who, although absolutely without education, managed by experience and observation to possess himself of the key of life. No reader will gainsay the practical wisdom of "Uncle Eph's" remarks, but why it was necessary for the author to put his excellent ideas into the dialect of the negro is beyond understanding. Neither wit nor wisdom is ever bettered by bad spelling or mispronunciation.

A serious, dignified and helpful book is *Stepping-Stones* (Lothrop Pub. Co.), by Dr. Orison Swett Marden. It contains talks to young people full of practical value, salient suggestions on deportment and conduct, and shrewd advice of all kinds touching every-day living.

The Romance of the Red Star, a biography of the earth, published by the Denver Fraternity of Emethacharah, is so far beyond the general magazine reader, and a notice of it would require so much more space than can be allowed a single book, that it is impossible to do

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THE NEWEST BOOKS

(Concluded)

more than mention it in this department.

Modern girls, who are no longer willing to be considered inferior to their brothers in anything, should welcome *What a Girl Can Make and Do* (Chas. Scribner's Sons), by Lina Beard, one of the authors of the well-known *American Girls' Handy Book* and whose contributions to the children's department of THE DELINEATOR have so long been a feature of the magazine. In it innumerable suggestions are given as to what a girl can make, and what a girl can do, with a little workshop and the necessary tools. The latter part of Miss Beard's book is especially interesting and practical and should serve to while away many hours. The numerous illustrations make the topics more entertaining and the instructions more easily comprehended. Both the big girl and the little girl will find something interesting in this volume, the character of which is admirably expressed in the sub-title, "New Ideas for Work and Play." Miss Beard understands well the art of writing for the young folk. The constructive, or destructive, genius of American boys and girls creates a big demand for this kind of work, and this latest book should find a place in every home where there are clever fingers to be occupied.

The Story of Joan of Arc, for boys and girls, by Kate E. Carpenter, and *Dorothy Dainty*, by Amy Brooks, are two fine holiday books for young readers, published by Lee & Shepard.

The Late Returning (The Macmillan Co.) is a queer sort of a story; there is a want of directness about it, and of coherence, in some places; so much is left to the imagination of the reader that paragraphs with only a breath between them seem wholly irrelevant. It is a tale of the uprising in a French colony, in which a rose-growing U. S. Consul and two or three American journalists figure. The heroine, is a volatile creature of the people, who, feeling, that by bettering her position financially she has raised herself above the common folk from which she sprang. When the uprising comes and the guns are turned upon the rabble she comes to herself and finds that she cannot endure seeing them ruthlessly cut down. She makes a dramatic exit, and we next find her taking part in the struggle, hand in hand with a childhood lover. They have returned, late, to the country and the simple life that should have been theirs from the beginning. It is a fascinating story, weird and uncanny as it is.

Hardly have the fire and ashes of Mount Pelee cooled before we have a book —*The Destruction of St. Pierre* (Fenno & Co.)—giving a most careful and minute account of the catastrophe. I have an impression that J. Herbert Welch and H. E. Taylor, the authors, were sent to Martinique as special correspondents. No matter; the book is a very interesting and timely one, and they speak with authority and directness. The story of that dreadful eighth of May is minutely, and yet picturesquely. The disaster at St. Vincent Island is narrated and a description of other earthquakes and eruptions of like magnitude given, making the book valuable as a work of reference.

Mary Catherine Crowley is doing work for the city of Detroit for which all Detroiters should be grateful. She is rescuing from oblivion historical records of the early days of that city and giving them permanent form as backgrounds for her novels. *A Daughter of New France* was a sweet, pretty story that gained the author a warm place in the hearts of many novel readers. Her latest book, *Heroine of the Strait* (Little, Brown & Co.), was written within the shadow of the Mission House, since destroyed, where Father Potier made his home in the wilderness of New France. From his careful diary the author has secured some of her characters and with the wealth of her imagination has woven them into a fascinating romance of love and war. The period is that of Pontiac's siege of Detroit; the old Ottawa chief was a man to be reckoned with in those days, but like many another of his sex he found himself outwitted by a woman. We have the ups and downs of two love stories, each with a different ending, so that those who like "happy endings," as well as those who enjoy reading of the broken hearts that are so common in life, will find something to please them. We have a faithful picture of life in the early days, its restless passions, its tragedies, its comedies, depicted in a pleasing manner.

My Captive (D. Appleton & Co.) is a purposeless book written with no desire to teach or to preach. It is a love story of simple style, told with directness in excellent English. Readers who remember *In Circling Camps*, by the same author, J. A. Altsheler, will take this book up with pleasure. Mr. Altsheler likes a sanguinary background for his stories and has selected the period of Tarleton's chase after Morgan in South Carolina, where the British met their Waterloo at Broad River. It is a pleasing story and the heroine a charming English girl, captured by the hero on the eve of battle. He was obliged to hold her captive until the battle lest she betray the secrets of the Continental Army; then the tables were turned, and he was the captive and she the jailer for all time. Mr. Altsheler has given a pleasing and interesting study of femininity; the petulance, the whimsies and the contrariness of the inconsequent woman are admirably portrayed.

In a small volume entitled *Parliamentary Usage for Women's Clubs* (The Baker & Taylor Co.) Emma A. Fox sets forth the generally accepted rules for the conduct of meetings of all sorts, especially for women's clubs. Mrs. Fox's experience and thorough knowledge of parliamentary usage will make her manual the leading authority for the purpose for which it is intended.

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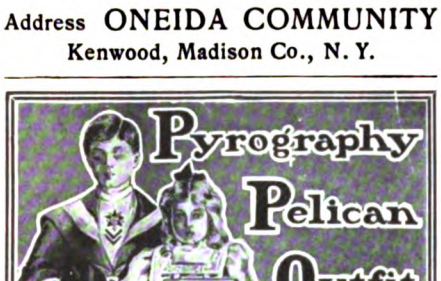


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THE TRAINING OF THE CHILD*

SIX PRACTICAL PAPERS BY GRACE PECKHAM MURRAY, M.D.

No. 6.—THE NERVOUS CHILD

A COMPOSITE TYPE.

Everyone who thinks at all sees that the conditions which govern the civilized human family have undergone a marvellous change and that those which obtain to-day are as different as possible from those which governed life in the eighteenth century. Every day and week and month and year of the nineteenth century carried on a disintegrating process upon the old customs, habits and thoughts until the twentieth century beholds to-day a new order of things, a new man and a new child, whose crowning characteristic is an exhibition of the mind, rather than an exhibition of bodily strength. The nineteenth century may be said to have enthroned the nervous system as the arbiter of man's destiny and to have displaced the muscular system. The man of muscle and brawn no longer triumphs; it is the man of brains that succeeds. He it is who has chained the lightning to his purposes; he it is who has annihilated space; he it is that threatens to abolish war by means of his terrible inventions, designed to bring such destruction that in contrast all former display of arms would seem but the putting forth of the puny efforts of pigmies. Thus it is that nervous energy has replaced muscular energy.

The pendulum has swung through its arc and now has reached its extreme limit. All are living at a high tension. Brain activity is and must be incessant. To-morrow may bring a change, but it is well thoroughly to take cognizance of the conditions that exist to-day in order to be better able to meet them and to train the child for the encounter. Would it not be remarkable for the children of this generation to be other than nervous? Let the child be defective, disobedient, precocious or backward, he will present the symptoms of a nervous child. A nervous child is, therefore, of a composite type and belongs to all classes. Indeed, the child of the present who has not an irritable nervous system would be very difficult to find. The nervous child not only inherits nervousness, but sees daily, hourly, before him in his parents and the members of the household constant exhibitions of it which surround him like an atmosphere and which affect him with every breath that he draws. Before he was born his nervous system was acted upon by the mental states of his mother, who after the birth of her child reads as upon a written page her previous mental attitudes and impressions. The child acts them before her. Her timidity, care, anxieties, worry have left their impression. The conflicts which she has had to adapt herself to the new life of wife and mother have had their effect. It is the oldest child that takes the brunt of this, and this is the reason that the oldest child often happens to be the most nervous of the family.

PRENATAL INFLUENCES.

In no other child do the prenatal influences demand so serious consideration. In them is often found the key to the situation only partially explained by the nervous tension of modern life acting upon both parents. The individual disturbances of the mother in the every-day annoyances and worries that surround her; the timidities and anxieties of the first years of married life, which come unexpectedly to almost every wife, all these have their influence upon the forming nervous system of the coming child. Nervous defects are often handed down from generation to generation, but this is not necessarily the case. It has been observed that the brain and nervous system have not suffered as one would anticipate in the children of mothers who during their pregnancy have been the victims of melancholia and even insanity. Alcoholism is responsible more than any other condition for producing in offspring an unstable nervous system. This has been very thoroughly studied, and there is no doubt that parents who indulge to excess in the use of intoxicants write upon the physical and mental outfit of their children imperfection. Such children may not become intemperate, although they are very likely to do so, but they are liable to convulsions when very young, or when older to develop epilepsy or some of the severe forms of hysteria.

It is well to consider this matter seriously these days, when in the reaction from the total abstinence of recent years alcoholic beverages are taken daily as a matter of course and different wines are often called for with every course at dinner. The mothers, then, who would have children with anything like normal nervous systems are under great obligations to see to it that they do all in their power before the birth of the child to bring this about. They should exercise constant care and self-restraint, curbing their fears, laying aside their anxieties and in every way leading a healthful, sane and righteous life.

VARIETIES OF NERVOUS CHILDREN.

It is not the purpose of this paper to treat of the nervous attacks of childhood, such as epilepsy, St. Vitus's dance, convulsive seizures and the other diseases to which a child with an imperfect nervous system may be liable, but to consider the every-day life. The varieties of ways in which a child displays its nervousness are many. Often a child may be nervous and its parents or teachers not suspect its condition, while a child who is consid-

* Other papers in this series appeared in the numbers for February, April, June, August and October respectively.

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:d very nervous is not markedly so. ıe one has power of will and is under :at self-restraint, much more so than e would believe the small individ- l capable of, while the other displays ery ripple of the nervous system as :arly and thoughtlessly as the surface a pond ruffles and ripples under the ssing breeze that blows upon its sur- :e. In the one instance the nervous stem is under a double strain—that of gulating itself and overcoming its own ficiencies; in the other the muscular stem is called upon to divide the task ıth the nervous system, and the child orks off his nervousness, in a way, by uscular action. He fidgets and moves out, or chatters and laughs and cries; : is irritable and peevish and constantly emanding attention. The other child is ore quiet than children ordinarily are, ut if he is asked to stretch out his hands will be found he has difficulty in keep- ıg them straight, that his fingers twitch. Ie does not stand steadily, especially asked to do so with his eyes closed. Ie is restless and talks in his sleep. In ther words, in order to measure the tability of the nervous child who exer- ises self-control he should be taken vhen his will is off guard; then his exact ıervous state will be disclosed.

THE CHILD MIND.

In order to understand aright the ner- vous child it is necessary to understand he workings of the child's mind and ıow greatly it differs from that of the grown person. Some may be able to do his by recalling the state of mind which btained in them when they were chil- dren. Such a process is very useful for hose who have to deal with children in many ways. Too many forget that they were ever young, and fail to enter into he feelings and conditions of the children nder their care. The relation of the ıervous system to the other parts of the system should not be lost sight of. The proportion of the nervous system to the rest of the body is much greater in the child than in the adult. The brain at birth is five and one-half times greater in proportion to the rest of the body than in he adult, and the spinal cord is three times greater. The nervous system grows faster, too, in proportion, than the other parts of the body.

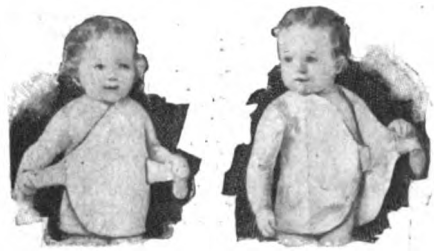
Owing to the great number of impres- sions which the child must receive, the activity of the brain is much greater than that of the adult. The child has to per- ceive and comprehend everything that goes on about him. He has to reason and draw his deductions. Not only this, but the brain must preside over all the functions of the organs and over their and its own growth as well. The child has little if any experience of events and thinks and lives only in the present. His recollections of past events, if he has any at all, are very limited. He knows not nor cares about the future; all his thoughts and feelings are of and for to-day. His mind of necessity is in a state of constant activity. The important matter is that

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THE TRAINING OF THE CHILD

(Continued)

this activity shall be guided to the best purposes and in the right direction. All his education should tend to this, otherwise he will be poorly prepared for the life which is before him. His brain and nerves are capable of quick and incessant response to whatever is transmitted to him through the portals of his five senses as well as to that which goes on in his own brain.

The nerve centres acting thus readily in response to stimulation, whether coming from within or without, give rise to peculiarities which are characteristic of the mental action of childhood, but which often puzzle and perplex parents. Nervous children who are characterized by an excessive display of nervous action often tell stories of sights and events which have never taken place, and the unhappy parents are startled with their powers of perverting the truth and telling falsehoods. They meditate with alarm on the audacity and ingenuity of the little story-tellers and believe them capable of great iniquity and look forward to their future with shuddering misgivings and mete out punishment accordingly. It may be that the child discovers the great effect of what he says and delights to play to the galleries, so to speak, but in the beginning the departure from the truth arises from the child's inexperience in assorting his impressions so that he is able to distinguish between that which actually occurs and that which transpires in his own mind as the result of his imagination.

CHILDREN'S FEARS AND NIGHT TERRORS.

A celebrated English physician who has made the diseases of children his specialty says that it is a very common thing for children to see visions, owing to the instability of their nervous system. Often there come before their eyes apparitions which they think are real. These objects may differ at different times or they may always appear to the child in the same form. To these vivid impressions of which the child himself is only conscious is attributed the unreasoning fears and terrors which occur in some children and which parents find it so difficult to account for. The nervous child is filled with fears, and the ridicule to which he is subjected when he displays these causes him to endure his miseries in silence oftentimes, and thus he is deprived of the comfort and compassion to which he is justly entitled. Not only should his fears and troubles be regarded with a tender and enlightened sympathy in order to give him comfort but to banish the baneful reactions which they occasion in his brain. These visions which are peculiar to childhood give rise to the condition to which has been given the name of night terrors. The child awakens out of his sleep shaken with indescribable fear, for he actually sees before him in the dark the objects of his terror. He calls out in his alarm, and of his will. To this purpose he [illegible] certain positions and goes through [illegible] certed gymnastic exercises. He [illegible] it takes some time to pacify him [illegible] he can again compose himself to slumber. Parents of Spartan mould believe that it is better that there should be no light in the sleeping-room of the child, lest he should acquire the habit of wakefulness without one. This may do very well for children who are naturally brave and courageous, but for the nervous child whose imagination has conjured up in the darkness curious, weird, fantastic and terrifying shapes, a light would enable him to distinguish between the creations of his fancy and the reality. The temptation for the weary nurse or mother called out of sleep in the middle of the night by the little dreamer is to speak sharply and crossly, and to bring the culprit to a sense of actuality by shaking him soundly. It is very wrong to do so and is an added shock to the nervous system.

The sleep of childhood should be profound and quiet. When a child is restless and talks in his sleep, his nervous system has in some way been overtaxed, his digestion is disordered. The child who walks in his sleep has a still more disturbed nervous system. A writer of great experience makes the statement that he never knew a somnambulist who was the child of a poor man. The different organs of the body are mutually dependent one upon the other; as true as this is of adult life it is doubly true of the child. The stomach quickly disorders the brain, and the brain disorders the digestion. The child who is restless and nervous should have a carefully regulated diet.

It should be seen that children have their sleep regularly and that the hours are sufficiently long to permit of recuperation of the body and the building up of the tissues. Children from five to six should have thirteen and one-half hours sleep. A decrease of half an hour may be made for each year after that. For instance, the child from six to seven should have thirteen hours; from seven to eight twelve hours and one-half, and so on. Children who are nervous and play hard should be put to bed for rest and quiet even if they do not go immediately to sleep.

CARE AND TRAINING.

No child needs more careful attention and training than the nervous child. His whole future welfare and usefulness depend upon it. Every child will think and act and display some form of nervous force just as naturally and surely as his heart beats and he draws the breath of life. It is impossible to stop brain action. The task in hand is to teach the child to control and exercise it aright. It is to this end that most of the studies in school are directed. The child is taught to control his muscles that they may come under the guidance and direction

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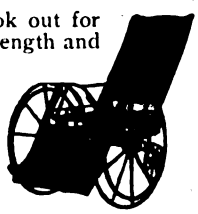
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THE TRAINING OF THE CHILD

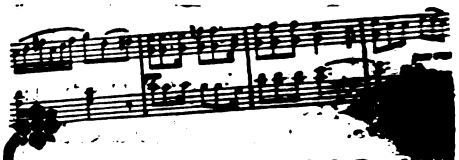
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to respond quickly to the voice of command. This gives him speedy control of his nervous machine, for daily and hourly in after life arises the necessity of promptitude of action. He learns to give attention, he cultivates his memory that he may retain impressions, the amassing of which is his great object in life, for it is the wealth of these in the storehouse of his brain that constitutes his knowledge, and according as his wealth is in these stored impressions, so is his power. A child whose nervousness takes the direction of great display of brain action, has, if carefully trained in the exercise of it, the chance of greater attainment than others. The quickness and variety of his thought, remove him from the ordinary. It is out of such material that the poets and geniuses are made.

Great firmness and gentleness should be used in training the nervous child. The effects of different kinds of discipline should be watched. If the child is timorous and fearful, he should be most carefully dealt with. Ignorant nurse girls should not be allowed to play upon his weakness. The terrible stories and threatenings which are sometimes used with such children are very wrong and may leave an ineffaceable impression on the mind. A child who has a shrinking, overwhelming fear of the unusual and the unknown should at least receive the consideration that is shown to colts in training them for their duties. It is recognized that a horse that is afraid of the objects which it is to meet in its daily life is deprived of much of its value. The same is true of a child.

The nervous child's studies should be carefully directed and watch kept that he is not overtaxed. His mind is generally so active that he will outstrip the others. The value of school training and discipline should not be lost sight of, but these sink into insignificance in comparison to the physical development in the case of the child who is nervous. He should be kept out-of-doors in the pure air. He should be allowed to run free as a colt, that the muscular system may have its chance and a proper physical balance be obtained. The nervous boy from the nature of his life and discipline stands very much more of a chance than the nervous girl. If the latter is not carefully reared there is danger that she become a hysterical invalid. This the brother will escape because he has more freedom in the open air and is less trammelled by the exactions of society. Custom provides a strenuous employment for him and the necessity of making his way in the world.

Lastly, the nervous child should be kept in ignorance of his condition. It always has a baleful effect to speak of a child's peculiarities before him; this is doubly true of a nervous child. Let him never dream or think for a moment that he is different from others or that he has manifestations of nervousness which mark him and separate him from other children.



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1. Who wrote a famous English book in order to pay his mother's funeral expenses?

2. What famous monarch was born in Europe, died in Asia, and was buried in Africa?

3. The bones of what famous reformer were exhumed, burned and scattered on the river Avon?

4. What great ruler founded the first University in Europe?

5. What Roman orator was assassinated, at the instigation of Mark Antony, while escaping from Rome in a litter?

6. Who was the first poet given a sepulcher in Westminster Abbey?

7. What Scotch lad was sold into servitude in Ireland and afterward became the patron saint of a country?

8. What well-known novelist said: "I have written nothing which I would wish blotted out?"

9. What famous philosopher was sold as a slave by the King of Sicily?

10. The bombardment of what fort occasioned the writing of the "Star Spangled Banner?"

11. What distinguished ruler of the third century was the daughter of an Arab chief?

12. The writer of what famous allegory sold lace while chained by the ankle in front of Bedford jail?

13. What ruler first established field hospitals and appointed army surgeons?

14. What barbarian conqueror claimed that where his horse trod no grass ever grew again?

15. Who was the first Roman Emperor?

16. Under what flag did the first steamship cross the Atlantic?

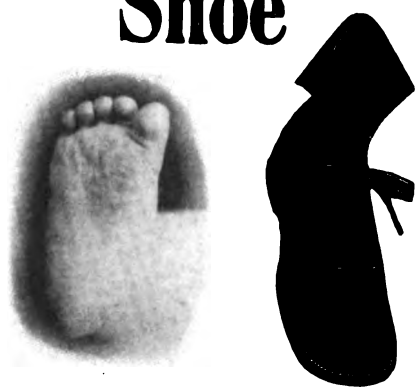
17. What noted English author is the nephew of a famous pre-Raphaelite artist?

18. The crown of what dead King was found on a hawthorn bush near a famous battlefield?

19. Which of the Roman Emperors was crowned by his troops with a pikeman's collar?

20. What blind poet was once Cromwell's Latin secretary?

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SOCIAL OBSERVANCES



BY MRS. FRANK LEARNED

NOTE-WRITING

IN these days it would seem that the writing of a note or letter were something deserving neither time nor thought. Notes are dashed off as though the writer were in a desperate hurry or affected to appear to be so, and somehow considered it a mark of superiority to assume to be too greatly occupied with other things to take the trouble to write a careful note. This is a mistake. Culture requires that note-writing should be practised. It is a reflection on our education and refinement if our notes are badly written. There is no doubt that the haste of the present day has affected our nerves, and certainly our note-writing. The telephone and the telegram are responsible for much of the neglect of the art of correspondence. It is the exception rather than the rule to find anyone who is a good letter-writer or who takes pains with a note. Yet, everyone at some time has experienced the pleasure of receiving a charmingly expressed, or gracious note, showing that the writer considers the person addressed of sufficient importance to deserve kindly consideration and deference.

Of course, there are occasions when it may be necessary to write a note hastily, and then one should summon all one's energy of thought and be brief and concise, but always courteous.

Everyone may not find it easy to acquire a graceful style of note-writing, but this may come by practice. There should be nothing strained, forced or stilted in a note. It must be natural, cordial and sincere. Ideas must be arranged, the mind composed and concentrated, and an effort made to write what we would say if speaking. At least, it is necessary that the handwriting should be clear and legible, and that the spelling, grammar and punctuation should be correct.

It is important to understand the formulas used in social correspondence. It is customary to begin a note, "My dear Mrs. White," or "Dear Mrs. White," and to close with the expressions, "Yours sincerely," or "Yours cordially." "Sincerely," used alone, is not as polite as "Sincerely yours." Men use the term "Yours faithfully," in writing to women or men friends.

Signatures must not have a prefix. A note which begins correctly and goes on fluently gives a surprise if it is signed "Mrs. John Gray." The proper form is the writer's name, Emily Gray. A married woman frequently retains her maiden name in her signature, and it is written without a hyphen, Emily Morris Gray. If she is writing to anyone who may not know her husband's name, she may add in brackets beneath her signature, "Address Mrs. John Gray," but this would not be proper in any note of invitation or in reply to an invitation. It is then taken for granted that the recipient will know from whom the note comes.

The conventional forms given apply to notes of ceremony to acquaintances with whom one is not on terms of intimacy. A friend would be addressed, "Dear Florence," not "Dear Friend," and the termination might be, "Affectionately yours." This would indicate great intimacy or friendship.

Plain white note-paper, heavy in quality and folded square is in good taste. The address engraved at the head in Roman letters is proper, or it may be written.

REPLIES TO CORRESPONDENTS.

L. C. T.—1. The best way to announce your return home after a long absence and your intention to enter social life again is to send cards engraved with your address and one or two days for being at home. Your friends will then know where and when to find you. 2. Guests to a theatre party may be asked to assemble at your house, or you may send tickets, requesting them to join you at the theatre. It is the fashion now for women to remove their hats when in a theatre. A bow or pretty ornament is worn in the hair. Theatre dress is much lighter than it used to be. Dressy waists, high in the neck, or gowns of light shade may be worn. A long wrap covers the dress when going to the play. 3. It is not the custom to shake hands with a man when he is presented to you, but if he is an intimate friend of your husband, it would be cordial to do so.

Mrs. H. K.—It would be against all rules of etiquette for a girl to be married at the home of the bridegroom's parents. She should be married at a church or at the home of her nearest relatives, no matter how small the house, how moderate their circumstances, nor how informal the wedding must be. Her own womanly dignity and the pride of her relatives should not permit any other plan than the one explained. Her relatives cannot issue invitations to any house but their own, and should not permit expenses to be paid for the wedding by the bridegroom or his family. If they wish to avoid criticism and protect their niece from future annoyance, they will follow the suggestions given.

D.—Although you are wearing mourning I would not advise you to wear a black dress to be married in. You would best decide to have a very simple white wedding gown and then don a black cloth gown for travelling. You should lighten your mourning as much as possible, and if you have worn it for the space of a year for a parent it is allowable to leave it off at your marriage, or at least wear gray.

Charlotte.—It is allowable to invite intimate friends to a wedding and general acquaintances to the reception, or to limit the number of guests for the reception, but the point is to be careful in drawing the line, because it may give offence to invite some and omit others. Care must be taken in making out a list. It would be proper to include all to whom you are indebted for hospitalities and to make the list as general as your means and space will allow for the entertainment of guests.

Panopea, Ignorance, Pansy and Florence—As a rule, it is best for a girl not to write to men, or to exchange photographs with them or send presents to them. If there is any good

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reason for sending a gift, a book or some impersonal article should be chosen.

J.—1. A dining car is similar to a restaurant, and a woman does not remove her hat in it. 2. Your second inquiry is vague, but I will try to reply. A woman does not go for a journey with any man who is not her husband, father or brother. If she were with one of these, she need not feel any formality about suggesting what she would like to select from the menu.

Inquirer.—It is in the worst taste for people to ask personal questions or display curiosity about private affairs. There is no reason why such curiosity should be gratified. A reply may be polite, dignified, yet reserved.

Wisconsin Reader.—The correct dress for a man at a wedding in morning or afternoon is frock coat and waist coat of black vicuna, or waistcoat of white duck, finely striped dark-gray trousers, white silk Ascot tie, pearl colored kid gloves, patent-leather shoes with kid tops. After six o'clock it is proper to wear evening dress.

L. C.—It is polite to leave a card for each lady of the family when returning calls.

Interested.—1. A lady should rise to meet any caller. A man is introduced to a lady, never the reverse. The form is, "Mrs. Ward, allow me to present Mr. Brown."

J.—1. It is not good form to ring a bell to announce dinner. A servant should come to the drawing-room and say to the hostess "Dinner is served." 2. Side dishes are not used for vegetables. Not more than two vegetables are served with the meat course, and these are taken on the plate with the meat.

B.—1. Never repay a rudeness by any resentment. In your own house, or office, you are bound to be courteous to those under your roof, and as a well-bred woman you would not do anything rude at any time. The very beginning of good manners is tactful regard for the feelings of others. It was not polite for a caller to take a guest aside and converse in low tones. Whispering is exceedingly bad form. If acquaintances are guilty of rudeness the best course is not to appear offended. With a friend one may ask an explanation of an apparent slight, but with others it is best not to notice such a thing, and not cultivate the acquaintance of anyone who offers an unkindness. 2. It is not proper for a hostess to send an invitation to call to a friend of a guest, if the guest's friend is a stranger to the hostess. The guest may notify the friend that she is visiting Mrs. Brown, and the friend should call and inquire for the hostess as well as the friend and leave two cards. 3. The proper hours for calling are from three to six in the afternoon. Even an intimate friend should hesitate to go to a house at meal-times, as it might be inconvenient to a hostess; but a hostess is not under any obligation to ask casual acquaintances who may choose to call at the luncheon hour to remain for luncheon. She must be courteous and polite, but if they have taken the liberty of calling at an unreasonable hour they are at fault and should not expect to be invited to remain. Their visit should not exceed fifteen minutes.

A. A.—It would be correct for you to invite to your tea any man friend who is known to your parents and who is in the same social set as you and other friends who will be at your house. The invitations should be in your mother's name.

Mrs. M. M.—Your letter was received too late to be answered in time for the celebration of your anniversary.

W. K. H.—It is the invariable custom to have wedding gifts marked with the initials of a bride's maiden name. The gifts are sent to the bride before her marriage, before she is entitled to any other name but her own.

A. M. M.—Courtesy demands that a man should allow a lady to pass in front of him always, unless there is a great crowd. In that case he must precede her to protect her from annoyance. This rule applies to entering a church, theatre or other public place.

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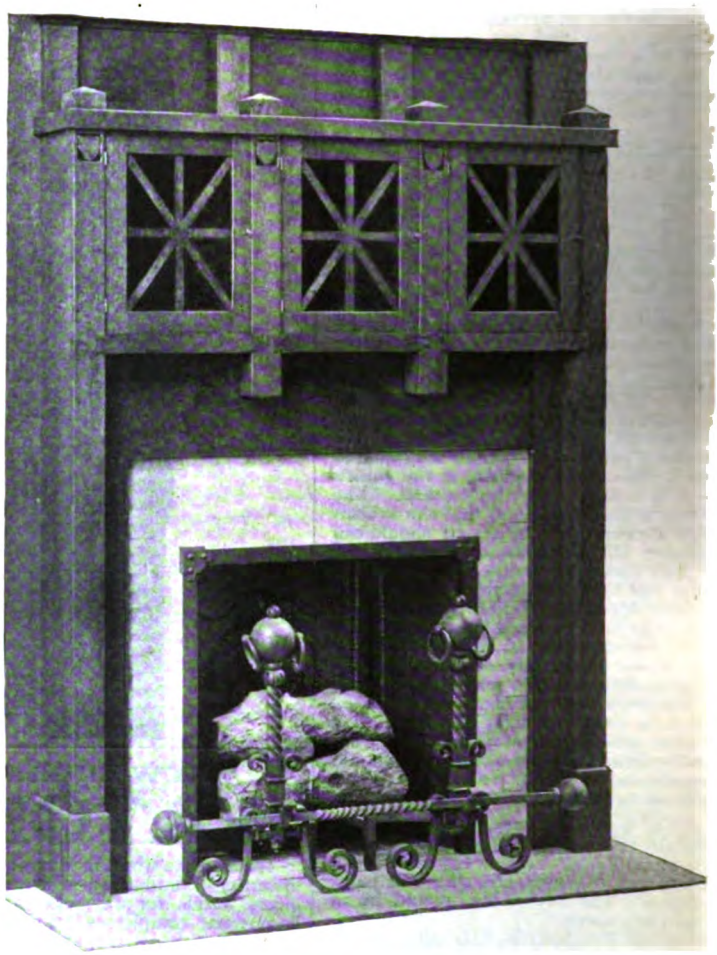


BY ALICE M. KELLOGG

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ANDIRONS AND FIRE-PIECES

In fitting out the fireplace from its foundations there are a number of points to consider. These are: the mantel, with its facing and floor lining, the grate or andirons, fire-pieces, screen or fender. In building a house each detail of the fireplace may express the specific tastes of the owner. In a rented house only the andirons and fire-pieces may be a matter of choice. In the better class of houses—those designed to meet the particular requirements of the family—the architect employs his skill in making the fireplace the central point of interest in the room. In the building of other houses a certain sum is apportioned to the mantels and fireplaces, the owner making his selections from ready-made samples. The manufacture of these mantels naturally follows the popular taste, and the present



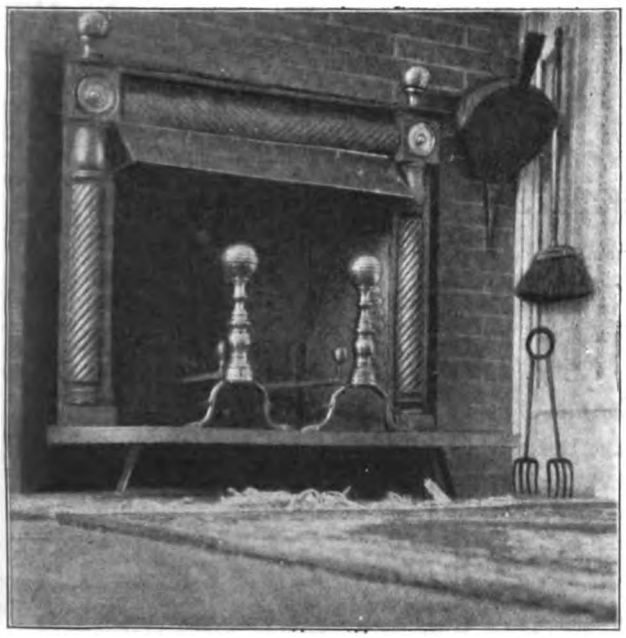
I.—FIREPLACE WITH MANTEL IN MISSION STYLE.

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tendency toward things Colonial and on the mission lines—simplicity and purity of design—has very greatly influenced this department of household art. (Illustration I.) Cumbersome woodwork, cheap carving, extrinsic brackets and pedestals are becoming things of the past, and better styles are taking their places.

Mantels of slate and marble are no longer used. Brick or stone work are sometimes employed instead of wood, the two former giving an appearance of solidity that the combination of wood and stone or wood and brick does not impart. The all-stone or all-brick fireplaces are well suited to country homes and to rooms of imposing dimensions.

Bricks or tiles are employed to face fireplaces, with wood for the sides and mantel. In Colonial times smooth blue-and-white tiles made in Holland were laid around the opening, and the woodwork was often carried in panels above the mantel to the ceiling. Tiles are made in innumerable designs and colors at the present time. The high-class potteries, Gruby and Rookwood, are producing tiles in most artistic fashions, and new efforts are put forth each season from all parts of the country. If possible, the choice of tile color should be related to the plan of furnishing carried out in the room.



II.—PORTABLE FIREPLACE.

Bricks for the facing of the fireplace are made in several shades of red and buff. Their special mission is in the more informal room and in homes where comfort takes precedence of show.

The selection of wood for the mantel is sometimes a puzzling problem to the inexperienced home-maker. A good general rule to observe is to bring mantel and woodwork into close relationship by using the same kind of wood, stain or paint for each. With woodwork of cypress, sycamore, poplar or pine in their natural finishes, however, oak is often used for the mantel.

A clever invention of the day is a fireplace that may be moved from one room to another, for chimneys that are not in condition to hold a fire on the hearth. The old Franklin fireplace, made by the famous philosopher in 1742 and called by him "an open stove for the better warming of rooms," was a combination of the open fire and stove, needing only a hole in the chimney to hold the pipe. Some of these Franklins have survived the progress of the century, and the idea has lately been revived in a new stove for an open fire that will fit into the fireplace. (See illustration II.).

While brick and tile are often laid on the hearthstone and used, as a lining at the back of the fireplace; iron is more durable for the latter position. This is made in different degrees of thickness, with patterns stamped upon it. Some interesting old fire backs are still seen in houses of Colonial days, with a motto, coat-of-arms or date of manufacture on them.

The open fire is desirable from more than the pleasurable point of view. In a room, says an authority, twenty feet square by twelve feet high heated by an open grate, the air would be removed four or five times an hour with a moderate draught from the chimney, and six or eight times with a blazing fire. Open fires are delightful in every part of the house; in the hall where they give hospitable greeting to the incomer, in the sitting-room of the family, for occasional use in parlor or reception-room, and in the dining-room, where the cheerful blaze adds to the enjoyment of the menu. Sleeping-rooms provided with an open fire have an increased capacity for every-day comfort, and make helpful provision for the exigencies of illness. In the nursery the fire on the hearth or in the grate may be called into requisition at any season of the year, and in luxurious homes even the bathroom is now being equipped with an open fireplace.

A chimney place in every room in the house is, however, beyond the ordinary family's possession. Often it must be a single choice of situation, in hall, library, dining-room or parlor. While each room makes its own claim the chief living-room of the household should rule the decision.



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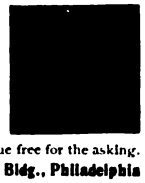
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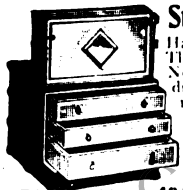
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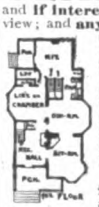
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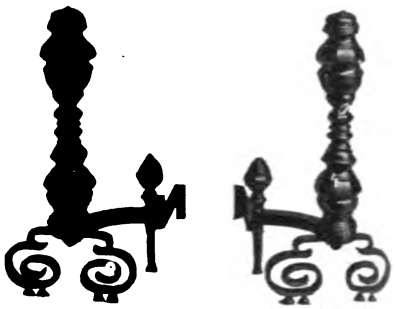
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PRACTICAL AIDS IN HOUSE FURNISHING.

(Continued)

The necessary fittings of the open fireplace are: the set including tongs, shovel, poker and brush, and andirons or grate (according to the material to be consumed), with spark-guard or screen. A fender is added for the fire in the



III.—ANDIRONS IN COLONIAL STYLE.

grate. If coal, soft or hard, is to be burned in the fireplace, a grate of some kind is imperative. The stationary grate is still found in houses built twenty-five or thirty years ago, but the basket grate on castors is a later and better contrivance.

Andirons are an interesting, perhaps the most interesting, part of the fireplace furnishings. From their prominent relation to the fire itself they are the means of enhancing or destroying its æsthetic appearance. Their movable nature makes the andirons appeal more strongly than the other stationary fittings—mantel, tiling or hearthstone—to that large army of



IV.—TWO STYLES OF FIRE SETS.

home makers, the occupants of rented houses, and their historical antecedents lend them a value beyond that of mere money.

The old-time andirons are as much sought after as antique furniture, but the reproductions (except for association's sake) are fully as good. Illustration III. shows one of the latest copies of a pair of fine old Colonial brass andirons, well fitted

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for the generous fireplace of a manorial residence. The careful buyer of andirons knows that the shape must be symmetrical and the design good, and that of the two varieties of brass, spun and cast, the latter is the more lasting. In iron andirons, cast and wrought are the two kinds made, and the first are less expensive and less durable in quality.

A guard for the open fire is made of fine-meshed japanned or brass cloth to fit closely around the opening. A low screen is also made to fold away flat when not in use.

Illustration IV. shows two different fire sets, one of simple and one of more ornate design. These are held in stands of brass whose ornamental designs correspond with those employed on the pieces. Another method of disposing of them, and one involving less expense, is to insert a pair of brass hooks firmly into the woodwork below the mantel.

SUGGESTIONS FOR HOUSE FURNISHING.

NEW PAINT AND PAPERS.—When the whole house can be renovated at once, the question of papers and woodwork finish is much simplified. If the woodwork is all painted white a general scheme of white and colors can be carried out very simply and economically. The bedroom with white furniture may have a pink and white paper; the other room with walnut furniture may have a yellow and white. Downstairs the two parlors, having mixed colors in the furniture and rugs, may have a plain russet paper; the library might be papered in a tapestry paper; the dining-room in blue and white with a good all-over design; the sewing-room in a green striped.

CHANGING A GREEN ROOM.—The tendency for making a room express one color is carried too far when walls, floor and woodwork are all of the same color. The parlor with a green Wilton carpet, green burlap on the walls, and woodwork of green would be improved by making the woodwork white or cream, and using rugs with mixed colors on the floor.

FOLIAGE PLANTS FOR WINTER.—The plants that thrive well in the house during the Winter are the Boston fern, rubber plant, begonias, and ordinary palm. Of course, they require care and attention to do their part. An Indian head painted on deerskin is appropriate in a den or smoking-room and may be used for wall decoration in a dining-room. Fasten it to a wooden rod and hang it like a banner.

WALL COLORS FOR A FIRST FLOOR.—The house facing south with parlor to the southeast suggests the use of green in that room, with white woodwork. In the southwest hall finished in white and dark oak a blue and white paper would look well. Choose a pattern well woven together so that it will not show spots easily. The dining-room with cypress finish might have a light-colored tapestry paper in oak colors. The library with the same finish as the dining-room and furniture covered in brown would need a two-toned yellow or yellow-and-white paper. As plain papers are preferred, the parlor and library might have this style, the hall and dining-room figured ones.

PARLOR FURNISHINGS.—The parlor with white-painted woodwork and Colonial furniture, that the owners are desirous of keeping in rather light tones, may be made very pretty with a yellow striped paper, a plain green velvet carpet and furniture covering of greens and yellows; or a sage-green moiré paper may be used on the walls, a mixed green and yellow carpet on the floor, and green and yellow again on the furniture. Either of these schemes would show the mahogany furniture to advantage and keep a room cheerful.



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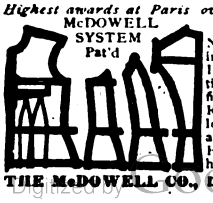
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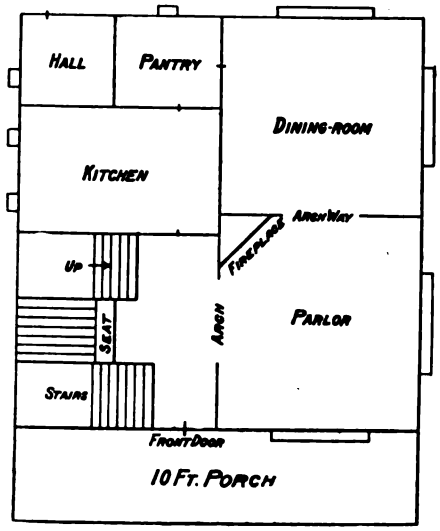
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PRACTICAL AIDS IN HOUSE FURNISHING

(Concluded)

FURNITURE FOR A SMALL HOUSE.—As so many of the furnishings have been carried out on purely conventional lines, moquette carpets, lace curtains, gold and white wall-papers, etc., it would be difficult to plan any odd,



cosey furniture to look well with them. The dining-room, however, might be furnished in green oak, or in mission or Dutch style to give variety. In the parlor a mahogany sofa, chairs and tables might be used with a piece or two of willow.

THE USEFUL ROOMS OF THE HOUSE.—In the bath-room the floor may be covered with blue and white oilcloth, the woodwork and the ceiling painted white and the walls blue. Window and shelf curtains would be pretty in blue and white. Cream white should be used and a soft, deep blue. In the sewing-room the woodwork may be white, with a floor painted a deep yellow and the walls a light shade of green. The old chest of drawers would be freshened by being painted olive green, and the machine might be scraped, stained and shellacked. The woodwork, dresser, table and cabinet in the kitchen may all be painted a warm gray, with the walls buff and the ceiling cream white.

PAPERS FOR A SMALL-ROOMED COTTAGE.—The dining-room on the north side, with only one window would take a red paper better than any other color. In the sitting-room with west windows, a green paper in two tones would be pleasant. The library that opens also to the west may be treated with a yellow paper. The guest room with south and west windows may have a red or yellow flowered or striped paper, and the family bedroom a blue and white paper.

MAKING AN ATTIC ROOM CHEERFUL.—The sloping sides of this room should be left without any attempt at decoration, and the attention called to the straight sides of the wall by groups of pictures. These may be tacked up, or framed in glass and binding as described in the May DELINEATOR. Some thin, red and white cotton would look pretty at the windows, and plain red might be used for table, trunk, bureau and bed covers.

PAPERS FOR TWO CONNECTING SMALL ROOMS.—These rooms being both small and thrown together with double doors could be given a feeling of space if papered alike in a soft-toned green paper. If the pattern is well woven together it will not be tiresome repeated in both places, and the needs of sitting room and library are near enough alike to be treated the same in walls and carpet also if desired. The oak furniture will accord nicely with the green walls.

ROPE PORTIÈRES.—The only suggestion that can be made for the disposition of an old pair of rope portières is to send them to the nearest rummage sale.

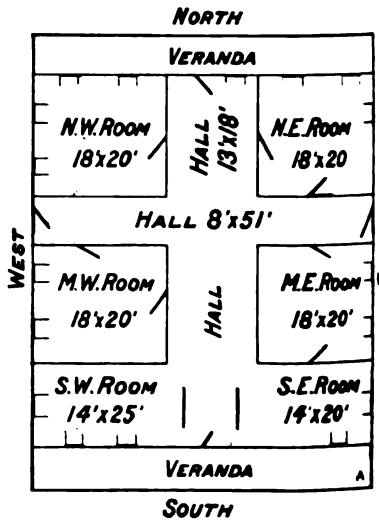
A SEA-SHORE RESIDENCE.—The plan of this home wisely gives the advantages of the sea view and the sunlight to the most important living-rooms. To enhance the oak finish in all the rooms on the first floor the hall may be hung with tapestry (or if this goods is too expensive, then in a paper tapestry pattern), and the furniture may be of dark English oak. The drawing-room may be furnished in buff and old-blue with mahogany furniture, the library in a green burlap and mission furniture, the dining-room in a russet and green paper, and the sun parlor may be fitted up with willow chairs and tables and pretty cushions.

MAKING BOLSTER ROLLS.—The bolster roll used now on beds in place of the pillow is covered with shams is made of pasteboard or wooden strips and is sold in furnishing stores. A roll, however, might be made at home with a little ingenuity, and the slip cover also. The roll must have an opening left at each end and at the back, the latter large enough to insert the pillows. The slip cover must fit smoothly over the roll and button over at the back. The ends are drawn together and the stitches covered with a rosette.

REARRANGING A BEDROOM.—As the white-painted woodwork has become tiresome to the occupant and the cherry furniture cannot be changed, it is suggested to paint the woodwork a dark sage green, and also the floor, taking up the carpet and using in its place some small rugs. The bed may be placed in a different part of the room, and a new spread take the place of the old. Some novelties in Persian prints are used now for bedspreads. Fresh window curtains and bureau covers would give a different aspect to this room.

STAINING A WALNUT BOOK-CASE.—The walnut book-case will not take a light stain, and it is doubtful if anything but Flemish oak would show on it. If the woodwork of the room is painted the case may be painted to match.

COTTAGE WALL-PAPERS.—The plan of colors desired for this house was one to make the north and west rooms cheerful. With this in view the front hall might be papered in a mixed red paper, and the back hall in a yellow stripe; the northeast room in yellow, the northwest room in light brown or ecru, the middle east room in green, the middle



west room in terra cotta; the southeast room in blue and the southwest room in a green stripe. Variety is thus given without bringing the repeated colors together.

PAPERING WHITEWASHED WALLS.—The walls must first be washed down and dried before any paperhanging is attempted. Then a coating of size should be applied. This is made by dissolving glue in hot water and brushing it on the walls.

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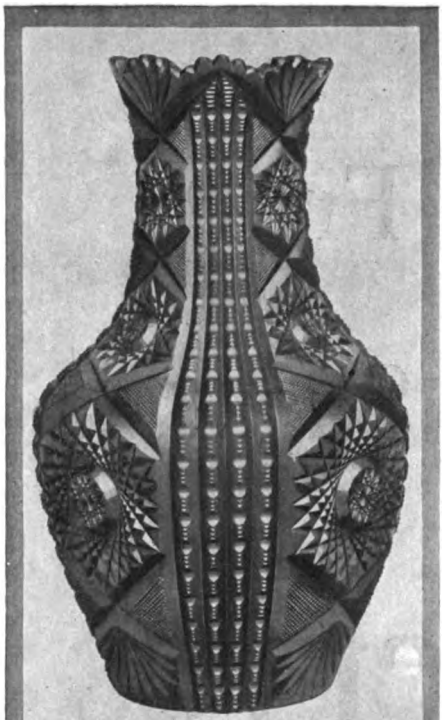
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THE HOME AND HOUSEKEEPING OF TO-DAY

BY MARGARET HALL

[THIS DEPARTMENT IS DESIGNED TO MEET THE NEEDS OF PROGRESSIVE HOUSEWIVES. INFORMATION UPON ANY TOPIC OF DOMESTIC INTEREST WILL BE GLADLY SUPPLIED BY THE EDITOR UPON REQUEST, PROVIDED A STAMPED, SELF-ADDRESSED ENVELOPE IS SENT.]

DESSERTS, ETC.

There is no excuse for routine in providing desserts. An endless list of tempting and wholesome dishes may be made from such nutritious elements as cereals, eggs, fruits, cream, milk, etc. The family caterer should arrange with forethought the sort of dessert which she provides as a finish to a dinner of substantial or of comparatively light character. A dainty dessert should always supplement the former and *vice versa*.

In the making of desserts do not begrudge cream. Many persons go out of their way seeking for recipes without cream, imagining that cream is an extravagance. A little or a moderate amount of cream adds immeasurably to the rich quality of any dessert. Half a pint may be purchased at trifling expense, and there is nothing which at the same cost will form a substitute.

Directions as to proportions of ingredients, the temper of the fire, and the time allowance should always be observed in dessert making.

DESSERTS MADE WITH RICE.—For the reason that so few persons in these days know how to prepare properly a rice pudding, it may not be amiss to give more than passing mention to its details. A thick pasty mass, or a thin, watery affair is, as a rule, what is offered instead of a rich, creamy dish, luscious and inviting. Each grain of rice should be separate, imbedded in a thick, yellow cream seemingly wholly incompatible with the appearance of the ingredients before they were cooked, these being simply milk, sugar, rice, a little butter and flavoring. Nutmeg forms a desirable accompaniment, counteracting any discomfort produced by retarded digestion.

The milk used must be of good quality. Never discard or put aside the rich, creamy top. To one quart of milk add two even tablespoonfuls of well-washed rice. Let these stand for a couple of hours; then add two heaping tablespoonfuls of sugar, a piece of butter about the size of a walnut, half a teaspoonful of salt and a quarter of a finely grated nutmeg. If preferred, vanilla extract, lemon rind or stick cinnamon may be used. Place in a very moderate oven, stirring the rice with a large spoon very thoroughly every ten or fifteen minutes for the first hour or two. The more slowly the pudding bakes the more creamy and rich it will be when done. As the milk evaporates add more hot milk gradually, lifting the crust carefully to pour in the milk. When the rice is well swollen and soft and the skin or upper crust nicely browned, take the pudding out and put it aside to cool; then place it on the ice until ready to send to the table.

Rice may also be boiled in milk, with raisins and a seasoning of salt. Soak a cupful of rice in cold water for a couple of hours, drain and then put the rice on to boil, with a cupful of water, in the double boiler. After boiling slowly for an hour and a half add half a teaspoonful of salt and the raisins and a quart of milk, and let continue to boil for one hour. Pack in a mould and keep steaming hot until ready to serve. The rice should be hot when sent to the table, and it should be served with an ice-cold soft custard.

For a change, pounded or whole blanched almonds may be cooked with the rice instead of with raisins: whipped cream flavored with vanilla may also be used as an accompaniment.

Again, a cupful of rice (always well washed) may be boiled until tender with lemon rind in three pints of milk. When all the milk is absorbed put the rice aside to cool, then add two tablespoonfuls of creamed butter, three of powdered sugar and the well-beaten yolks of three eggs. Beat all lightly together, adding the whites of the eggs whipped to a stiff froth. Put in a pudding mould or dish with alternate layers of whole or grated macaroons to steam or bake, as preferred. Serve with any desired sauce.

To make rice custard, boil an ounce of ground rice with a quart of milk until thick, add sugar to taste and four well-beaten eggs and an ounce of grated almonds. Brown in the oven.

A frozen rice dessert is made by cooking four tablespoonfuls of rice in a plentiful quantity of boiling water until tender. Drain off the water and pour over the rice a pint of rich cream: let boil over until the rice is very soft. Remove, beat thoroughly, sweeten to taste, flavor with vanilla and put in a mould to freeze.

Rice soufflé is made by mixing to a paste three tablespoonfuls of ground rice with a small amount of milk, increasing

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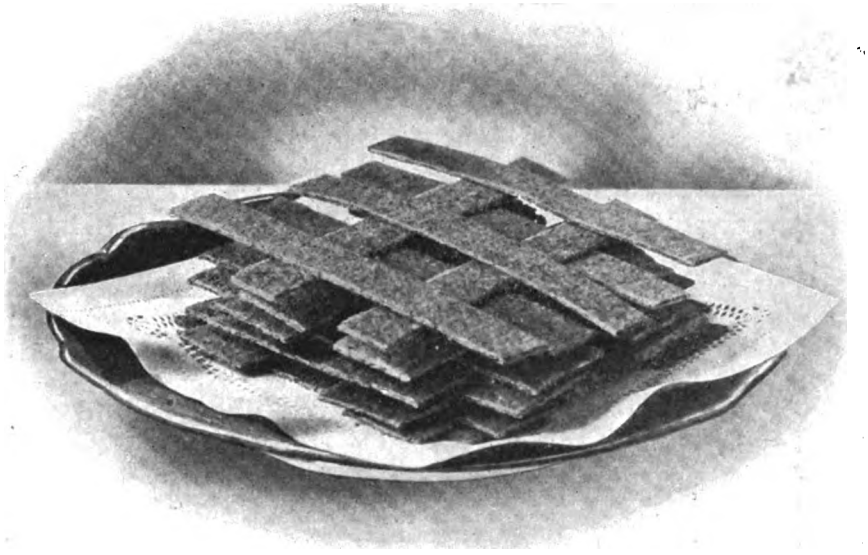
the latter gradually to a pint; then add a tablespoonful of butter. Stir over the fire until it thickens, let cool and add sugar and flavoring to taste—the less sugar the better, however, for the light quality of the soufflé. Beat separately five egg yolks, adding in one at a time. Whip the whites to the stiffest froth possible and add them to the mixture, simply folding in, not beating, at the moment of putting in the oven, which should be very hot. Serve immediately when done, which will be in about twenty minutes or when set. Test by piercing with a broom wisp into the centre; if it comes out dry serve at once, or the soufflé will fall. Sift powdered sugar over the top. The eggs should always be of the best quality; the yolks are to be beaten to a cream and the whites to as stiff a froth as possible.

BAKED CUSTARDS.—In regard to baked custards, the oven must always be very hot and, also in direct contrast to the conditions requisite for a rice pudding, the baking process must be quickly effected. The yolks of the eggs only may be used (this will make a richer custard), and in such case another dessert calling only for whites of eggs should be prearranged. Prune soufflé and baked custard will utilize very satisfactorily the yolks and whites of five or six eggs and produce two most delicious desserts.

A chocolate custard is made by adding to the beaten eggs and sugar, used in making a plain baked custard, a square and a half of melted chocolate. This may also be served with whipped cream.

A soft custard, also called a boiled custard, is another dessert, simple in itself, which is seldom perfectly made. As a sauce or in combination with various foundations, such as hominy, farina and tapioca, it forms an invaluable aid to the home caterer. The proportions of the ingredients used in making a boiled custard are as follows: One pint of milk, the yolks of three eggs, two tablespoonfuls of sugar and a teaspoonful of vanilla. Put the milk on in the double boiler, beat the eggs until creamy, add sugar, and mix in a little hot milk, continuing to beat the while. When the milk in the double boiler reaches the boiling point stir in the eggs, etc., and stir slowly until the mixture thickens and presents a smooth surface; no longer. Remove at once, continuing to stir until perfectly smooth; then add vanilla and place on the ice until needed. The whites of the eggs may be beaten to a stiff froth and whipped in with the custard when taken from the ice, and poured into tall, thin glasses to be served very cold as a dessert, when the custard is not used as a sauce. Or the sauce may be combined with hominy or farina previously boiled in milk, and the whole put in the oven long enough to brown. The whites of eggs may be used as a meringue here also. The soft custard will make a delicious combination with tapioca and a meringue, and sliced and seeded oranges, all ice cold.

A delicious frozen dessert is made from soft custard combined with half a pint of whipped cream and the stiffly beaten whites of eggs.



Tenth Prize Recipe

Pillsbury's Vitos Spice Cookies:—Cream one-half cup of butter, adding gradually one cup of brown sugar, one egg, well beaten, and two tablespoons of sour milk. Mix one tablespoon cinnamon and one-half tablespoon nutmeg, one-fourth teaspoon soda and one cup Pillsbury's Vitos. Add to first mixture, with enough flour to roll. Roll very thin and cut in strips. Bake in a slow oven until delicately browned. Pile log-cabin fashion on a plate covered with a doiley.

Above recipe gained Tenth Prize in a contest participated in by more than a thousand amateurs, $680.00 being divided among the twelve prize winners.

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HOME AND HOUSEKEEPING

(Continued)

Another enjoyable dessert, seldom presented, however, is made from the same ingredients used in soft custard, with the addition of a tablespoonful of butter and thickened with either cornstarch or flour to such a consistency that when cold it will form a solid mass. This is then poured into a buttered shallow pan or dish to the depth of about an inch and placed on the ice until the following day, then cut into squares or oblong portions about three inches long and two broad; these are dipped in beaten egg and fine crumbs and placed in the frying basket—not close enough, however, to touch one another—and plunged into boiling fat to fry until a golden brown, after the manner of croquettes. They are served hot sifted over with powdered sugar. These are called "cream fritters," also "royal fritters."

TAPIOCA AND GELATINE.—There are in these days many preparations of tapioca and granulated gelatine that enable one to make delicious desserts with much despatch, precluding all necessity for the preliminary lengthy soaking before cooking which was formerly necessary. Valuable recipes usually accompany the packages. There is an "ardent food" made from one of the best brands of quickly prepared tapioca, which is particularly tempting. "Tapioca cream" and tapioca baked in combination with apples, peaches, etc., either fresh or canned, will be appreciated served with whipped cream.

There are many desserts of varied ingredients and coloring easily made from the granulated gelatine. Stiffly beaten whites of eggs whipped at the last moment in a sweetened and otherwise prepared gelatine mixture will have an effective, distinct appearance as a foundation when the jelly is unmoulded. For instance, for a caramel jelly allow half a boxful of granulated gelatine to soak a while in a pint of cold water, then add a pint of boiling water and put it over the fire until thoroughly dissolved and clear. Add half a pound of darkest-brown sugar and stir until the sugar is perfectly melted and the liquid wholly clear. Let it reach a rapid, violent boiling point and then stir in the stiffly beaten whites of four eggs; after a moment remove it from the fire and pour it into a mould. The frothy mass will rise to the top, but when it is inverted in unmoulding it will become a distinct solid foundation. Serve with a soft custard made from the yolks of the eggs.

"Roman cream" is made by dissolving half a boxful of ordinary gelatine in half a tumblerful of boiling milk. Add three tablespoonfuls of sugar, a gill of brandy or sherry, if desired, a pint of well-whipped cream and the stiffly beaten yolks of two eggs. Place on the ice to harden and serve with whipped cream sweetened very slightly and flavored with vanilla.

Granulated gelatine and junket tablets are used effectually in combination with frozen desserts where no turning crank is

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ised. Ice-creams, parfaits, sherbets, etc., nay be made at home with little trouble or expense. The inventions of the age end continuously toward the diminution of culinary labor of every character, and so there is now an improved ice-cream freezer with no crank to be turned and which requires no exertion whatever once the mixture is placed in the cylinder in the freezing pail. The cream used should be well whipped previously, however.

PRUNE SOUFFLÉ.—Mince very fine one dozen stewed prunes and the kernels of six and add them to the whites of five or six eggs which have been beaten to a stiff froth with a small cupful of powdered sugar. Whip all well together, add vanilla flavoring and bake in a hot oven for fifteen or twenty minutes. Chill, then serve with whipped cream. This soufflé will not fall.

FROZEN MOCHA PUDDING.—Beat thoroughly a pint of cream, adding half a cupful of powdered sugar and the yolks of three eggs whipped to a cream, five stale lady-fingers rolled to a powder and one teaspoonful of Mocha extract, which may be purchased at a high-class grocer's. Pour into a buttered mould and cover tightly, to avoid any damage from the salt and ice in which it must lie for three or four hours.

A very simple and inexpensive but delicious dessert which demonstrates the value of a moderate quantity of cream is called "ice pudding." Put on in the double boiler three pints of milk; when it reaches the boiling point sprinkle in gradually four tablespoonfuls of farina. Stir until perfectly smooth and blended. Let boil for an hour and a half or more until the farina is perfectly cooked and the milk well absorbed; season with a little salt, stirring occasionally to avoid lumps. Pour into a mould and place on the ice to harden. Serve with half a pint of whipped cream sweetened and flavored with vanilla in a glass dish, the cream massed around the farina mould, which should not be at all stiff but simply firm enough to hold its shape.

CREAM TIMBALES.—These are very inviting and suitable for extra occasions. Whip well half a pint of cream, adding gradually two heaping tablespoonfuls of powdered sugar, and a quarter of a boxful of granulated gelatine which has been thoroughly dissolved in half a cupful of milk. Beat in next the stiffly whipped whites of two eggs and the strained juice of half an orange. Continue to whip until all is a firm, frothy mass. Pour into timbale moulds and place on the ice until it is ready to be sent to the table. Serve with whipped cream or a sauce made from strawberry or raspberry juice or syrup. This dessert may be varied by using pineapple, peach, banana or berry flavoring in the timbale mixture and also in the sauce.

DELMONICO PUDDING.—Mix to smoothness three tablespoonfuls of cornstarch with a pint of milk and add it to a quart of milk which has reached the boiling point. Stir until perfectly smooth and clear. Let boil on for three minutes, add sugar to taste and then the beaten



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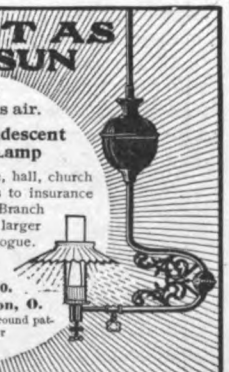
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HOME AND HOUSEKEEPING—*(Concluded)*

yolks of five eggs. Stir these through and remove at once to a pudding dish. Cover with a meringue. Brown lightly and serve cold.

MOCHA TART.—Mix enough light but rich sponge-cake batter to make three layers, adding two teaspoonfuls of Mocha flavoring. When baked fill in with whipped cream flavored with Mocha between each layer and cover with an icing also flavored with Mocha.

A DELICIOUS APPLE PUDDING.—Make a sauce of six apples. Place this in a pudding dish with three tablespoonfuls of breadcrumbs, half a cupful of ground almonds, a little lemon juice and rind, the yolks of six eggs well beaten, sugar to taste (about a small cupful), a teaspoonful of cinnamon and six whites of eggs stiffly whipped. Bake for half an hour.

ALMOND PUDDING.—Soak a quarter of a loaf of twist bread in milk enough to cover. Stir in one cupful of granulated sugar and the well-beaten yolks of five eggs, a tablespoonful of butter and the juice and rind of one lemon, half a cupful of milk, a quarter of a pound of grated almonds and the stiffly beaten whites of the eggs. Boil the pudding three hours in a mould and serve with vanilla sauce.

BAKED FRUIT PUDDING.—Cut in slices any fruit, such as apples, peaches or apricots; or canned or evaporated fruit may be used, or strawberries, blackberries or jam. Half fill a pudding dish and add a small cupful of sugar. Pour over a batter as follows and bake for thirty minutes in a hot oven: Cream together half a cupful of butter and one of sugar, add two well-beaten eggs, half a cupful of milk or cream and a cupful and a half of flour well sifted with a teaspoonful of baking powder. Serve with vanilla or any sauce that may be preferred.

A suet pudding relishable at this season, which can be highly recommended, is made as follows: Mix together half a cupful of well shredded and chopped beef suet, one cupful of stale breadcrumbs, a cupful of flour thoroughly sifted with two teaspoonfuls of baking powder, a little salt, two tablespoonfuls of sugar, the yolks and whites of three eggs beaten separately, and enough milk to make a moderately stiff batter. Steam in a mould for three hours. This may be served with a soft custard sauce; or a sauce as follows may be used—it will also form a delicious accompaniment to plum pudding: Cream together a large tablespoonful of butter and half a cupful of sugar (powdered), add the well-beaten yolks of two eggs and whip all well together. Then beat in one wineglassful of wine or brandy, if desired, and a large cupful of hot cream. Beat all up well together until very creamy. Put in a small saucepan, place this over the fire in another containing hot water and stir until the mixture becomes thick like a soft custard; then remove it at once. Do not let it boil. Hot water may be used instead of the cream where a very rich sauce is not required. Grate nutmeg over the top before sending the dish to the table.

A sweet potato pudding, made of a quart of milk, four well-beaten eggs, sugar and vanilla flavoring to taste, and a grated raw sweet potato, will be found tempting. Bake it in a hot oven until it is set in the centre. Watch carefully and see that it does not separate. The raw sweet potato in this pudding tastes very similar to grated cocoanut.

Fruit salad may be served in baskets made of oranges or of grape fruit. Fill these with cut-up bananas, pineapple, oranges, peaches, seeded grapes, pitted cherries, berries or any seasonable fruits and add to each basket a spoonful of a liqueur, and a large spoonful of whipped cream or ice cream on the top.

Ice cream is served also in halves of small muskmelon with a spoonful of maraschino added. Ice-cream sandwiches may be made of pieces of thinly sliced pound-cake with a thin cutting of ice cream between.

Grape fruit will be found delicious combined with powdered sugar, a liqueur, if desired, seeded grapes having the skins removed, and preserved cherries laid over the top of each half.

A pretty effect is that of having at a child's birthday party ice cream frozen in the shape of a birthday cake.

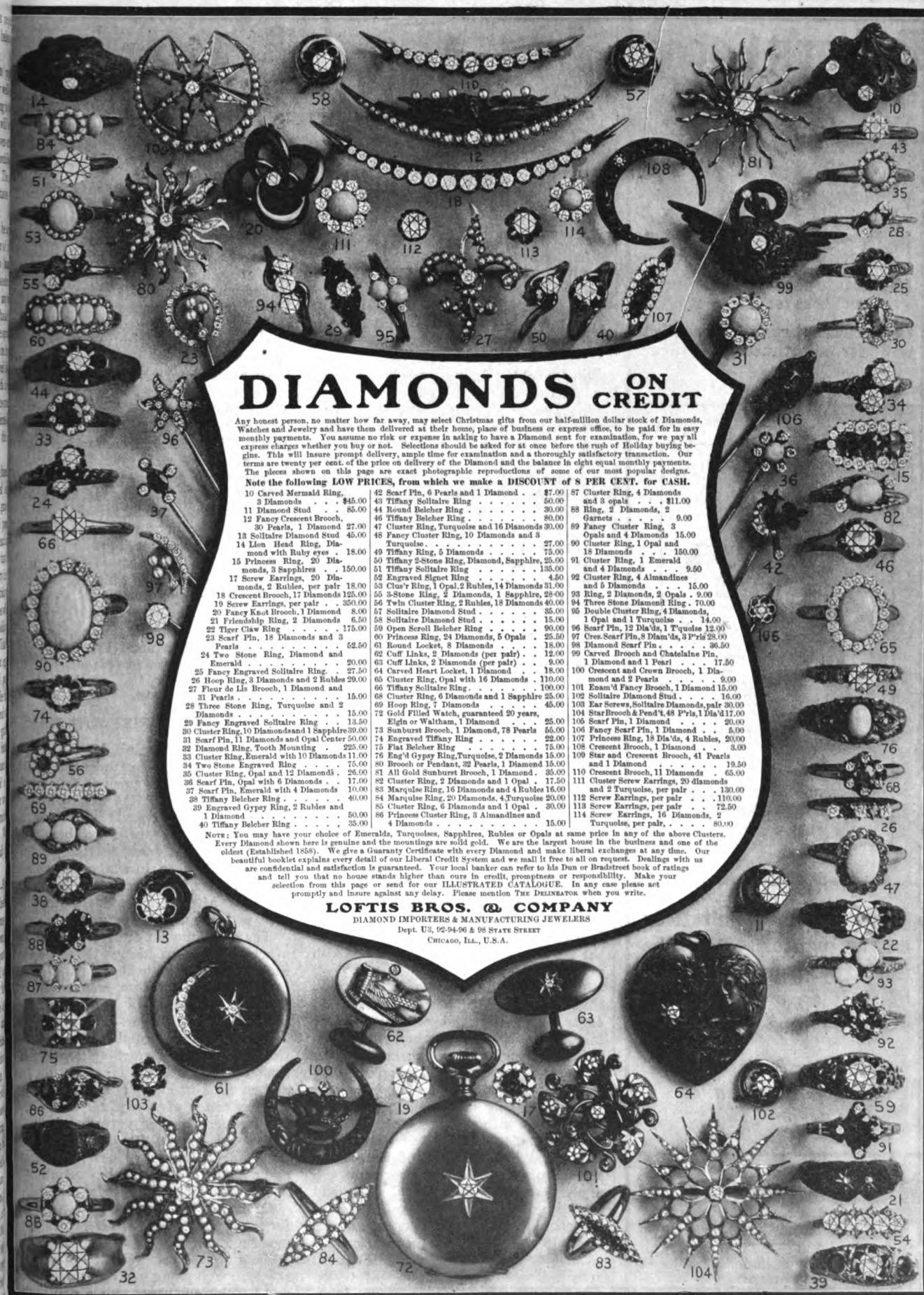
The following cakes will be found very inviting during the holiday season:

ALMOND TART.—Take ten ounces of ground almonds, eight eggs, two oranges and a teacupful of powdered sugar. Beat the yolks of the eight eggs with a teacupful of powdered sugar for three-quarters of an hour, gradually add the almonds and stiffly beaten whites of eggs, and lastly the juice of two oranges and the grated rind of one. Bake in a moderate oven for one hour. This cake will repay the trouble or time devoted to making it. Where one desires something unusually fine it may be recommended.

CHOCOLATE CAKE.—For this will be needed a heaping glassful of granulated sugar, three-quarters of a glassful of cracker crumbs, seven eggs (discard the white of one), one-quarter of a pound of sweet chocolate and a teaspoonful of baking powder. Beat the yolks of the eggs and the sugar to a cream, add a teaspoonful of vanilla and the grated chocolate, then the whites of the eggs stiffly beaten, the cracker crumbs, and lastly the baking powder. When baked lay over the top a cover of jelly, chopped figs and grated sweet chocolate; then add a vanilla or chocolate icing.

SMALL CAKES.—Mix half a cupful of butter with a cupful and a half of light-brown sugar to a cream, the yolks of three eggs (one at a time), a wineglassful of sherry or port wine, a teaspoonful of powdered ammonia, and flour finely sifted to make a batter. Roll out very thin, cut into small round cakes, cover with grated almonds and powdered cinnamon or chocolate and bake brown in a good oven.

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The Kitchen



A YULE-TIDE DINNER

(Illustrated on pages 1012 and 1013).

Heap on the wood! The wind is chill;
But let it whistle as it will
We'll keep our Christmas merry still.
—Sir Walter Scott.

Oysters.—Place six oysters with grated horseradish, catsup and Worcestershire sauce in lemon shells; set them in small bowls of shaved ice; put on folded napkins on the plates, and serve small crisp wafers with them.

Steamed Salmon.—For eight persons steam four pounds of the middle cut. Garnish with boiled cauliflower. For sauce use two tablespoonfuls each of butter, flour and water; cook, strain on two beaten egg yolks, then add one teaspoonful each of vinegar, horseradish, chopped pickles and parsley.

Roast Pig.—Stuff a month-old pig with one cupful of breadcrumbs, half a minced onion, two teaspoonfuls of fine sage, three tablespoonfuls of melted butter, a saltspoonful of pepper, half a nutmeg grated, half a teaspoonful of salt, two beaten eggs and half a cupful of hot milk; roast and serve with a red apple in the mouth.

Turnips and Potatoes.—Press seasoned mashed potatoes in a ring; brush with egg and brown them in the oven; heap the centre with turnip balls made with a French scoop and boiled in salted water; pour melted butter over; garnish with parsley.

Game Pie.—Line a French pie dish with rich biscuit crust. Cut venison into thin, small pieces and place it in a stewpan with a glassful of red wine, a tablespoonful of catsup, an onion stuck with cloves, parsley and peppercorns. Simmer until tender, remove the onion, pour into the crust, cover and bake; remove the pie from the dish and garnish it with parsley and lemons.

Cranberry and Raisin Jelly.—Cook two quarts of berries; strain, add sugar to sweeten and cook for twenty minutes; stir in half a box of gelatine softened in a little cold water. Having removed the seeds from large, plump Sultana raisins, place alternate layers of raisins and jelly in a mould; set on ice and garnish with whipped cream.

Ginger Sherbet.—Boil a cupful of sugar and half a cupful of water until the syrup spins a thread; pour onto two stiffly beaten egg whites until cold; add the juice of two lemons, a cupful each of preserved ginger syrup and cream; freeze. Serve in glass cups with the meat course.

Mince Pasties.—Make puff paste; spread it with a mince made of boiled tongue, suet, apples, raisins, orange juice, cider, sugar, citron, currants and [illegible] served peaches; cover with pastry, [illegible] into stars and bake a delicate brown.

Frozen Plum Pudding.—Beat [illegible] egg yolks until creamy, pour over [illegible] pint of scalded milk, add extract of [illegible] namon and a cupful of sugar; cook [illegible] the mixture coats a spoon, then add [illegible] tablespoonfuls of melted chocolate and [illegible] pint each of chopped mixed fruit and [illegible] cream. Freeze, then pack in a mould in ice and salt for two hours.

Cheese Soufflé.—Beat eight yolks with a pound of fresh butter, a quarter teaspoonful of white pepper, no salt. Warm, stir constantly, and add a quarter of a pound of rich grated cheese, two tablespoonfuls of Parmesan cheese, the stiffly beaten egg whites, and three tablespoonfuls of cream; fill ramekins and set them in a panful of warm water to bake for ten minutes; serve immediately.

Nuts and Blossoms.—Place a [illegible] vase of scarlet and white chrysanthemums in a deep fancy dish filled with assorted nuts and stem raisins; surround the dish with a wreath of holly and twigs in sprays of mistletoe at intervals. This is to be used as a centre-piece.

A VIRGINIA CHRISTMAS FEAST

In the typical Virginia home the Yuletide feast is notable for three things: the excellence of the cuisine, the variety of food served, and the absence of formality. Jollity and plenty hold sway, and all, from the host, who so bountifully helps the plates, down to the pickaninnies in the kitchen, to whom the remembrance of the feast becomes a day-dream for weeks afterward, are filled, heart and soul, with the Christmas cheer.

The chief interest centres in the meats, of which there are always three platters, each garnished in holiday array and accompanied by its own sauce—the one which of all others will heighten and develop the natural flavor.

Perhaps this delectable trio will consist of a turkey of startling proportions, rounded out with its stuffing of chestnuts and encased in crisp, golden-brown pasty—the result of the plentiful dredging and frequent basting accorded it during its last half-hour in the oven—flanked on each side by a choice roast of venison and a baked ham, which has been soaked in Madeira wine before being cooked.

Or it may be that the host, a stickler for time-honored customs if regardless of modern ones, will content himself with nothing on a more modest scale than a roast shoat resting on a bed of parsley and keeping company with a pair of [illegible]

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WAFFLES

Mix three cups of flour, two teaspoonfuls of baking powder and one level teaspoonful of salt together; stir in gradually two cups of cold sweet milk, add two tablespoonfuls of melted Cottolene, then the beaten yolks of two eggs and lastly the whites beaten separately. Bake in waffle irons well greased with Cottolene.

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THE KITCHEN

(Continued)

vas-back ducks, roasted as only a skilled Virginian cook can roast them, and boiled fowl with dumplings.

As for the vegetables served at this feast of abundance and good things, both cellar and storehouse are freely drawn upon. There will be a dish of Irish potatoes, cooked until mealy, then highly seasoned and beaten until as light as whipped cream; sweet potatoes dressed with a generous allowance of cream and butter; black-eyed pease pudding with pickled pork; creamed onions, baked tomatoes, Lima beans and fricasseed parsnips; each vegetable being the choicest of its kind and its preparation attesting the skill of the cook.

The chicken salad divides honors with cream slaw, pickled beets, stuffed mangoes and the half-dozen other varieties of pickles prepared, some of them months beforehand, for this occasion.

In the way of breads one may have a choice of light and toothsome hot rolls, the old-time salt-risen bread, or the spoon-batter bread, which every true Virginian deems essential to the completeness of any dinner. The same range of choice is extended to the drinks—rich, unskimmed milk, fresh, sweet buttermilk, tea and coffee.

It is the dessert, however, which astounds the uninitiated and fairly brings tears to think that so much which is tempting must, for very lack of physical capacity, remain untouched. In the wake of the rich and savory Christmas pudding, for the making of which each Virginia housewife has her own true and tried recipe—which, perhaps, has descended to her from Colonial days—will follow an assortment of pies, each bearing in some distinct manner the imprint of the culinary artist, ice-cream, charlotte-russe, the whole catalogue of cakes, from fruit and pound on through the list to ginger cookies, fruit and nuts—in turn, proffered, nay, pressed upon the guest, who, in his weakness and his desire to please both himself and his hostess, finds that it taxes his courage to decline.

But, after all, the most prominent feature of the Virginia Christmas feast, the one which, long after the numerous dishes served are forgotten, will still linger fondly in the memory of the guest, is the kindly feeling and hearty welcome which pervade the atmosphere of the entire household and which constitute a most delightful and wholesome sauce for the fare.

KATHERINE E. MEGEE.

NUTS AND RAISINS

From the standpoints of both gastronomy and chemistry nuts and raisins are boon companions; most varieties of nuts contain albumen and a large percentage of fat, while raisins yield sugar (and that in the easily assimilated form of grape sugar), mineral matter and vegetable acids. This combination would be ideal were it not that the articles are exceedingly concentrated. Beside proving a pleasing finale to a dinner, they may form the basis of many appetizing dishes.

PECAN AND RAISIN SOUFFLÉ—

Whites of 4 eggs.
4 tablespoonfuls pulverized sugar.
1-3 cupful pecan kernels.
1-2 cupful raisins.
Juice 1-2 lemon.
1-2 teaspoonful vanilla extract.

Seed the raisins and chop them, also the pecans, moderately fine. Beat the whites of the eggs very stiff. Sift in the sugar gradually, beating constantly and stiff enough to cut with a knife. Fold carefully the lemon juice, vanilla, nuts and raisins. Turn into a greased baking dish, dust the top with pulverized sugar and bake for about twenty minutes in a moderately brisk oven. Serve immediately with lemon sauce.

LEMON SAUCE.—

Grated rind 1-2 lemon.
Juice 1 lemon.
1-2 cupful sugar.
1 cupful boiling water.
1 1-2 level tablespoonful cornstarch.
1 tablespoonful butter.

Mix the sugar and cornstarch thoroughly, pour the boiling water over them and cook, stirring until clear. Add the rest of the ingredients. As soon as the butter melts the sauce is ready to serve.

TROPICAL TAFFY.—

1-4 cupful each of Sultana raisins, figs, Brazil nuts, and thinly sliced cocoanut.
2 cupfuls sugar.
1 tablespoonful butter.
1-4 cupful vinegar.
1-4 cupful water.

Cut the Brazil nuts crosswise in slices about one-eighth of an inch thick, and the figs into half-inch pieces; grease tin plate and scatter over them the nuts and fruit. Boil the sugar, vinegar, water and butter until brittle; then pour it into the pans. Break into pieces when cold.

NUT AND RAISIN DROP CAKES.—

2-3 cupful butter.
1 cupful brown sugar.
2 eggs.
2 cupfuls flour.
1-3 cupful raisins.
1-3 cupful currants.
2-3 cupful walnuts.
3-4 teaspoonsful ground cinnamon.
1 teaspoonful baking powder.

Chop the walnuts, seed and chop the raisins, work the butter until creamy, add the sugar and beat well. Stir in the cinnamon, walnuts, raisins and currants. Beat the eggs, add them, sift in the flour, add baking powder and mix thoroughly. Using one teaspoonful of dough for each cake, shape into balls and drop one inch apart on greased pans. Bake in a moderate oven for about ten minutes.

NUT LOAF.—

1 cupful mixed nuts.
1 cupful stale breadcrumbs.
1 egg.
1-2 cupful boiling water.
1 tablespoonful chopped parsley.
1 tablespoonful butter.
1 teaspoonful salt.
1-4 teaspoonful pepper.

Soak the breadcrumbs in the boiling water for ten minutes. Then beat the egg, melt the butter and mix all the

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gredients together. Shape into a compact loaf. Bake in a brisk oven for twenty minutes, or until brown. Serve cold for luncheon or supper and pass spiced raisins with it.

SPICED RAISINS.—

1 lb. layer raisins.
1 cupful vinegar.
1 cupful water.
1 cupful sugar.
1 bay leaf
1 tablespoonful whole cloves.
1-2 tablespoonful whole allspice.
1 teaspoonful ginger root.

Separate the raisins into small bunches and seed, being careful not to pull them off the stems. Break the ginger root into small pieces. Put all of the ingredients on the stove; bring to a boil, then simmer for thirty minutes or until the raisins are tender. Serve cold.

RAISIN PUFFS.—

1 tablespoonful butter.
2 tablespoonfuls sugar.
1 egg.
1-2 cupful milk.
1 cupful flour.
3-4 cupful raisins.
1-2 teaspoonful baking powder.

Seed and chop the raisins; beat the butter, sugar and egg together until very light, add the milk and raisins, sift in the flour, and then the baking powder. Beat until smooth and turn into small, greased, custard cups, having them three-fourths full. Steam from thirty to forty-five minutes. Turn out, and serve hot with almond cream sauce.

ALMOND CREAM SAUCE.—

2 tablespoonfuls almond paste.
Juice 1 large orange.
4 tablespoonfuls cream.
1 cupful boiling water.
3 tablespoonfuls sugar.
1 1-2 tablespoonful cornstarch.

Take out one-fourth of a cupful of the water to mix with the almond paste, mashing and stirring until smooth, then turn it into the boiling water and add also the sugar and cornstarch, which have been well blended. Stir until the sauce boils and thickens. Add the orange juice and cream a moment before serving.

ALHAMBRA BONBONS.—

1 2 cupful blanched almonds.
1-4 cupful seeded raisins.
1 to 1 1-2 teaspoonful honey or maple syrup.

Run the almonds and raisins together through a meat chopper, putting through twice, if necessary, to secure a fine-grained mixture. Stir in the honey or maple syrup, a little at a time, using barely enough to make a paste that can be shaped into small balls. When these are made out, roll them in a mixture of granulated sugar and ground cinnamon, or, if something more elaborate be desired, roll them in blanched almonds chopped moderately fine. They also make a delicious filling, placed between halves of English walnuts in the manner of creamed walnuts.

SULTANA FRITTERS.—

1 1-2 tablespoonful butter.
3 tablespoonfuls sugar.
2 eggs.
1-2 cupful milk.
2 cupfuls flour.
1 cupful Sultana raisins.
1 teaspoonful baking powder.
1-2 teaspoonful vanilla extract.

Beat the butter and sugar together until light; beat the eggs well, add them, the



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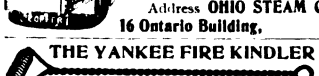
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THE KITCHEN

(Continued)

milk, raisins and vanilla. Sift in the flour, adding the baking powder with the last half cupful. Drop by tablespoonfuls into deep fat, moderately hot. Cook for three or four minutes, turning once. Drain on paper. Serve hot with orange and almond sauce.

ORANGE AND ALMOND SAUCE.—
Juice 1 large orange.
1-2 cupful sugar.
1 tablespoonful butter.
1 1-2 level tablespoonful cornstarch.
1-4 cupful blanched, shredded almonds.

Add to the orange juice enough boiling water to make altogether a cupful of liquid. Bring this to a boil and turn in the sugar and cornstarch which have been well mixed. Stir until the sauce boils and clears. Add the butter. When melted, stir in the almonds. It is best to have these thoroughly dried after they are blanched and shredded.

NUT AND RAISIN TARTLETS.—
1-2 cupful raisins.
1-2 cupful mixed nuts.
1-2 cupful vinegar.
1-2 cupful sugar.
1 teaspoonful ground cinnamon.
1-2 teaspoonful grated nutmeg.
1-2 teaspoonful grated lemon rind.
1-4 teaspoonful ground cloves.
About 1-2 lb. puff paste, or other rich pie-crust.

Bring the vinegar and sugar to a boil, turn into it the nuts and raisins, both of which have been chopped, then simmer for ten minutes. Remove from the fire, add the remaining ingredients and stand away to cool. Roll the puff paste thin and cut it into three-inch circles. Put two together, with a teaspoonful of filling between, rounding it up in the centre. Press the two crusts close, around the filling, to prevent the escape of juice. Never touch puff paste directly on the edge, or it will not be light. Garnish the top of each tartlet with a whole raisin and shredded blanched almonds arranged in the shape of a daisy. Bake for twelve or fifteen minutes. SARAH W. LANDES.

MAKING CHRISTMAS CANDY

The recipes here given are all easy to follow and are adapted to produce the best possible results. The saucepans referred to have a handle at the top like that of a tin dipper, but flat, aluminum saucepans are also excellent.

FRUIT BAR.—This candy is easily made, attractive and delicious when finished. Select a shallow cake tin about eight by twelve inches and an inch and a half deep and oil the inside thoroughly with prime olive oil. Next arrange different kinds of fruits and nut meats in the pan to the depth of one inch. The fruits are generally mellow figs and Persian dates cut up in strips or coarse threads. While arranging the fruit-strips in the pan, mingle several kinds of nut meats in with them, also some slivers of fresh orange or lemon peel, and strew among this mixture a handful of caraway mites, assorted colors. A few thin ribbons cut from a new cocoanut add beauty to the effect. Arrange the whole with care; have the fruits lie as loose as possible, not matted down hard. This is to allow the hot syrup to trickle through the mass.

To boil the sugar for the candy place one pint of water in a four-quart iron-granite saucepan and add three pounds of granulated sugar to it; place the pan over a fire, either coal or gas flame. Stir the while until the syrup begins to boil, then cease stirring and add half a teaspoonful of dissolved cream of tartar. The inside of the pan should be washed down to the syrup's edge with a wet vegetable brush or a dampened cloth. The syrup should then boil steadily until it changes from a water white to a decided straw color, which takes about twelve minutes from the boiling point. By close watching the change will be easily noticed; do not stop the boiling at any time before the syrup changes color; this change takes place when the heat registers 305° by a confectioner's thermometer. When the change shows remove the saucepan from the fire and pour the hot syrup over the preparation in the oiled cake tin; the syrup should just cover the fruit, and the cake tin should stand upon some spot where the excessive heat from the candy will not injure anything. After the candy becomes cool enough it can be checked off with a thin-bladed knife into bars and afterward broken up for serving. This makes one of the prettiest confections in the market.

PING-PONG BONBONS.—Chop some excellent figs very fine, then chop an equal quantity of carefully selected walnut meats—hickory or English—quite fine; mix the chopped figs and meats into a pliable mass and from it form bonbons to suit the fancy. Next dip them in chocolate—this is done by melting down about three small cakes of German or French sweet chocolate in a dry saucepan, which can be placed in warm water or over a steaming teakettle long enough to melt the chocolate. Care should be taken lest the chocolate get too hot; it should be about blood warm for dipping. Stand the saucepan containing the melted chocolate on some convenient spot and dip or roll the prepared fruit bonbons one at a time in the chocolate until they are completely covered, then drop it on a sheet of tin or heavy wax paper. Continue the dipping and form rows across the tin with the bonbons and set the sheet in a cold place to harden the chocolate.

PING-PONG FRUIT WAFERS.—The mixture described for ping-pong bonbons may be rolled out into a sheet similar to pie-crust, plenty of pulverized sugar being used to keep the mass from clinging to the moulding-board. Cut the sheet into blocks about one inch square, dip in chocolate and finish as directed. Another way is to cut out disks from the rolled sheet and roll the wafers in powdered sugar until they are completely covered.

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THEY ARE

1. His Fiancée
2. His Sister
3. The Girl Who Bores Him
4. His First Love
5. The Girl He Flirts With
6. The Girl With Money
7. The Girl Who Jilted Him
8. The Girl He Jilted
9. The Girl His Mother Wants Him to Marry
10. His Typewriter
11. The Girl He Golfs With
12. His Sister's Chum
13. His Platonic Friend
14. The Girl He Loves

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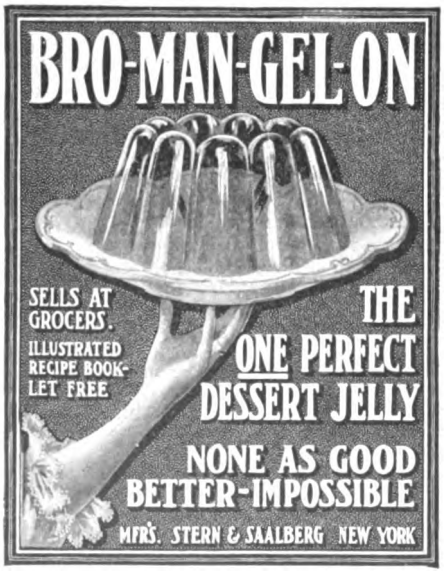
HE COUNTS HIMSELF AS FORTUNE'S FAVORITE WHOSE PLEASURE 'TIS TO FEAST ON

NABISCO
SUGAR WAFERS

Made in Many Flavors

NATIONAL BISCUIT COMPANY

BRO-MAN-GEL-ON



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ILLUSTRATED RECIPE BOOKLET FREE

THE ONE PERFECT DESSERT JELLY

NONE AS GOOD BETTER-IMPOSSIBLE

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THE KITCHEN

(Continued)

This is a delectable confection and is made in a few minutes.

PING-PONG CARAMELS.— In a four-quart saucepan place a pint of sweet cream (medium dairy cream); to this add two pounds of granulated sugar and place the saucepan over a moderate fire. Stir the contents slowly and soon the mixture will boil, then add, in a very fine stream, another pint of dairy cream—this is called condensing it in; continue the boiling and stirring until a spoonful of the hot syrup will form a hard ball when dropped into cold water. Pinch the portion to test the sample—do not let it become too hard—then pour it into a large flat cake tin which has been oiled and lined with heavy wax paper; when it becomes cold remove from the pan and cut into caramels—finish by dipping them in chocolate. Chopped nut meats may be added just before the mixture is poured out.

CHOCOLATE PING-PONG BALLS.— Remove the pits from a pound of Persian dates and reduce the fruit to conserve by chopping and mashing. Form peanut butter into balls the size of ordinary marbles; around these peanut marbles form a layer of date conserve, and roll them round between the hands; finish by dipping them one at a time in melted sweet chocolate and set them in a cool place to harden and finish. They may be finished by being rolled in powdered sugar instead of chocolate coating, if desired.

HOREHOUND WAFERS.— These are excellent for coughs or colds and pleasant to the taste. Cut a small package of pressed horehound herb into thirty-two portions and make a pint of tea from one of them; this is done by bringing it to a boil, just as in making ordinary tea. Then strain it and place the decoction in a two-quart iron saucepan, add to it two pounds of granulated sugar and set it over a bright fire to boil. Wash the inside of the kettle to the syrup's edge and add a dimeful of pure cream of tartar which has been dissolved in a tablespoonful of water. Do not stir the mixture when it is boiling, and let it boil rapidly for ten or twelve minutes. At this point the syrup should appear quite thick, and when a spoonful of it is dropped into cold water and then pinched between the thumb and fingers it should be very brittle and snap like glass. The trouble usually with such candies is that they are not allowed to boil long enough; consequently they become sticky soon after they are made, When the portion shows the "hard crack" it is done, and it must be removed quickly from the fire and poured in small drops over the surface of an oiled marble slab or on oiled sheets of tin. In ten minutes' time they are ready to serve.

BUTTERSCOTCH WAFERS.— Dissolve two pounds of sugar by adding a half pint of water to it and place over fire. Add the usual dimeful of cream of tartar and boil the mixture until it turns straw color, or for about twelve minutes, then stir in two tablespoonfuls of butter ... drop on an oiled surface the same ... as given for the horehound wafers.

MOLASSES COCOANUT DROPS.— Place a pound of sugar, half a pint water and two teacupfuls of molasses into a five-quart saucepan, set it over ... moderate fire and let the mixture ... stir it easily and continue the boiling until a spoonful of the hot syrup will form a soft ball when dropped into water. At this juncture stir in all of ... shredded cocoanut that the syrup will take up; make it extra thick with cocoanut. Stir the thick mass over and ... until it separates from the sides of the pan, remove from the fire, take out a small portion of the candy on a fork and let it stand in a cool place for a few minutes. Feel of the sample, and if it is firm enough to form into a ball the whole batch is ready; if it appears soft, put it over the fire and stir a little longer. Test it again, and when it seems right let the candy stand in the saucepan until it is nearly or quite cold. Make into this mass lumps, which resemble haystacks about the size of English walnuts. The addition of a quarter of a pound of ... just before removing the candy from the ... improves the flavor.

MOLASSES COCOANUT SQUARES.— Instead of forming the above mixture into hay-stacks it can be rolled half ... inch thick, cut up into squares and ... sprinkled with granulated sugar.

MOLASSES COCOANUT LUMPS.— These are made from the same mass of which molasses cocoanut drops are made, only pressed more firmly together than the so-called "hay-stacks." To this they are rolled in dry granulated sugar. Another way is to mix in half a pound of chopped seedless raisins just before the batch is taken from the stove. This makes the cocoanut fruit lump The squares made from this recipe can be chocolate coated, making chocolate fruit caramels. The cocoanut spoken of is the same ... that bakers use to crest cakes and ... called "Ceylon shredded cocoanut" and usually sold in bulk by the pound. About one pound is needed for the formula.

SOME EXCELLENT RECIPES FOR ALL SEASONS

POTATO PUFFS.—A dish of potato puffs is an ornament to a table and an invitation to the appetite. Take two cupfuls of cold boiled, well-mashed potatoes, beat two eggs very light and mix them in; knead as when kneading bread-dough and season with salt and pepper; drop by spoonfuls into boiling fat. Serve at once or they will lose their puffiness.

EGGS BAKED IN GRAVY.—Eggs are the housekeeper's friend in need and are delicate vehicles for any flavor. A prettily served, savory dish is made by pouring a gill of any good gravy into a buttered baking dish and breaking into it six eggs, keeping the yolks whole; season ...

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THE KITCHEN

(Continued)

pepper and salt, place in the oven and bake until the eggs are set. Slip the eggs on well-buttered pieces of toast; add one gill of milk to the gravy; let the mixture come to a boil, and pour it over and around the eggs.

CUCUMBER FLOATS WITH TOMATOES.—An artistic dish is prepared by cutting pared green cucumbers in halves lengthwise, scooping out the centres and filling them with chopped tomatoes. Serve with a French or mayonnaise dressing.

STEWED CLAMS, SPECIAL.—Remove twenty-five medium-sized clams from their juice and chop them fine; drain the juice into that from which they were removed. Place the juice in a saucepan; add a teaspoonful of salt, a quarter of a teaspoonful of black pepper and twelve allspice and let it come to a boil. In another and larger saucepan put one pint of milk and one large tablespoonful of butter. Stir a tablespoonful of flour into a little milk, rub it smooth and add it to the milk in the saucepan; stir until it boils. Watch it carefully, or it will suddenly boil over. As soon as both the milk and the clam juice come to a boil, pour the clam juice into the milk, stirring all the while. If the milk is poured into the clam juice it will curdle. Let the mixture just reach a boil, then stir in the chopped clams and heat quickly to a simmer. Serve at once. If the mixture be overheated after the clams are added, or if allowed to stand hot too long before serving, the clams will toughen.

SWEET PEPPERS FILLED WITH CREAMED OYSTERS.—The sweet pepper, red, green or yellow, is a highly decorative vegetable and adds a stimulating spiciness to whatever is served within it. Cut the stem end from fresh sweet peppers and remove the seeds; stand the peppers on their small ends in a baking dish. Cream as many oysters as are needed, by any good recipe—the less the oysters are cooked the better. Nearly fill the peppers and reinsert the stem part; place in an oven until the peppers become soft without losing shape.

STEWED KIDNEY.—Cut open and wash a beef kidney; remove hard parts; chop fine; cover with water and simmer for half an hour; skim; add one tablespoonful of flour, which has been well mixed with water, and one tablespoonful of butter and stir well. When ready to serve, season with salt, pepper and a teaspoonful of English mustard which has been moistened with vinegar.

EGG SANDWICHES.—An excellent sandwich is made by boiling hard as many eggs as the desired number of sandwiches; chop fine while hot, with one teaspoonful of butter for each egg; season to taste with salt, black pepper, cayenne pepper or paprika. A small pinch of curry to each egg is often a tasteful addition. Let the mixture cool. Slice the bread thin and place the prepared eggs between the slices.

SMEAR-CASE (Cottage Cheese).—The *chef* does not equal the country wife in

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Lemon, Raspberry, Orange, Strawberry.

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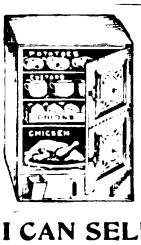
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Has water gauge and replenishing tube on outside. Makes tough meats tender. Will hold 12 one-quart jars in canning fruits. We also make the world-renowned round Ideal Cooker with whistle. *We pay express.* The Housekeeper's Friend. Agents' Bonanza. Send for illustrated catalogue. **Agents Wanted.**
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THE KITCHEN

(Continued)

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BREAD PUDDING WITH FRUIT.—Take one pound of stale bread and remove the crust. Crumble the bread, moisten it with sweet milk and add one well-beaten egg; flour any small fruit—strawberries, blackberries, huckleberries, cherries or cut peaches, mix with the bread, put it in a bag and boil it for one hour. Serve hot, with any sweetened sauce. Pudding made in this way is a favorite country dish, even when made without fruit.

CHOCOLATE JELLY.—Place two bars of sweet chocolate in three gills of sweet milk and boil until the chocolate is entirely dissolved; add sugar and vanilla to taste. Dissolve half a two-ounce box of gelatine in cold water and stir it into the chocolate and milk; simmer for a few minutes; pour into moulds to cool. Serve with cream. This is a quickly made and very acceptable dessert.

CORNMEAL MUFFINS.—Put one quart of milk into a saucepan; cut into it one-quarter of a pound of butter; keep over the fire until the butter is very soft, but not melted. Stir well until the milk and butter are thoroughly mixed, then set the mass to cool. Sift together and mix well a pint and one-half of yellow cornmeal and half a pint of wheat flour; add a teaspoonful of salt; beat four eggs well and stir them into the milk and butter gradually, alternating with the meal and flour; beat hard. Fill the muffin rings and bake in a hot oven or on a griddle. If the rings are placed in an oven, they should rest in a hot dripping pan. These muffins, prepared one-half

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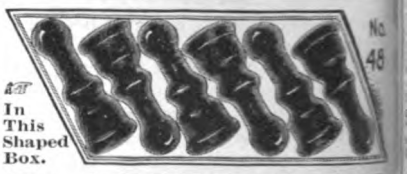
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THE KITCHEN

(Concluded)

or three-quarters of an hour before breakfast or tea are exceedingly good.

BREAD MUFFINS.—Take four slices of baker's bread and take off all the crust and lay them in a pan; pour boiling water over them—barely enough to soak them—and cover the pan. When the bread has stood for an hour drain it and stir until it is a smooth mass; add two tablespoonfuls of sifted flour and half a pint of milk. Beat two eggs and stir them into the mixture gradually. Grease some muffin rings and place them on a hot griddle; fill them and bake brown. Serve hot. Tear the muffins open to butter.

LEMON BUTTER.—A refreshing spread for bread or crackers is made by using three eggs, half a pound of sugar, one heaping dessert spoonful of butter and the juice of two lemons. Boil for five minutes, stirring constantly. Serve cold.

H. G. WESTON.

WINTER JELLY-MAKING

Jelly-making for market, as an employment for women, is not new, but as here described the method is unusual yet most practical and satisfactory. Instead of making the juices into jelly during the fruit season when so many duties crowd, simply cook and strain the fruit juice, then seal it boiling hot in quart, two-quart or gallon size jars, and allow it to settle for weeks or months. Then, in cold weather, when no extra fuel is required, make up the jelly, two quarts at time, as desired. Siphon off the juice from the sediment. Boil it the proper time, according to the kind of fruit, adding the heated sugar after juice is boiled nearly enough; pour into glasses, and the result will be delicate, fresh jelly. This ought to sell better than that made months before in the season of its fruitage, which may have become granulated, sour or mouldy.

By making jelly in this way one avoids working long over a stove when the heat is debilitating; the cost of fuel is lessened, and one is able to handle far more juice because she is unhampered by the details of making the jelly at that time. No more jelly need be made than there are orders for, and it can always be fresh, which is a great advantage, as jelly is never better than when it is newly made.

Whatever course one takes in jelly making, it will be well to take no step until one is sure that the supply of glasses is in readiness. If they have been used for any purpose they should be most carefully scalded and cleaned. For another general direction, the hot fruit should never be poured into cold glasses without taking extra precaution against cracking. Place a silver spoon in the glass while the fruit is being poured in. After the jelly has been made and poured into its glasses, it should be allowed to stand for three or four days uncovered. It should be secured from dust, however, and carefully let stand in the sunlight.

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THE KITCHEN

(Concluded)

or three-quarters of an hour before breakfast or tea are exceedingly good.

BREAD MUFFINS.—Take four slices of baker's bread and take off all the crust and lay them in a pan; pour boiling water over them—barely enough to soak them—and cover the pan. When the bread has stood for an hour drain it and stir until it is a smooth mass; add two tablespoonfuls of sifted flour and half a pint of milk. Beat two eggs and stir them into the mixture gradually. Grease some muffin rings and place them on a hot griddle; fill them and bake brown. Serve hot. Tear the muffins open to butter.

LEMON BUTTER.—A refreshing spread for bread or crackers is made by using three eggs, half a pound of sugar, one heaping dessert spoonful of butter and the juice of two lemons. Boil for five minutes, stirring constantly. Serve cold.

H. G. WESTON.

WINTER JELLY-MAKING

Jelly-making for market, as an employment for women, is not new, but as here described the method is unusual yet most practical and satisfactory. Instead of making the juices into jelly during the fruit season when so many duties crowd, simply cook and strain the fruit juice, then seal it boiling hot in quart, two-quart or gallon size jars, and allow it to settle for weeks or months. Then, in cold weather, when no extra fuel is required, make up the jelly, two quarts at time, as desired. Siphon off the juice from the sediment. Boil it the proper time, according to the kind of fruit, adding the heated sugar after juice is boiled nearly enough; pour into glasses, and the result will be delicate, fresh jelly. This ought to sell better than that made months before in the season of its fruitage, which may have become granulated, sour or mouldy.

By making jelly in this way one avoids working long over a stove when the heat is debilitating; the cost of fuel is lessened, and one is able to handle far more juice because she is unhampered by the details of making the jelly at that time. No more jelly need be made than there are orders for, and it can always be fresh, which is a great advantage, as jelly is never better than when it is newly made.

Whatever course one takes in jelly making, it will be well to take no step until one is sure that the supply of glasses is in readiness. If they have been used for any purpose they should be most carefully scalded and cleaned. For another general direction, the hot fruit should never be poured into cold glasses without taking extra precaution against cracking. Place a silver spoon in the glass while the fruit is being poured in. After the jelly has been made and poured into its glasses, it should be allowed to stand for three or four days uncovered. It should be secured from dust, however, and carefully let stand in the sunlight.

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CHRISTMAS DECORATIONS: FLORAL GIFTS



BY WARD MACLEOD

[FLORAL QUESTIONS OF A SEASONABLE CHARACTER, TO BE ANSWERED IN THESE COLUMNS, SHOULD REACH THIS DEPARTMENT SOME WEEKS IN ADVANCE OF PUBLICATION. WHEN REPLY BY MAIL IS DESIRED, A SELF-ADDRESSED, STAMPED ENVELOPE SHOULD BE ENCLOSED. ADDRESS COMMUNICATIONS TO WARD MACLEOD, CARE OF THE DELINEATOR.]

The decoration of the church, the home and the festal hall has evolved apace from the time—not many years back—when heavy bankings and clumsy ropes of ever-green cast a sombre aspect over church and home alike, until to-day the employment of light and graceful festoons, the trailing of delicate vines, and the disposal of both stately and blooming plants lend thè cheerful air that is more in keeping with the spirit of the season. Dense masses of material are giving way to a more dignified simplicity, the quantity employed being of less moment than its arrangement.

One secret of artistic effect is irregularity of arrangement. Let no point become an exact copy of another; neither arrange two sides alike. Aim to secure a well-balanced proportion of decorated surface and of open space. Avoid a scattering or "spotty" arrangement with the same care as when planting on the lawn. Mass material in bold effects on broad spaces and accentuate prominent points in architecture by gracefully drooping branches or tracery of vines as indicated. Avoid also the scattering of color, adopting the broader, bolder style of treatment in accordance with the rule for paintings to be viewed from a distance. Again, although cut flowers and growing plants are an important factor in Christmas decorations, they should not be indiscriminately mingled with evergreens.

DECORATIVE MATERIAL AND ITS SPECIAL USES.—The wild evergreen plants of our own country are still found in lavish quantities in their native footholds and furnish most beautiful and diversified material for Christmas time, each especially adapted to some form of decoration. All forms of this greenery should be kept cool and moist, in a place just above the freezing point. Alternate freezing and thawing entails a loss of berries, and shrivelling and discoloration follows exposure in a dry atmosphere.

Holly in hundred of carloads, is shipped into the northern cities throughout the month of December. This is especially effective for crowning columns, for panel designs, or in branches and sprays against some light background or bare space.

Lycopodium or ground pine, a Northern product, is one of the prettiest of evergreen vines for general drapery. If placed in water for about two minutes before using, the vines become very pliable, swaying easily into place.

Wild smilax and ground pine both self-adjusting, thrown carelessly over the [illegible] of a column, over chandelier, picture [illegible] statuette, drape themselves at once.

Mistletoe is most effective in [illegible] or spray, at a point where trailing [illegible] diverge, gleaming with rich effect [illegible] the dark green. It is fine in [illegible] with the dark holly and its glittering [illegible] and time-honored use for suspension [illegible] chandelier is familiar tradition.

Laurel, with its shining leaves, [illegible] richest material possible for wreathing, festooning, or in branchlet form.

Magnolia grandiflora is called in [illegible] quisition by the bold dashes of the [illegible] to-date artist in this line. Gene[illegible] branches and sprays are just the t[illegible] for breaking up bare stretches of wa[illegible] for placing above a mantel where [illegible] glossy green of its magnificent foliag[illegible] best displayed in striking contrast w[illegible] the bronzy old-gold of the under side.

Leucothœ sprays are a very recent [illegible] ornamental addition. They are su[illegible] for wreathing of festoons, and exq[illegible] in tall crystal vases for mantel or wi[illegible] sill. Their use is not confined to [illegible] holidays but continues throughout [illegible] Winter.

Galax leaves, of most recent intro[illegible] tion, are indeed an acquisition. U[illegible] these the florist places highest value [illegible] greatest reliance for panels, wreaths [illegible] designs—for vases also. They are [illegible] ly used as a setting for violets, and [illegible] circling the bunches. So rapidly [illegible] they leaped into favor that over [illegible] millions are shipped North annually.

American arbor-vitæ and com[illegible] Northern hemlock are graceful [illegible] skilfully arranged. The bittersweet [illegible] with its scarlet berries is a good subst[illegible] for holly, and branches and sprays [illegible] sumach lend bright bits of color.

CHURCH DECORATION.—Churches [illegible] a sacred right to Christmas adorn[illegible] and may be made very beautiful [illegible] slight expenditure except of labor [illegible] country places there is always abu[illegible] greenery with bright leaves and [illegible] that willing hands may utilize. W[illegible] someone of taste and experience as [illegible] acknowledged head, this proves more [illegible] time. White-and-green is the most [illegible] monious of church decorations, but [illegible] must be generously introduced for the [illegible] Christmas effect. For conspicuous pl[illegible] on the wall and for the chandeliers, h[illegible] and mistletoe are highly effective [illegible] brilliant lighting. Festoons, a [illegible] clumsy decoration, have given w[illegible]

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ghter effects. Windows are outlined in reenery, beginning with a large, drooping anch at an upper corner, following ross the top with smaller and still naller branches to the opposite corner, nd here adding a bright bit of color with he large ends of some pretty vine to ail down its side. Place a small deco- ative plant, a pot of drooping vines or looming plant in each window. With a unch of holly fasten the large end of ild smilax or other vine to one side of he chandeliers, throwing over the other nd of the vine; let it droop at will.

For arch work use long branches of reenery, fastening them at the apex ith holly or the like and from this oint suspend a basket closely set with nglish ivy or other vine with long, rooping branches. Continue from the pex downward with branches of lessen- g size, discontinuing with a handsome rooping branch when one side is reached nd following with vinery down the other. void the unwieldy stars and crosses of vergreen. Have one star above the pex and, for sentiment's sake, a star that ill *shine*. If you cannot command one f electric lighting or the simpler gas-jet rrangement, make it of silver paper upon ardboard foundation, so arranged that ght will strike it. If the usual Christmas otto is in evidence, let the letters be of lver also upon a dark background. If he position above the altar does not fur- ish sufficiently dark background, the otto upon an evergreen mat may be laced on the side-wall. Avoid winding he pillars with greenery, in May-pole ef- ect. Crown their heads with holly or other ranches and let vines gracefully depend.

Spaces between windows may be trans- ormed into panels by arranging upon hem, handsome branches and sprays in regular fashion—no two alike—with bits f holly, mistletoe, bittersweet or mountain- sh berries for color, and Autumn leaves nd sumach branches.

About the altar should cluster the hoicest of flowers, while palms, so ad- irably adapted to the purpose, should e grouped at the rear and sides. A few ots of lilies or other white flowers—chry- anthemums, carnations or roses—banked t the side and a little in the rear of the ltar, with some of the lighter palms for background, produce a fine effect. Their ots should be hidden by a foreground of erns. *Asparagus plumosus* (lace fern) ith its swaying fronds is most graceful. here may be palms in the rear, the ore massive in elevated positions and rading down to the lighter forms; and ots of Roman hyacinths, white tulips and arcissus, intermingled with lace fern for race, as a foreground. For the altar it- elf a very elegant decoration is a strong, ell-grown English ivy placed at the back, ith its long branches thrown over the ront and allowed to sweep naturally ownward. Hidden pots of this ivy with heir long branches winding in and out long the chancel rail are both simple and ffective. Growing ferns should be ranged long on the floor. If color be introduced mong the flowers, it should be scarlet in harmony with the chosen scheme. Rubber

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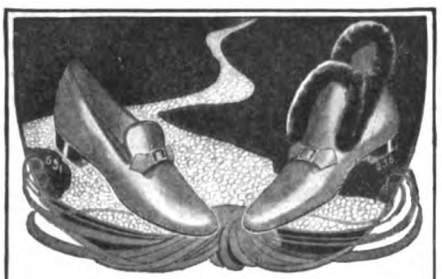
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CHRISTMAS DECORATIONS: FLORAL GIFTS

(Concluded)

plants are effective at the sides of the arch and at other strong points.

DECORATION OF THE HOME.—The general treatment of arches, doors, windows and panels applies equally to home decorations. A bit of holly at one corner of a picture with a trailing vine thrown over is both simple and pretty. In ornamenting chandeliers or gas-jets, vines are the main dependence. A tall ficus (rubber plant) or towering palm beside a mirror, some trailing greenery thrown across one corner, and at its base a gracefully swaying lace-fern for reflection in its depths, make an artistic bit of decorating.

A tall palm or stately ficus is placed at one end of the mantel—the end opposite the entrance to the room—the pot resting upon the floor and hidden by greenery. This is for a setting for the tall vase of flowers upon the mantel just in its foreground. For Christmas let the flowers be long-stemmed scarlet ones—roses, chrysanthemums or carnations—in keeping too, with the scarlet-berried holly. A little trailing green among the bric-à-brac, a pretty spray of holly with depending vines at the opposite corner, and the mantel is complete. Upon the hearth have a huge vase of long-stemmed poinsettia or a growing plant of it. A dish of delicate, growing ferns, its base encircled with holly, makes an effective centre-piece for a table.

In every available nook or space place a single, handsome specimen of bay tree, palm or ficus. Drooping dracena or Boston fern upon a tabourette makes fine corner or window pieces. There may be pretty groups to cover broad wall spaces, but small pots of drooping fern or asparagus should complete the foreground. Roses and chrysanthemums must have no accompanying foliage but their own; a little asparagus is admissible with carnations, weak in their own foliage. In all the various effects, the beautiful products of country places may be substituted.

Halls, for festal occasion, are subject to some variations. Imposing banks of palms are employed for the stage. Pillars and balconies are draped (not entwined) with greenery. Laurel is none too heavy, and branches of holly serve for suspension on chandeliers and jets. Pots of bold, bright flowers are employed, and bunting may be judiciously introduced.

LATE CONCEITS IN FLORAL HOLIDAY GIFTS.

Fashions in floral baskets, as in everything else, are ever subject to change, but for the best effect the uncolored should be chosen. It may be filled and ribbon-draped by skilful fingers at home, thereby saving much expense. Simple forms are popular, round ones with very high handles for roses. A spray of crimson rambler may entwine the handle, or there may be a dash of color, harmonizing with the flowers, in the form of short, high bows of ribbon at one side and on the handle. Wet moss lines the bottom. The flowers are loosely arranged and in a manner to display the pretty [illegible] with a loosely drooping spray here [illegible] there for grace.

Roman hyacinths, in a low white [illegible] trimmed with white ribbon and a [illegible] berried sprig of holly, are exquisite [illegible] the ribbon may match the berries. [illegible] baskets are used for bulbous flowers [illegible] primroses and for small pots of ferns [illegible] palms. Add always a dash of color [illegible] shape of a short, high bow on the handle.

Regarding ribbons: Gauze and [illegible] striped ones are a thing of the past [illegible] less on ericas, epacris and some [illegible] requiring light effects. Taffetas and [illegible] are much used, making most artistic [illegible] flat bows are worse than useless: the [illegible] must be semi-high to show to advantage among foliage or flowers.

Special cut-flower boxes will be trimmed with broad, bright taffetas ribbons [illegible] range in size from No. 16 upward. [illegible] should be tied with bright-crimson [illegible] with a good-sized spray of holly. [illegible] flowers be white or light-colored. A [illegible] of pale-yellow carnations, tied with [illegible] ribbon with a showy sprig of holly, [illegible] an exquisite gift for a brunette. For [illegible] blonde have pink roses or carnations [illegible] pink-tied, with handsome sprig of [illegible] toe instead of holly. A well-filled [illegible] dish, bedecked with ribbon in the season's richest color and further brightened with holly, forms a Christmas delight.

HINTS AND HELPS ON GROWING THE CHRISTMAS PLANTS.

Roman hyacinths, freesias and [illegible] white narcissus that were potted early [illegible] kept in cool [illegible] quarters may [illegible] easily forced [illegible] Christmas. [illegible] the pots in a [illegible] ful of water [illegible] most as warm as the hand will bear, [illegible] three times during the first week of [illegible] month, keeping them meantime in [illegible] dark quarters. The buds will soon [illegible] when they should be brought into [illegible] light, but not sun, until the stalks [illegible] buds are well developed; then give [illegible] shine with daily watering, retarding [illegible] shade if they develop too rapidly.

Ferns carefully transferred from [illegible] pots to a larger one early in the [illegible] and kept clean and in a shaded [illegible] with good light, form a pleasing mass [illegible] Christmas. Small palms make pretty [illegible] with selaginella or Kenilworth ivy [illegible] in small bits about them; also, [illegible] Araucarias (Norfolk Island pine). [illegible] should be kept exquisitely clean and [illegible] cool, shaded windows with a good [illegible] until required. Small begonias make [illegible] dainty gift. *Primula obconica* in [illegible] and Chinese primroses, and also pots [illegible] daisies, all loving cool quarters, make [illegible] that furnish the recipient dainty [illegible] till Springtime. The sweet-scented [illegible] nium, Mrs. Taylor, with its scarlet [illegible] soms will prove a delight to the [illegible] the invalid. And we must not forget [illegible] poor. Bright-blooming geraniums [illegible] sunny windows are for them; and remember, especially, the ribbon and the [illegible]

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For Answers to the Following Questions

WE publish this month the Fifth Series of Prize Questions, and on account of the many thousands of responses to these questions, we are compelled to limit the competition strictly to subscribers. The purpose of these contests is to determine the value to readers of THE DELINEATOR of its Fashions for Ladies, Misses, Little Folks; its Stories, Essays, Poems, Needlework, Domestic Topics, Advertisements. As before, the prizes will be divided among those whose answers form the majority vote of the participants and whose reasons for their answers appear best, thus giving us a definite basis for determining the Departments and the features that prove of the greatest interest.

An answer can be made to any specific question, and so apply for one prize, or answers can be made to all the questions, and so be eligible for all the prizes: but no answer will be considered unless it is sent in by a subscriber, and unless it is accompanied by the coupon printed at the bottom of this page. Answers—without the *reasons* therefor—should be made in the blank lines left opposite the questions: the *reasons* must each be given on separate pieces of paper bearing numbers to correspond with the questions.

Answers must be made not later than the first of the month for which the offer is made—for instance, not later than December 1st for the questions in the December number. Prizes for this series will be awarded about January 1st.

Address all letters on this subject to

Prize Question Editor

THE DELINEATOR, 7 to 17 West 13th Street

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(1) Do you like the new arrangement of the book in front better than the old? Give reasons for or against. (1) _____

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(2) Which one Ladies' Figure in the present number is most attractive to you, and why? (2) _____

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(3) Which one of the Ladies' Styles illustrated on pages 905 to 927 is likely to be the most popular, and why? (3) _____

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(5) Which one of the Hats illustrated in the Millinery Department this month will be most becoming to the average woman? (5) _____

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(6) Which one of the Short Stories (fiction) that have appeared during the present year pleased you most, and why? (6) _____

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(7) Which of the articles suggested for Christmas Presents, on pages 1014-1018, will you make? (7) _____

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(8) From cover to cover what feature, illustration, description or advertisement in this number impresses you most? Be specific. (8) _____

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(9) Which advertisement has the greatest attraction for you, and why? This Prize Question page must not be selected. (9) _____

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(10) Which advertisement have you answered? This Prize Question page must not be selected. (10) _____

In each blank space mark your choice. Give your reasons for the choice on a separate piece of paper bearing the same number as the blank. Send this page of THE DELINEATOR, thus marked, and your reasons to the Prize Question Editor, THE DELINEATOR, 7-17 West 13th Street. Do not include other business of any kind in the letter. Be sure to sign your name and address below.

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The elderly woman who is slender has a less difficult problem to solve in the matter of dress than a stout person has, though good judgment in the selection of designs and colors will accomplish satisfactory results for both.

In materials there is a wide assortment from which to choose, and the question of trimmings is one of especial importance; their disposition must be carefully studied, soft graceful effects being preferred to great elaboration.

Appliqués, in both lace and braid, are adapted to elderly women's gowns, while the appliquéing of trimmings of one kind upon another may also be freely used. For the dress to be worn upon ordinary occasions there is no more fashionable fabric than camel's-hair serge, preferably in black. The silky long-haired zibelines which are so smart this season will be a wise selection for visiting or church gowns. The canvas weaves shown in black and dark-Oxford mixtures swell the list of suitable materials. Étamine and broadcloth are also extensively used, and among the silks the moiré velours and moiré antiques are wonderfully well adapted to the fashioning of dressy creations.

The three-quarter length coats and wraps are even more becoming to the elderly woman than to the more youthful wearers and are made of cloth of either smooth or rough surface.

That older women are to wear white only is an unwise conclusion, for a white of delicate color, when judiciously employed will lift years from their shoulders.

FIGURE 1 A.—The smart three-quarter length kimono coat shown in this instance is very becoming. The features are the flowing sleeves and wide collar in sailor effect. The pattern employed to shape the garment is 6312, price 20 cents, while that used for the skirt is 6312, price 25 cents. The characteristic features of the skirt, which is a three-piece flare mode, are the hip yoke and circular flounce that may extend about the skirt or terminate at the side front seams. Applied folds on the flounce and yoke add distinction.



FIGURES 1 A AND 2 A.

FIGURE 2 A.—This shirt-waist toilet combines a shirt-waist in slot-seam effect with Duchess front closing, and a skirt consisting of a five-gored foundation and a five-gored skirt box-plaited in slot-seam style to flounce depth, each with an

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verted box-plait at the back. The patterns were 6183, price 20 cents, and 6107, price 25 cents.

FIGURE 3 A.—The Monte Carlo coat



FIGURE 3 A



FIGURE 4 A.

which forms a part of this modish street toilette has double-breasted fronts shaped to form a round yoke back of an inverted box-plait that falls to the lower edge. A

Grossman's Fashion Catalogue No. 53.

Portraying all the Latest Effects in

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No. 9855 D SKIRT, $5.00. Made of black Broadcloth in the flare style, is handsomely trimmed with small ruffles, each headed with taffeta silk band terminating in loop, further trimmed down front and side with taffeta silk straps finished with stitching, unlined, suitable weight for winter wear.

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FASHIONS FOR ELDERLY WOMEN

(Continued)

similar box-plait removes the back fulness. Shoulder collars, headed by a strap extending down the fronts for a short distance lend an air of distinction to the mode, and the sleeves may be in flowing or fancy bishop style. A flare collar or standing band may give neck completion. The pattern used is 6322, price 20 cents, while that for the skirt is 6291, price 25



FIGURE 5 A.

cents. The skirt shows a five-gored upper-portion with habit back, tucked at its lower edge and lengthened by a graduated, circular flounce similarly tucked. A five-gored foundation gives support.

FIGURE 4 A.—The jacket of this two-piece costume is snugly adjusted, vents being allowed at the back, and extends slightly below the waist. The closing may be made with visible buttons or with a fly. The skirt, of five-gored shaping, flares smartly about the lower edge, and a circular flounce adds distinction to the mode. Machine-stitching is the preferred decoration, though any of the new braids may be substituted with pleasing effect. The pattern used is 6310, price 25 cents.

FIGURE 5 A.—The tucked shirt-waist is distinguished by a Duchess front closing and removable chemisette, and may be made with or without the flat collar and strap. Pattern 6177, price 20 cents, was used for this mode, which is called the Monte Carlo shirt-blouse. The eleven-gored flare skirt has a habit back and is in frou-frou effect at the lower edge. It is known as the eel-skin or mermaid skirt and may have regular or slot seams. Pattern 6391, price 25 cents, was used.

FIGURE 6 A.—A seam at the centre of the back, aided by darts on the shoulders, adjusts the cape here shown, which may be held in at the back by a belt. A circular flounce around the bottom of the Medici collar are distinguishing features. The mode, which is shaped by pattern 6203, price 20 cents, may be medium or short three-quarter length. Box-plaits characterize the skirt worn with this cape. It is of the three-gored variety, made over a five-gored foundation, and is box-plaited to flounce depth. The yoke may be used or not. The pattern is 6179, price 25 cents.

FIGURE 7 A.—An attractive disposition of trimming is suggested in this design, which combines a waist and skirt and for which patterns 6151, price 10 cents, and 6213, price 25 cents, were respectively used. The waist has as distinctive features a yoke-vest and short yoke at the back. Tucks enter into the decorative effect of the fronts and sleeves. The skirt is of seven-gored flare shaping with back in habit style. A hip yoke and circular flounce are characteristic features of the mode, although the yoke is omitted in this instance, and sweep or short sweep length may be given.

FIGURE 8 A.—A fashionable example of the shirt-waist dress is shown here, consisting of a shirt-waist tucked at the back and on the shoulders to yoke depth



FIGURE 6 A.

in front, larger tucks extending in novel effect to the waist-line, and a five-gored skirt that may have one or two, graduated, circular flounces extending about the skirt or terminating at the side-front seams. The pattern is 6149, price 25 cents.

FIGURE 9 A.—There is an air of extreme good style in this outdoor toilet, combining a coat in three-quarter length

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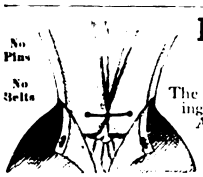
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FASHIONS FOR ELDERLY WOMEN

(*Continued*)

the distinctive feature of which is the shawl collar, and a seven-gored skirt in sheath fashion above the knee and



FIGURE 7 A.

flared below, and having a habit back. The pattern used for the coat is 6283, price 20 cents, and that for the skirt 6085, also costing 20 cents.

FIGURE 10 A.—The negligée here illustrated combines comfort and beauty. Tucks in clusters are arranged at the back and also in front, where buttons and



FIGURE 8 A.

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FASHIONS FOR ELDERLY WOMEN

(Concluded)

button-holes effect the closing at the centre. The neck may be high or in low, pointed outline, and a collar deep and square at the back widens the shoulders.



FIGURE 9A.

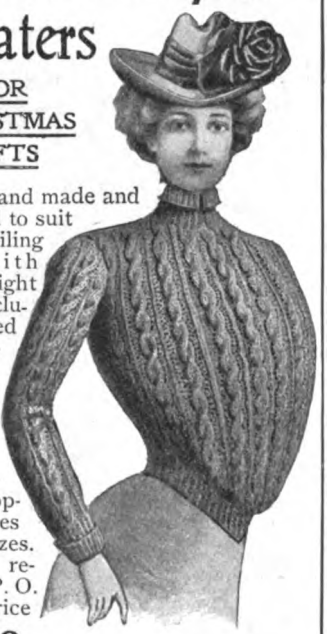


FIGURE 10A.

The sleeves are tucked at the top and may be bishop or flowing style. The Spanish flounce ornamented with tucks is another of its pleasing features. The pattern used to shape this lounging-robe is 6122, price 20 cents.

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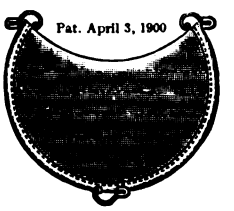
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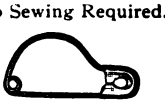
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One Dozen Macey Loops FREE on Each Card.
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No thread to come loose by friction with the eye.
Two sewings in front where strain is greatest.

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Will never rust.
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Has a humped spring.

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We make **Accordion and Side Plaitings** for skirts, flounces and trimmings from materials you send us. For

SUNBURST SKIRTS

no one equals us.

Write for prices and samples of whatever you require.

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Tucking, hemstitching and shirring a specialty. BUTTONS covered from scraps of cloth to match your gown. EMBROIDERIES of every description. STAMPING quickly done and PERFORATED PATTERNS always on hand.

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A WINTER DELIGHT

The Romeo Slipper for Women

Made of wool felt with flexible belting leather sole, bordered with fur and finished with a handsome Gilt Buckle, making it the acme of Comfort, Warmth and Beauty. The graceful lines of

THE ROMEO SLIPPER

insure its conformity to the foot, a feature lacking in most house shoes. Made in the following colors: **Black, Seal Brown, Bottle Green, Cardinal, Wine, Purple and Blue.** Style No. 56, (see cut)

Price $1.50.

Delivered free upon receipt of price. Write for booklet, "Foot Comfort" which contains other creations of ours.

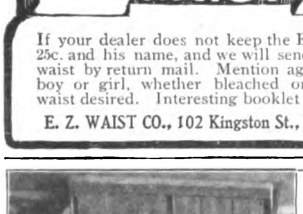
Northwestern Felt Shoe Company

Dept. D, Webster City, Iowa.



If your dealer does not keep the E. Z., send us 25c. and his name, and we will send you sample waist by return mail. Mention age of child, if boy or girl, whether bleached or unbleached waist desired. Interesting booklet free.

E. Z. WAIST CO., 102 Kingston St., Boston, Mass.



MELLEN'S
PARLOR BOWLING

The latest and finest game for Birthday, Holiday and every day presents. Balls and pins collect in pit behind the gates. Size 18 x 22 inches. Price, at your dealer's, $2.50.

From us, EXPRESS PREPAID, for $3.00. Circulars *Free*.

MELLEN MFG. CO., B, 96 Fifth Avenue, Chicago

CATS & KITS Calendar 12 cards, cats and kittens photographed from life in various cute and artistic poses. Cutest calendar ever made. **25c.**

Book Titles 25 cards each illustrating a popular book. Interesting guessing game. **15c.** Send stamp for catalogue with calendar illustrations.

SOUVENIR PUBLISHING CO., 44 Broad Street, Lynn, Mass.

TWO CHRISTMAS PARTIES FOR CHILDREN

The invitations for a successful party given last year were written on small sheets of red note-paper and read as follows:

Kris Kringle invites you to a party to be given at the home of Dorothy Root, on December the twenty-fourth.
From seven to ten o'clock.

The children were very prompt, and at a quarter past seven, twenty children were assembled and eagerly waiting for Kris Kringle to appear. Dorothy opened the folding doors, and there in the library stood the most perfect snow-man. He wore a fur cap and long white whiskers, and on the floor behind him lay his pack, which had just slipped off his back. He held a doll on one arm, and over the other was hung a line of tiny sleigh-bells. This snow Santa Claus was made of cotton batting, but he looked exactly like the snow-man in the yard, and the children greeted him with cries of delight. Two sticks, wrapped in many thicknesses of cotton to form the legs, had been nailed to a block of wood to make a foundation for this snow-man; the other parts of the body were made like snowballs and sewed in their proper places.

Each child was allowed to throw a soft rubber ball twice in attempting to hit the string of bells which Santa held. Those who were successful were told to take some article out of the pack as a reward. Fancy cornucopias and small boxes filled with nuts and candy were found by the lucky contestants.

In the parlor an immense snowball was hung from the chandelier. This had been made by fastening four barrel-hoops together so as to form a round frame, over which was sewed white cambric. Then the ball was covered with batting and sprinkled with diamond dust. A slit was made in one side, and each child put in his hand and drew out some article wrapped in tissue paper. These proved to be dolls, balls, and toys of all sorts. Some drew out tiny boxes inside of which were slips of paper with directions like these: "Look under the divan and you will find a steam-engine," "Look beside the radiator and you will find a doll's kitchen," etc.

At nine o'clock the little folk were ushered into the dining-room. The name-cards were shaped like stockings and tied with red ribbons for souvenirs. In the middle of the table stood a small Christmas tree decorated with tinsel and pop-corn, and around the base there seemed to be a mound of icicles. This was composed of rock candy broken into small pieces, which gave a glittering appearance to the table. Ice-cream, cakes, cocoa and confections were served by Dorothy's brother, dressed in white cambric to represent Jack Frost.

When it was time for the children to go home a jingling of bells was heard at the door, and Jack Frost cried out, "Santa's reindeer are here!" All were soon ready and were driven home in a big bob-sleigh.

CLAIRE HARRINGTON.

An enjoyable Christmas party may be carried out on the following lines:

The invitation, written upon the hostess' visiting card with a sprig of holly attached by a scarlet ribbon, reads as follows:

Miss Monroe sends Christmas greeting to Alice and asks if she will come and make merry from eleven to two.
10 Hazel Avenue.
Christmas Day, 1902.

Miss Monroe, in a red gown, receives her guests in the library, bright with scarlet hangings, Christmas greens and a wood fire. Formality is forgotten as the children gather around the long library table. Presently, a little girl who has slipped from her place comes back singing,

"Oh, do you know the Muffin Man?"

This introduces the game of "The Muffin Man," which Mrs. Whitney describes in *Real Folk*. Then follows the quieter play of "How do you like it?" and on this occasion the object to be guessed should be associated with Christmas. "One Syllable" comes next, a game in which each child who fails to answer in monosyllable the question asked by his neighbor pays a forfeit.

"Santa Claus's Pack" follows, a revision of the old-time "Stage Coach," the children being given the names of Christmas gifts, and Santa's full pack instead of "stage coach," being the signal for the change of seats.

The children find it novel to enter the dining-room harnessed with bright ribbons and jingling sleigh-bells and, like reindeer, to go prancing through the long hall. Their merry song of "Jingle Bells" ceases as the ribbons drop off and they take their places around the table. Sprigs of partridge berry are scattered over the white cloth, down the centre of which a strip of crêpe paper gives a touch of green. Here and there are little red candles, and in the centre a miniature Christmas tree gleams with silver trinkets, thimbles, penknives, etc. The maids are dressed in white, with green and red ribbons and holly in their caps. All the table furniture should be of the smaller and green, red and white, the prevailing colors.

The menu should be something like this:

Bouillon. *Oyster Crackers.*
Rye Bread Sandwiches. *Chicken Sandwiches.*
Olives.
Glacé Meringue.
Ginger Snaps. *Blossoms (Egg Kisses).*
Currant Jelly Tarts. *Angel Cake.*
Initial Crackers.
Cocoa.
Bonbons.

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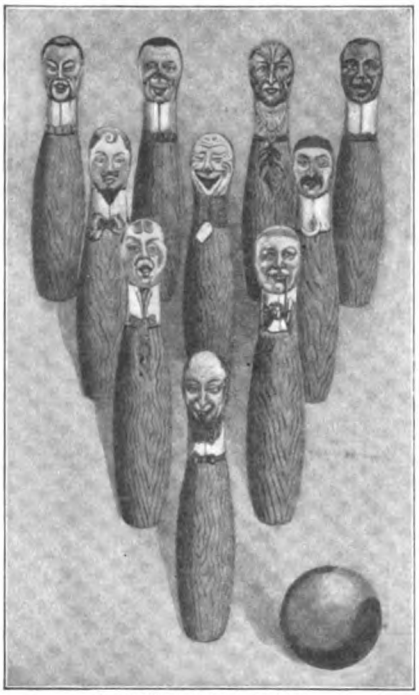
LIFE-SIZE DOLL and CLOTH TOYS



LIFE-SIZE DOLL



FAMILY OF DOLLS



NOISELESS TEN PINS

Life-Size Doll

"BABY'S CLOTHES WILL NOW FIT DOLLIE"

The Life-Size Doll is 2½ feet high and can wear baby's clothes. When stuffed this doll is an exact reproduction in fast colors of a hand-painted French creation, done on extra heavy cloth that will not tear. The workmanship is perfect, the color effects the very finest. It is this century's model of the old-fashioned rag doll that grandma used to make, and would make grandma open her eyes in wonder. Dollie is printed with Golden Hair, Rosy Cheeks, Brown Eyes, Kid Colored Body, Red Stockings, Black Shoes, and will stand alone. If mamma can donate one of baby's out-grown dresses that her little daughter can put on and off, button and unbutton to her heart's desire, the Life-Size Doll will live in that child's memory long after childhood's days have passed.

MOST POPULAR TOYS ever made for Children

Family of Dolls

The Family of Dolls consist of four separate dolls; a father, mother, brother and sister, and are intended to be stuffed. The two large dolls are 20 inches high, and the small ones 14 inches. They are made of the same material, and have the same beautiful effect as the Life-Size Doll. They do not need to be dressed, as their costumes are printed in bright colors like illustration. Every little girl who loves to "play house" with dolls, is sure to be delighted with "The Family."

Noiseless Ten Pins

Something new. Our new Noiseless Ten Pins are a great improvement over the old-fashioned, noisy and destructive wooden pins and balls. Each pin is nearly a foot high. They are not only absolutely noiseless, but cannot injure furniture, woodwork, etc., which is something every mother will appreciate. These Pins and Balls are printed on heavy cloth in bright colors that will not fade. They are to be stuffed with cotton. Each pin is printed with the face of a man, representing a different nation. You will readily recognize the Turk, Jap, Chinaman, etc. (see illustration), and you will find it great fun knocking them over. Every boy and girl should have a set of Noiselesss Ten Pins.

Agents Wanted

Agents and dealers will find our Rag Dolls, Cloth Toys and Art Pillow Covers very fast sellers.

Liberal Commissions Allowed

Write for our new colored circular.

Art Pillow Covers

Our Art Pillow Covers are handsome, artistic and inexpensive. In this comfort-loving age there is scarcely a home without its cozy corner, with its divan and accompanying nest of pillows. The variety of coverings for these cushions is never-ending, yet so many of the designs require such an expenditure of time and money in embroidering, that it is a great relief to find some new and handsome covers all ready to put together. These we have. Our designs are exquisite and unique. They are done in natural oil colors that will not fade, on heavy art sateen, 24 x 24 inches, and are exceedingly ornamental. The illustrations cannot give an idea of the beautiful colorings.

We will send any single article or combination, postage or expressage paid, to any address in the United States, Canada or Mexico, upon receipt of price. **Life-Size Doll, 50 cts.; Family of Dolls, 60 cts.; Noiseless Ten Pins, 50 cts.; Art Pillow Covers, 35 cts.**

COMBINATION PRICES

A. Art Pillow Covers, 2 for 60 cents, 4 for . . .	$1.00
B. Life-Size Doll, Noiseless Ten Pins and 1 Art Pillow Cover	1.00
C. Family of Dolls, Noiseless Ten Pins and 2 Art Pillow Covers . . .	1.25
D. Life-Size Doll, Noiseless Ten Pins and 4 Art Pillow Covers . . .	1.50
E. Family of Dolls, Life-Size Doll, Noiseless Ten Pins and 4 Art Pillow Covers	2.00

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The WHITELY EXERCISER is made in five grades—$2, $3, $4, $4.50 and $5, and one FREE lesson is given with each Exerciser. Sold by dealers or sent C. O. D. on receipt of price. Send 10c. for "Physical Education," by Dr. Anderson, of Yale. The new Whitely Booklet free upon request.

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A FEW OF MANY SUBJECTS shown in our catalogue. We are constantly adding novelties for decorating homes and public places. We manufacture the largest assortment of statuary in the country; over 1000 subjects. Ask your dealer or write us for illustrated booklet.
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VERY FASCINATING AND INVIGORATING
USED BY ALL ROYAL FAMILIES IN EUROPE
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Elastic Stocking, by Mail



Invaluable for Weak Joints and Swollen Limbs

FEATURES

1.—Our Solid-Bak seamless heel stocking is seamless in fact, not in name only. See cut.

2.—Our stockings (unlike others) have a perfect selvage, consequently a smooth seam; a rough seam defeats the very purpose for which they are worn.

3.—In the silk stockings we use only the best Japan Silk, noted for its wearing qualities. The Linen stocking is made from the best imported thread. In both is used pure Virgin Rubber.

4.—From maker to user eliminates all middlemen's profits and assures fresh goods, at moderate prices—
Stout Silk, $2.45; Linen, $1.45.

FRANK W. GORSE CO., Mfrs., 45 Hunnewell St., Highlandville, Mass.

TWO CHRISTMAS PARTIES FOR CHILDREN—(*Continued*)

The sandwiches are made from little loaves, and the meringues are decorated with holly. The squares of angel cake have candied cherries in the centre of the frosting. With the crackers the greeting "Merry Christmas" is spelled out, each child calling a letter in turn. The gifts being distributed, bonbons popped, and caps tried on, each tells a brief story suggested by the cap worn.

This part of the evening's entertainment may furnish both amusement and instruction.

Merry music draws the children back to the library, where they enjoy a round of dancing.

The "suspended stocking" is a means of merrily ending the day. The stocking is made of colored tissue paper and measures sixteen inches from the heel to to the top, thirteen inches from the heel to the toe and six inches from the instep to the sole, the foot tapering to a point at the toe. A piece of paper is cut according to these measurements, and another is shaped one inch larger all round. The two pieces are placed together, and the edges of the larger one are folded over the smaller and pasted down all round except at the top. The stocking must be prepared some days before Christmas so it will be perfectly dry and secure when needed. In this receptacle may be placed small, unbreakable gifts, or it may be filled with bonbons or paper mottoes prettily done up. The top is securely tied, and the stocking is suspended from the centre of a doorway. Each member of the company is then blindfolded in turn, and a bamboo cane is placed in his or her hand and the "blind-man" is turned about three times and then allowed to take three steps and strike at the bag. Of course, the steps are seldom taken in the right direction, as the turning about is very confusing; and the stroke is usually made in vain. But when at last some lucky individual strikes and breaks the stocking-shaped bag, there is a scramble to secure the gifts or candy scattered about by the blow.

In preparing the children's Christmas remember that costly presents and elaborate amusements are by no means necessary to give them true enjoyment. Bright and healthy little folk who have not been spoiled by over-indulgence can make their own pleasures with little assistance from elders, and it is almost a sin to deprive them of their natural love for simple amusements by providing them with a constant succession of costly playthings.

In the dressing-room they are softly pelted with a mysterious shower of snowballs, which they endeavor to catch. The balls are packages of marshmallows wound loosely with white crêpe paper.

As the children come trooping downstairs with their snowball souvenirs they make their adieux to their hostess, who is awaiting them under the mistletoe.

MARY McCLELLAN KIDDER.

We Send on Approval Harwood Guitars and Mandolins



5 Year Written Guarantee.

That you may see for yourself how good they are.

E. N. GUCKERT,
America's Greatest Guitarist, says:

CHICAGO, ILL., June 10, 1901.
The *Harwood Guitars* and *Mandolins* are unequalled in all points of excellence. I have had 3 different Guitars sent to me lately, with big inducements offered for the use of my name in recommending them, but as I can only use the best instruments in my recitals I could not comply. I have used the *Harwood Guitar* for the last five or six years and they have astonished both manufacturers of guitars and expert players throughout the country by their extraordinary quality of tone and workmanship. Yours truly, E. N. GUCKERT.

FREE—Special Instruction By E. N. Guckert

If you will send us your teacher's name and address with your own, we will send you, free, 10 coupons entitling you to ask 10 questions on special instruction of Mr. Guckert. Worth $10 to any player. **Write now.** We will send on approval any Harwood instrument you may select from our catalog. If not entirely satisfactory, return at our expense. Catalog free.

J. W. JENKINS' SONS MUSIC CO., Kansas City, U. S. A.

SEND NO MONEY



Just mail to us at once your name and address distinctly written, also name of your **nearest express office** and we will send free to examine this **Magnificent Ladies' Neck Scarf** made of finest quality **French Black Lynx.**

The fur is of fluffy nature, wears well, and is fully guaranteed.

Scarf measures about 54 inches long, including the tails, and is about 6 inches wide in the back.

It has six (6) large full tails 12 inches long and is ornamented with handsome neck chain to fasten it with.

Remember you run no risk whatever. We send the scarf to your nearest express office, all charges prepaid by us.

You can examine it, try it on and if you don't think it the greatest bargain in furs you ever saw refuse it and the agent will return it to us without a cent of expense to you.

If you like it pay the agent only **$1.95** and you will have the greatest bargain you ever saw.

THE FLORODORA SCARF ONLY $1.95

We are selling these scarfs at this price to introduce our new and complete Fall and Winter Catalogue of Trimmed Hats, Millinery, Cloaks, Furs, etc., which will be sent free to any address upon application.

If there is no express office convenient to you we will send the scarf by mail, postage paid, for **$1.95** and will cheerfully refund the money if you are not satisfied with your purchase.

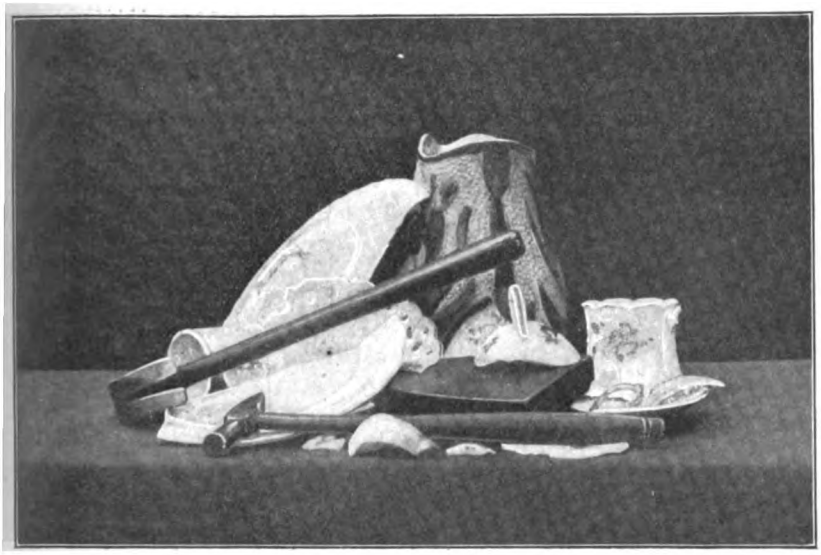
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THE MATERIALS AND TOOLS.

BROKEN CHINA AND HOW IT MAY BE TURNED TO DECORATIVE USES

HOW MANY discarded things that we term rubbish are transformed by various processes and enter upon a state of regained usefulness! We are accustomed to the sight of the junkman's cart with its ne of jangling bells; to the load of ld iron and the coarse sacks crammed ith rags; to the cry, "Old iron, bones nd bottles." We know the iron is to be melted, to find a new form; the rags re to be cleansed, ground into pulp and appear as paper, the bones are to be ade into fertilizer, and the bottles are receive fresh contents. These things re among the first of the figures in the ast phantasmagoria which, at the men- on of the subject, is presented to the ental view.

There is a sale for worn-out rubber hoes and boots, and for piles of old ewspapers. Pounds of ragged old in- rain carpets are sent to factories, chop- ed into bits and rewoven, coming from he loom as fresh, serviceable rugs.

The possibilities which offer with re- gard to broken pieces of china have not et made a forcible impression, it may be presumed, upon the junkman. To those nterested in the subject of ornamentation, nowever, that which may be accomplished with bright-hûed bits of broken crockery, pens up a very pleasing field of work.

A few years ago when an old platter belonging to a great-grandmother, or some other cherished heirloom, or a piece of a wedding tea-set, or a little gift of the potter's art from a friend, was broken the he best we could do was to cement the parts together and replace the piece on he shelf, heaving a sigh over its de- crepitude; in some cases, the broken fragments were thrown out on the ash- heap as useless. But now that such beautiful things have been made through the use of fragments, any broken pieces which one may possess can be preserved in a very gratifying manner. They will, in fact, give an added charm to work in mosiac. One will point them out with the same pleased pride of old acquaintance which old ladies show in the exhibition of their patchwork quilts, telling of whose dress that was a piece, of whose apron this.

Tinted china and figured china are the kinds used in ornamentation. The more varied the hues and figures obtained, the more attractive the work. Deep reds, dark blues, greens and browns form a pleasing contrast to the lighter colorings. Probably one will not have enough broken china of one's own. Friends may have some pieces, but the best variety may be obtained by asking a crockery merchant to have saved the broken articles found in unpacking goods, or those in stock which otherwise meet with injury; there is generally more or less breakage in the shipment of such ware. Even large houses will gladly take the trouble to lay aside such broken pieces if one is willing to bear the expense of having them delivered. Sometimes veritable prizes fall into one's hands in this manner.

Some unusual pieces recently obtained were from a broken ale-pot in light-yellow clay, bearing a merry German rhyme, and the figure of a quaint little musician. Of course, if one is a little reckless of expense, a most satisfactory collection of dishes may be purchased at the five and ten cent stores and broken to serve any purpose. Pieces from almost any shaped article may be utilized in the work, but flat pieces, such as may be chipped from the centre of plates, and those whose edges curve downward are the most generally desirable.

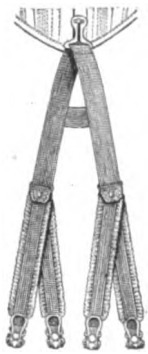
When a quantity of this débris is gathered together, the tools necessary

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Expanding Loop
Garters

Hold thin stockings securely and expand to fit the thickest without cutting or tearing. Only Garters practical for children's stockings.

Babies', Children's, side elastic, . . . 15c.
Misses' and Ladies', " " . . . 20c.



The Snap-On
Corset Hose Supporter

locks bottom clasp of corset. Never unfastens accidentally. Holds corset down. Reduces prominence of abdomen. Gives desired stylish straight front. Does not cause discomfort like many other styles of straight-front supporters. All colors. Fancy frill elastic, 25c. and 50c. pair. Illustrated catalogue free.

Ask your dealer for them. If he doesn't keep them, take no others, but send us his name and we will send them postpaid upon receipt of price.

Our Black Cat Book of Games and Black Cat Games for children free in exchange for six tickets off any style Black Cat Garters.

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for any SIX of the following, postpaid.

Satisfaction Guaranteed

Hearts Courageous, waltzes by the composer of the popular *Lazarre* waltzes. The cut above represents the title page, done in four colors, of these pretty new waltzes. Simple and very pretty.

Dixieland, march two-step. One of those snappy, catchy marches, introducing the favorite old "*Black Joe*."

The Two Gossips, by Theo. Morse. A novelette in music, easy, and will please classical as well as popular music admirers.

Franczeka waltzes, by H. B. Blanke. A Spanish waltz full of dash and spirit. Very, very good.

Creole Belles, march two-step. The most popular tune in America.

Silks and Rags, waltzes. Very much of a novelty in waltzes. Just a suggestion of rag time.

Sunny Susan, march two-step. Like its name bright and catchy. Excellent for dancing.

Dance of the Brownies, an excellent number for teachers, and very bright.

Cubanola, a Spanish love serenade. Can also be used as a two-step.

Lazarre, waltzes. We cannot recommend these too highly.

Sue, an extremely tuneful two-step; something in rag time; not difficult.

When Knighthood Was in Flower, waltz by Gustin. If you haven't these popular waltzes your collection is incomplete.

The Mississippi Bubble, by Haines, march; absolutely one of our best. Ask for the one by *Haines*.

Dreamy Eyes, march two-step, by the writer of *Creole Belles*. *Dreamy Eyes* is his latest, and it's certainly his best.

Hearts Are Trumps, march two-step. Entirely original in theme. Not at all difficult.

Janice Meredith, waltzes, by the writer of the famous *When Knighthood Was in Flower* waltzes.

College Days, march two-step; a most tuneful two-step; a reminder of college life.

King's Messenger, waltzes, by Geo. Velmore; unquestionably fine.

Clorinda, march by Haines; nothing better, none catchier.

Isis, an Egyptian intermezzo.

PLEASING SONGS

"When the Leaves Begin to Fade," a new pleasing ballad just from the press; "Sally Mine," waltz song; "Mary Jane," (the girl from Maine); "To the Music of the Fife and Drum;" "Lenore;" "'Tis You I Love;" "Sweet Morning Glory," (the last four songs sung in the Ward & Vokes Co.); "Waitin' for You, My Honey," a Southern coon song; "Dreamy Eyes," song; "And Then Say Adieu," an exquisite ballad; "Indeed," a song you will like; "My Nubian Maid," an African love song; "To Thee, Dearest One;" "Every Sunday Night," waltz song; "Good-bye to All, Good-bye;" "She Lives in Alabama," popular ballad with a melody which appeals to every one.

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No. 4. Brooch (Enameled Turquoise Ball), 75c
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BROKEN CHINA AND HOW IT MAY BE TURNED TO DECORATIVE USES

(Continued)

for putting it into proper shape are to be considered. An ordinary hammer is very useful for the first breaking of the



I.—APPEARANCE OF TOP OF TABLE.

larger pieces, but when it is wished to chip away a part of a too generous background about a flower or other figure a tack hammer with a pointed end is required. By using the pointed end of the smaller hammer bits can be chipped away to a nicety. Some hard substance against which to rest the pieces is also desirable. An old flat-iron that had lost its handle was found very satisfactory, although a stone will do equally as well. The illustration at the head of this article shows the outfit required.

The first of this work introduced was applied to the decoration of tables. A pretty little table was selected, one with a shelf beneath; a three-eighths of an inch moulding was fitted about the edge, on the top of the table, and likewise about the shelf underneath.

Tables in white enamel and gold are the favorites; but if one cannot find the shape to suit, any sort of stained table that may be admired is available. By using strong washing powder and a small scrubbing brush dipped in hot water much of the stain may be removed, and the table then painted with the white enamel. In any case the moulding needs painting.

When the table is prepared in the manner described, have ready some fresh putty in which to imbed the bits of china. Lay out the china pieces right side up on a stand or table beside you, so that it may be easily seen with what you have to work, but do not attempt to place them as you intend them to be fixed on the table, as you would very likely not be able to carry out the scheme. Pieces will suggest themselves as the work goes on.

Fill in with putty the space on top of the table not quite to the depth of the moulding, and press the china pieces into position, beginning with the left-hand corner farthest away, if there is to be no especial centre-piece; should you desire some particular piece to be set in the centre, however, begin by imbedding that piece and work outward from it toward the edges. It is best to finish the entire top at one operation, as the putty hardens if left standing. Little ridges of the putty fill in the spaces between the bits of china, and when the whole table top is completed it presents an even flat surface. (Illustration I.)

The shelf on the table is filled next. This can be treated just like the top, as a whole saucer or some larger piece may be used in the centre of this, the remaining space being filled with the broken china.

One china-decorated table seen had a dainty little saucer imbedded in the table shelf, in the centre of which was painted



II.—A TABLE SHELF IN MOSAIC WORK.

a pretty marine view, the delicate tints of which blended with those prevailing in the outer edge of the saucer [illegible]

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harming degree. If it is found necesary to join any of the pieces together, a ood cement will be required.

Another china inlaid table was an enrely home-made affair, broom handles



III.—A Quaint Jardinière.

)eing used for the legs; nevertheless, t was exceedingly pretty when finished. This was a larger table than the other, nd the lower shelf admitted of the use)f a very large white saucer with dark-)lue traceries as a centre-piece.

A third table had its lower shelf cut n fanciful outline, and the moulding on his, instead of being fitted to the outer dge, was set in considerably and formed t square. This was a very pretty table. The inlaying was done with rather small)ieces throughout. (Illustration II.)

After the bits of china are sunk in he putty, the table should be set aside or a while to allow the putty to harden. Then the little ridges which frame the hina pieces should be painted with he white enamel. A very small bristle)rush, such as is to be found in a box of)il colors, is best. After the putty is well covered with this paint it may be gilded. The application of paint n the first)lace is nec-ssary to pre-ent any oil remaining in the putty from striking through, and so tarnishing the gilding. The best gold bronze powder, mixed with a bronzing liquid, insures lasting satisfaction when covered in turn by a coating of white shellac.

Fanciful turnings in the table legs, if not already gilded, may be retouched. Gilding should always be preceded by a coat of some light varnish of good quality that will dry nicely. Shellac varnish is excellent for this purpose. The object of this coat of varnish is to fill the pores of the wood and insure a smooth, hard surface. It will be wise to apply two coats of gilding, and this must be quickly accomplished, since gilding dries rapidly.

A table of this kind is a substantial piece of furniture. Although of delicate appearance it is not easily overturned and, therefore, makes an admirable stand for a lamp. It may be wiped off with a soft cloth wrung out of lukewarm water.

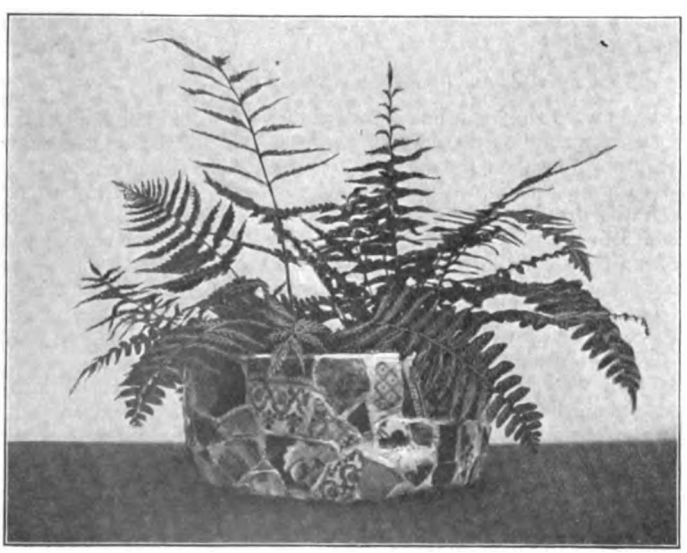
Many who have seen these inlaid tables are not aware that pieces of broken china may be used as advantageously in the decoration of other things. It was a fancy some years ago to cover old jugs and vases with putty that they might be ornamented with unique collections of small articles pressed in; these collections including buttons, checkers, thimbles, fancy combs, hair-pins, dolls, etc. The whole mass was then gilded. Of necessity articles thus adorned readily caught the dust. This fashion of decoration is agreeably superseded by the work in broken china, which greatly surpasses it in beauty.

A jardinière inlaid with bits of broken china is beautiful. Unglazed affairs of coarse white clay, which can be had from a pottery, are just the thing for the foundation. First paint the jar; then cover the sides over with putty, putting it on about a quarter of an inch thick. Press the pieces of broken china into position and set aside to dry. When dry, paint, gild and shellac the putty that remains visible. (Illustration III.)

An ordinary earthen fern dish obtainable at a pottery, fitted with an inner dish, may be transformed into "a thing of beauty." One of these that had been ornamented was covered with large pieces of broken china. (Illustration IV.)

Vases, eighteen or more inches high, in Oriental shapes, are also handsome inlaid with bits of china. Pieces which are much curved, such as chips from a teacup, are better adapted to work on curved surfaces.

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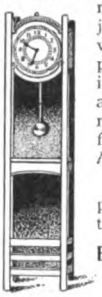
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AN UNEXPECTED CREDITOR

BY CONSTANCE FULLER McINTYRE

I was writing away merrily, the pen, rapidly as it flew over the paper, hardly transcribing the thoughts as fast as they flashed across my mind. In front of me lay a crisp check which I had received from a magazine the preceding morning in payment for a darky sketch from life.

There was a knock at the door as I wrote, and old Aunt Cynthy, the subject of my sketch, with a clean white-and-green checked gingham apron surrounding her mountainous hips, and a little woollen shawl wound turban fashion around her head, stood before me.

"Well, jes' common, Miss Corinth," she said in reply to my question regarding her health. "How's you? I got a swimming in my head, but the scoffles is most gone from my neck. B'rer Dixon he prayed 'em away."

Aunty Cynthy, who like most of her race, is very religious, dearly loved her preacher, a gray-headed colored patriarch known locally as "B'rer Dixon." Having heard so much from Cynthy about her church, and having long been desirous of hearing a sample of their services, I had attended one night at the "Colored Church."

The congregation had a varicolored aspect. Darkies in the country seldom make their own Sunday clothes, preferring to buy them second-hand from the white ladies; consequently, having for the most part good figures and graceful carriages, the younger ones presented quite a stylish, dressy appearance. But the elderly "old timers" from further back in the country, some of them beturbaned in gaily colored handkerchiefs or little checked shawls, were more interesting.

As I arrived they were interminably droning out in a mournful minor key,

"That awful day will surely come."

If some were singing a line or two ahead of the congregation there would be a wait every now and then for the rest to catch up—a wait, that is, with the words, not with the droning chant. From time to time B'rer Dixon would interrupt the solemn numbers by thundering out in a stentorian voice. "Look out, Sinner!"

The most striking portion of the discourse (much of which I was unable to follow) to my mind was where he summed up, as it were, his various admonitions containing the oft-repeated, "'Form, 'form from yo' evil ways and be good chillun," with an appeal to recognized authority:

"And now what do Paul say? Paul say you can't get no more till you pay for what you got already!"

But the congregation, of course, did not perceive the humorous aspect of the service. They were fervent, devout worshippers. And when the long sermon was ended and the last chant droned, they filed out much in the manner of their white brethren.

Aunt Cynthy is very religious, and I am always ready to chat with her on that subject, or any other, in fact, in the hope that she may say something which could be worked into a sketch. On this occasion, after inquiring for my health, she courtseyed, something the darkies seldom trouble themselves to do nowadays, and this was a sign of a petition forthcoming.

"Big company up to Mr Sloc[um] yesterday," she began. "They hired my gal Mandy to help clean up for the company and den she stayed to wait on the white folks." Then, after a pause, "I heared a heap o' tell about you, Miss Corinth. She said you looked right fine in your new white organdy."

"Glad she liked it," said I, although Mandy was not a favorite of mine, being altogether too clever in her own estimation and one of these young darkies who are generally more or less on the defensive with the white race and refer to one's own servants as Mr and Mrs. So and So.

"Yes," said Aunt Cynthy, "she hear all about your story what you writ, an' the big roll o' money you done got for it while she was waiting table. She say there was a heap sight about me in it. Is that so? And that you said the credit was all due to me and you was but the humble prescriber; them was your very words she told me. Now, Miss Corinth, I'm come for my share ob de pickin's. Mandy says I got a puffick right to that. She read the magazine what you lent Miss Slocum, and she says it's nothing in the world but my doin's and sayin's, and dat's what made it took so. Is that so, ma'am?"

"Yes," I answered, quietly, "you certainly were the protagonist of the piece, Aunt Cynthy."

She loved long words, and I thought I would indulge her taste—on the principle of the old general whose only use for his smattering of Latin was to keep his inferiors in their place.

"Now, Miss Corinth, I jes' want to ax you for my share; you sho' ain' gwine refuse me dat?"

"Well, I don't know, Aunt Cynthy. If you were the person who had written the piece then you would have a right to the pay."

"Now, Miss Corinth, you know Cynthy don't know B from bull's foot. What for you talk dat-a-way? Mandy says she how the piece wan't no ways complimental to me, and dat you poked game at my religion."

My conscience pricked me a little in this direction, and taking a dollar from my purse I said,

"Well, Aunt Cynthy, I certainly did not want to hurt your feelings."

"Oh! Miss Corinth, you sho' has a good heart. De Lawd gwine bless you for dis. Thank you mos' to death."

And with this she hurried away.

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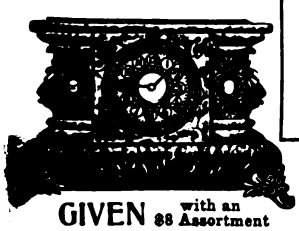


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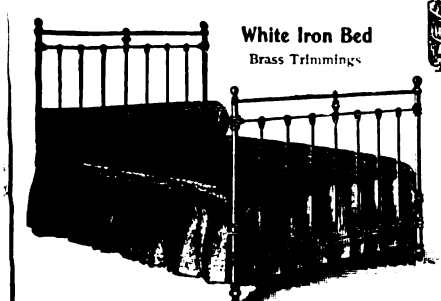
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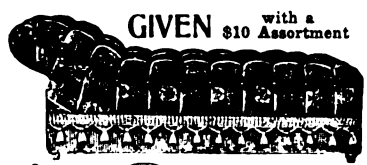


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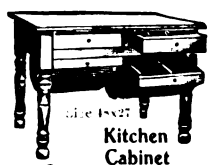


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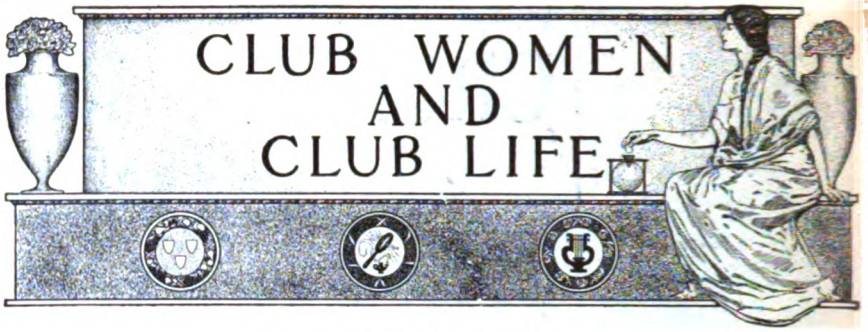
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BY HELEN M. WINSLOW

THE UNITED DAUGHTERS OF THE CONFEDERACY.



Among the many patriotic societies, none is dearer to the heart of the Southern woman than the United Daughters of the Confederacy, which has just held its ninth annual convention at New Orleans. It goes without saying that the flower of Southern womanhood is represented in this great society, which contains over thirty thousand members and is rapidly increasing. In plan and methods of government it is something like the Daughters of the American Revolution and has one great parent society with divisions in many States; for the society is not confined to the South but has branches wherever Southern women have gone to dwell.

In the list of general officers one finds the name of Mrs. M. C. Goodlett, of Nashville, at the head, as president and founder, and Mrs. "Stonewall" Jackson as honorary president. Mrs. James A. Rounsaville, of Rome, Ga., is president of the general society, with Mrs. Rosenburg, of Texas, and Mrs. Latham, of Memphis, vice-presidents. Mrs. John P. Hickman, of Nashville, has been recording secretary ever since 1896, and Mrs. McSherry, of West Virginia, is corresponding secretary.

During the war between the States, '61–65, many societies of Southern women were formed to minister to the necessities of soldiers in field and hospital, these being generally known as "Soldiers' Aid Societies." Immediately following the close of the war one of these societies, in Columbus, Georgia, determined to perpetuate its organization as a memorial. It published and sent forth an appeal for all other Soldiers' Aid Societies over the South to take similar action and unite annually in observing April 26, as a Confederate Memorial Day. This appeal met with ready response throughout the South, and it is of interest to note that from it resulted also the adoption of a Decoration Day in the North. Mrs. John A. Logan, happening to be present, in Richmond, upon one Memorial Day, was so impressed with the beauty and solemnity of the observance that she suggested and secured, the adoption of the idea in the North.

Though organized primarily for me-



MRS. H. A. ROUNSAVILLE, President U. D. C.

morial purposes, there soon devolved upon the Ladies' Memorial Associations much other work of diverse charac-

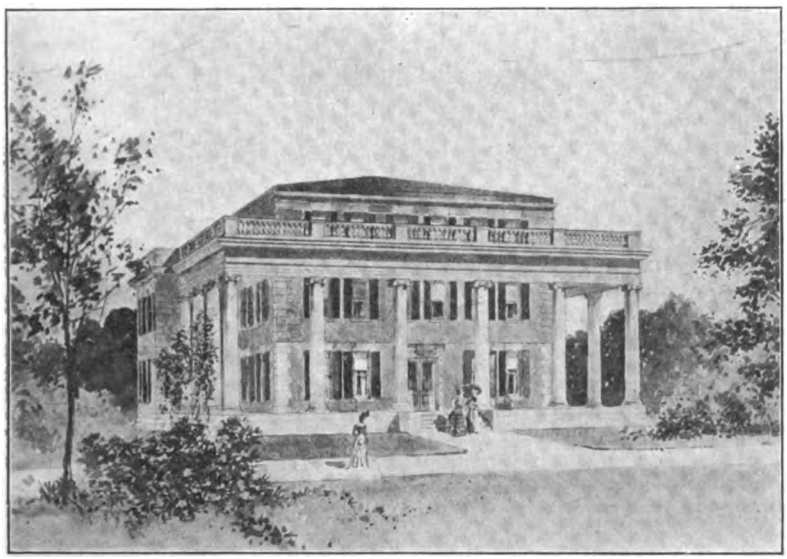
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But gradually, with the passing of the years, the more active duties were taken up by their daughters, who, inspired by their mothers' example, to efforts in the same direction, organized societies auxiliary to the Ladies' Memorial Associations, or to the Veterans' Camps, and rendered valuable assistance in many lines of confederate endeavor.

One of these societies, auxiliary to the Confederate Veterans of Savannah, Ga., determined in the Spring of 1894 to enlarge its fields of usefulness and therefore reorganized under the more comprehensive title, "Daughters of the Confederacy," having no knowledge at the time of any other association bearing this name. During the following month, however, the president and founder of the Savannah Society, Mrs. L. H. Raines, learning of the existence of an older Society of Daughters of the Confederacy in Nashville, Tenn., immediately wrote to its president, Mrs. M. C. Goodlett, with reference to the work in which they were both engaged. A pleasant correspondence ensued, culminating finally in a notice published in leading papers and sent broadcast over the South, inviting "all Southern women, interested in perpetuating the memories of the heroes of the war, to meet in the rooms of the Frank Cheatham Bivouac, Nashville, Tenn., on September 10, 1894." Upon this date of organization there were present representatives from three States, Tennessee, Georgia and Texas, but only the Tennessee and Georgia delegates represented organized societies, and only these combined to form the "National Society of Daughters of the Confederacy," the Nashville Association being denominated Chapter No. 1; that in Savannah, Chapter No. 2.

From this small beginning has grown the present powerful and purposeful organization of "United Daughters of the Confederacy," the name having been changed from "National," to "United" during the second annual convention, which met in Atlanta, November, 8, 1895. The association is now composed of some six hundred chapters, located in both North and South, with an approximate total membership of thirty thousand.

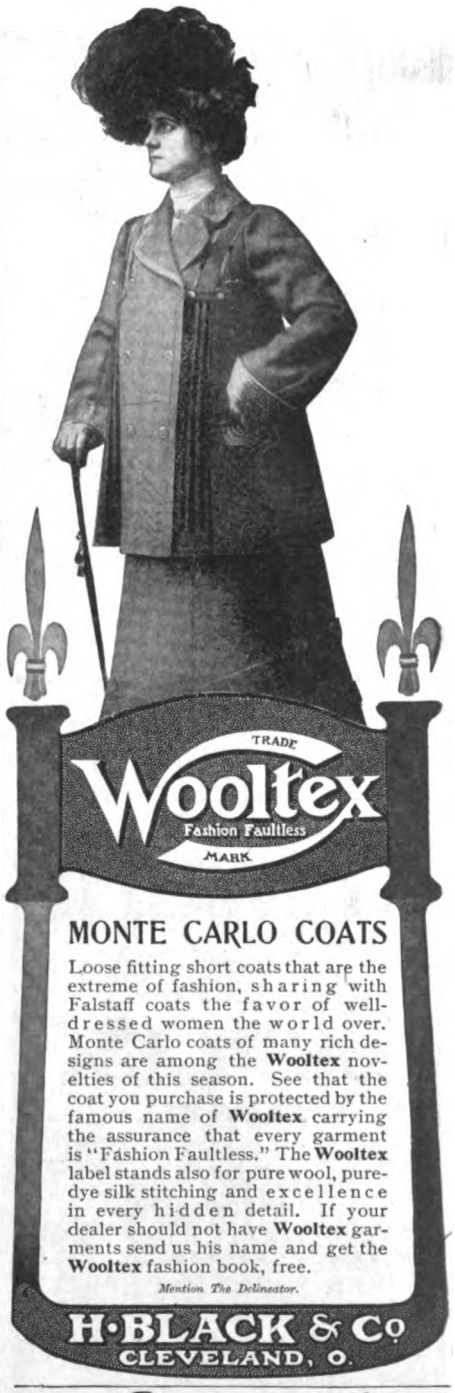
The objects of this association are historical, educational, memorial, benevolent and social: to fulfil the duties of charity to the survivors of the war between the States and those dependent upon them, to collect and preserve the material for a truthful history of the war; to protect historic places of the Confederacy; to record the part taken by Southern women in the work of reconstruction after the war and in patient endurance of hardship and patriotic devotion during the struggle; to honor the memory of those who served and those who fell in the service of the Confederate States; and to cherish the ties of friendship among the members of the society.



THE WINNIE DAVIS MEMORIAL, Athens, Ga.

What has been accomplished by the U. D. C? Thousands of grateful veterans, widows and orphans attest their numberless deeds of benevolence; thousands of gleaming white headstones and carefully tended graves give evidence of their memorial work, as do hundreds of monuments in stone and bronze, windows in stained glass, tablets on historic spots and memorial museums in which are collected priceless relics, and records of inestimable value to present and future historians, who will find in these collections of confederate rosters, State papers, official correspondence and personal reminiscence data of untold worth.

Also, through the Daughters of the Confederacy, many historic buildings have been saved from destruction and appropriately utilized. In some of these, or on contiguous ground, Soldiers' or Widows' Homes have been established; or schools for the benefit of children otherwise deprived of educational advantages by the fortunes of war. In the educational field much has also been accomplished by the establishment of schol-





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CLUB WOMEN AND CLUB LIFE

BY HELEN M. WINSLOW

THE UNITED DAUGHTERS OF THE CONFEDERACY.



Among the many patriotic societies, none is dearer to the heart of the Southern woman than the United Daughters of the Confederacy, which has just held its ninth annual convention at New Orleans. It goes without saying that the flower of Southern womanhood is represented in this great society, which contains over thirty thousand members and is rapidly increasing. In plan and methods of government it is something like the Daughters of the American Revolution and has one great parent society with divisions in many States; for the society is not confined to the South but has branches wherever Southern women have gone to dwell.

In the list of general officers one finds the name of Mrs. M. C. Goodlett, of Nashville, at the head, as president and founder, and Mrs. "Stonewall" Jackson as honorary president. Mrs. James A. Rounsaville, of Rome, Ga., is president of the general society, with Mrs. Rosenburg, of Texas, and Mrs. Latham, of Memphis, vice-presidents. Mrs. John P. Hickman, of Nashville, has been recording secretary ever since 1896, and Mrs. McSherry, of West Virginia, is corresponding secretary.

During the war between the States, '61–65, many societies of Southern women were formed to minister to the necessities of soldiers in field and hospital, these being generally known as "Soldiers' Aid Societies." Immediately following the close of the war one of these societies, in Columbus, Georgia, determined to perpetuate its organization as a memorial. It published and sent forth an appeal for all other Soldiers' Aid Societies over the South to take similar action and unite annually in observing April 26, as a Confederate Memorial Day. This appeal met with ready response throughout the South, and it is of interest to note that from it resulted also the adoption of a Decoration Day in the North. Mrs. John A. Logan, happening to be present, in Richmond, upon one Memorial Day, was so impressed with the beauty and solemnity of the observance that she suggested, and secured, the adoption of the idea in the North.

Though organized primarily for memorial purposes, there soon devolved upon the Ladies' Memorial Associations much other work of diverse character



MRS. H. A. ROUNSAVILLE, President U. D. C.

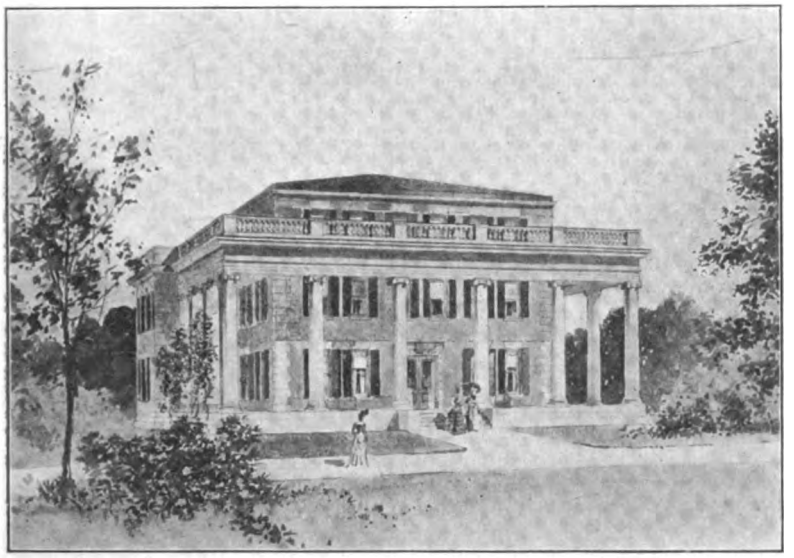
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But gradually, with the passing of the years, the more active duties were taken up by their daughters, who, inspired by their mothers' example, to efforts in the same direction; organized societies auxiliary to the Ladies' Memorial Associations, or to the Veterans' Camps, and rendered valuable assistance in many lines of confederate endeavor.

One of these societies, auxiliary to the Confederate Veterans of Savannah, Ga., determined in the Spring of 1894 to enlarge its fields of usefulness and therefore reorganized under the more comprehensive title, "Daughters of the Confederacy," having no knowledge at the time of any other association bearing this name. During the following month, however, the president and founder of the Savannah Society, Mrs. L. H. Raines, learning of the existence of an older Society of Daughters of the Confederacy in Nashville, Tenn., immediately wrote to its president, Mrs. M. C. Goodlett, with reference to the work in which they were both engaged. A pleasant correspondence ensued, culminating finally in a notice published in leading papers and sent broadcast over the South, inviting "all Southern women, interested in perpetuating the memories of the heroes of the war, to meet in the rooms of the Frank Cheatham Bivouac, Nashville, Tenn., on September 10, 1894." Upon this date of organization there were present representatives from three States, Tennessee, Georgia and Texas, but only the Tennessee and Georgia delegates represented organized societies, and only these combined to form the "National Society of Daughters of the Confederacy," the Nashville Association being denominated Chapter No. 1; that in Savannah, Chapter No. 2.

From this small beginning has grown the present powerful and purposeful organization of "United Daughters of the Confederacy," the name having been changed from "National," to "United" during the second annual convention, which met in Atlanta, November, 8, 1895. The association is now composed of some six hundred chapters, located in both North and South, with an approximate total membership of thirty thousand.

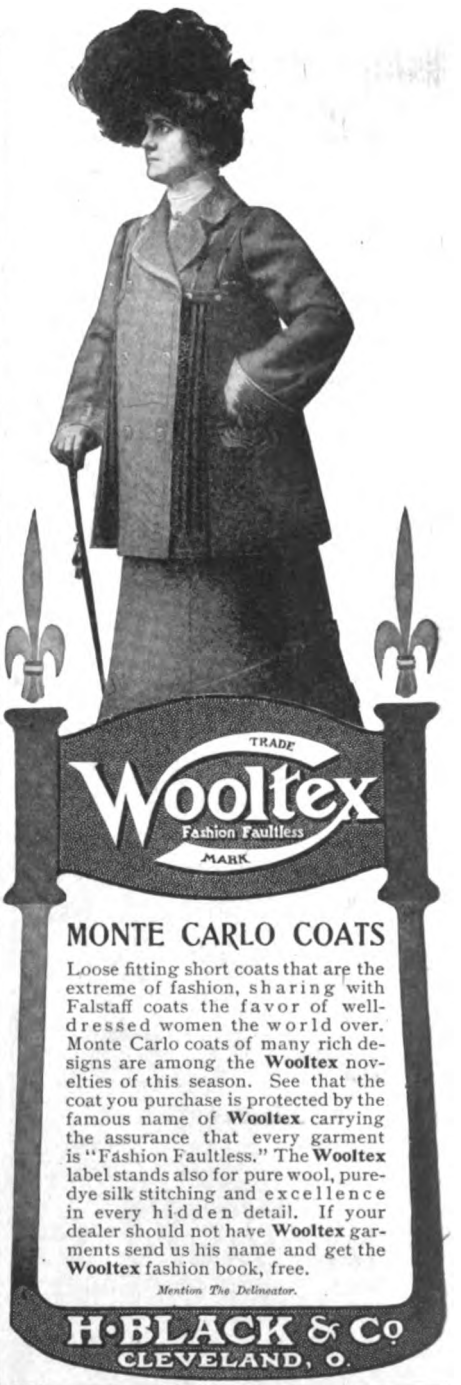
The objects of this association are historical, educational, memorial, benevolent and social: to fulfil the duties of charity to the survivors of the war between the States and those dependent upon them, to collect and preserve the material for a truthful history of the war; to protect historic places of the Confederacy; to record the part taken by Southern women in the work of reconstruction after the war and in patient endurance of hardship and patriotic devotion during the struggle; to honor the memory of those who served and those who fell in the service of the Confederate States; and to cherish the ties of friendship among the members of the society.



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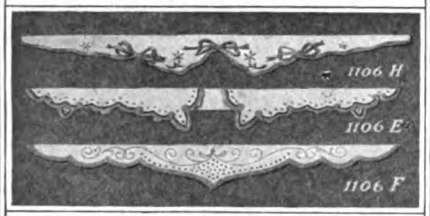




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CLUB WOMEN AND CLUB LIFE

(Continued)

arships in local schools and colleges, the purchase of text books, etc.

But perhaps the largest educational enterprise and the one farthest reaching in its benefits is that projected by the Daughters of the Confederacy of Georgia, who will shortly lay the corner-stone for a handsome brick and marble annex to the State Normal School, at Athens, Ga. This annex is to be a memorial to Winnie Davis, the "Daughter of the Confederacy" and at the same time to benefit numberless children of the State.

Every State Division and every Chapter therein has its special local work. In its performance, however, the general work is not forgotten or neglected. The enterprise of greatest magnitude, at present engaging their united efforts, is the erection of a monument to Jefferson Davis, President of the Confederacy. This will be erected in Richmond, Va., the Confederate capital, and will take the form of a memorial arch, to cost, approximately, seventy-five thousand dollars.

Speaking of the D. A. R., it is worthy of note that the members of the U. D. C. are almost without exception eligible to membership in the D. A. R. The small percent of foreign immigration in the Southern States between the Revolution and the Civil War conduced to keep clear and pure the predominating Anglo-Saxon, Scotch-Irish and French Huguenot blood of the Revolutionary heroes, and the U. D. C. is consequently almost entirely of Revolutionary stock, the personnel of the D. A. R, and the U. D. C. chapters being largely the same throughout the South.

The badge of the U. D. C. is a representation of the Confederate flag (stars and bars) in white, blue and scarlet enamel, surrounded by a laurel wreath, with the monogram "D. C." under the flag and the dates "'61–'65" on loops of the bow tying the wreath. The seal of the society is the reproduction of the great seal of the Confederacy, with the addition of the inscription, "United Daughters of the Confederacy" on the outer rim.

Beside working with the Confederate Veterans and the Sons of Veterans, and doing the many things already spoken of, the bestowal of the "Southern Cross of Honor" is one branch of their work which interests them all. The idea of this cross, which is given to the veterans and descendants of deceased Confederate soldiers and sailors, originated with Mrs. Mary Ann Cobb Erwin, of Athens, Ga. In November, Mrs. Cabell Currie, of Texas, then national president, appointed a committee to procure designs, of which Mrs. S. E. Gabbett, of Atlanta was chairman. The next year a design was accepted, and since that time nearly twenty-five hundred of these crosses have been bestowed.

The whole country was interested in Winnie Davis, the daughter of the president of "the lost cause" who was born in war time in the White House at Richmond and has always been held close to



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CLUB WOMEN AND CLUB LIFE

(Concluded)

the hearts of Southern women. Women everywhere are glad to see the U. D. C. doing honor to her memory, and note with pleasure that in addition to the memorial at Athens, Ga., already referred to, there is a beautiful monument in the Davis family burial lot in Richmond, erected by the U. D. C. These Southern women are earnest, devoted and patriotic and the following words, taken from one of their sketches of Winnie Davis gives the best idea of their loyal standpoint to-day:

"The dear old flag of the stars and bars, the flag of the Confederacy is furled forever. We, as Confederates are loyal to our country, under the existing order of affairs, and are ever ready to serve her in peace and in war. And we here declare our loyalty to the Union, and pledge that if foes should ever attack her from within or from without, Confederate voices will be among the first to be raised in protest, and Confederate arms will be among the first bared in her defense."

In view of this summary of the work of the United Daughters of the Confederacy, perhaps the course of study * laid out for the use of their own chapters will be of interest to all, especially to clubs and patriotic societies in the South and West.

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Fourth.—Result of effective study of history. The realization of the hopes and purposes of our ancestors, the founders of the Government of the United States.

HISTORIES RECOMMENDED.—Alexander H. Stephens's *War Between the States*, Jefferson Davis's *Rise and Fall of the Confederate Government*, Percy Greg's *History of the United States*, Curry's *The Southern States of the American Union.*

* For the convenience of our readers we publish a list of the club study programmes that have appeared in this department: December, 1900, The History of the Club-movement; January, 1901, Russia; February, 1901, Shakspere; March, 1901, Holland and the Transvaal; April, 1901, German Life and Thought; May, 1901, General Topics; June, 1901, Child-Study; July, 1901, Music; August, 1901, Mexico; September, 1901, The Victorian Era; October, 1901, The Bible as Literature; November, 1901, Art; December, 1901 and January, 1902, American History; February, 1902, Literature; March, 1902, Italy; April, 1902, and May, 1902, England and Its History; June, 1902, Greece; July, 1902, Civics; August, 1902, None; September, 1902, Scandinavia; October, 1902, Italy; November, 1902, None; December, 1902, Confederate History. Back numbers of the magazine containing these may be purchased at any time.

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GIRLS' INTERESTS AND OCCUPATIONS

A TALK ABOUT BOOKS

"WILL YOU be kind enough to give me a list of books that one should read to be well informed? I do not mean fiction alone, but more solid reading as well," wrote a girl to me recently.

"I want to improve my odd moments by reading good books," wrote another busy worker.

Girls differ so much in culture and temperament that it is not easy to choose books for them, yet I can test the merits of a certain list of books by a few letters of thanks that girls have sent to me. "I do not know how to thank you for the list you enclosed to me," said one, "but I have profited by your advice, and through it there shall be at least one enlightened person more in the world."

"The list of books which you so carefully prepared is just what I wanted," wrote another. "The books seem to have opened a new world to me. I am reading some of the books you suggested and hope to go on with others during the year," said a third.

Such letters from my girl friends are a true delight and happiness.

A girl who sent me a list of her own choice of books had in it, with the exception of one history and two or three good novels, nothing but the passing, ephemeral novels of the day. It was, therefore, not a surprise when she told me she could not care for some of the best authors, but she added, "I wish I could like them." Her mistake has been in spoiling her taste for the best fiction by reading too much trash. This is like eating candy before meals. The appetite is spoiled for more substantial food.

If a girl has a genuine taste for reading she will need but a few hints to guide her at the start. One book will suggest another. The point is to get the proper start and learn to choose the books worth reading and to reject trash, and the only way to do this is to make yourself familiar with the best literature, and then you will discriminate quickly between the true and the false. Make a beginning now and form a taste for history, poetry, biography and fiction. You must know something of the great events of history, the literature of other times, the stories of great and noble lives, if you want to be a cultivated woman.

Reading is not to be a task. You must not forget that reading is to be cultivated for the enjoyment it gives. The habit of reading should be as natural as exercise in the open air. I would like to have you love it and make it a favorite diversion, so that, all your life, you will turn to a good book for pleasure and lose yourself in it, leaving it with regret, as you would a charming friend.

"I had to read that book because everyone is reading it," I heard a girl say in a despairing sort of way. Have the courage of a clever friend of mine, who said, "When a novel is so much talked about I make it a rule to leave it alone for a while. If it is worth anything, it will live and I can read it later. I go back to some of my old favorites with a new and almost jealous love for them." The difference between these two young friends of mine is in character. One goes with the tide; the other steers her own course bravely. A great writer has said, "In these days of book deluge keep out of the salt swamps of literature, and live on a little, rocky island of your own, with a spring and a lake in it, pure and good." Do not waste time or fritter away your mind on the passing fashions in novels. It is a mistake to read books simply because everybody is reading them, or for the sake of talking about them. There are plenty of good novels to choose from; there are novels which may be as helpful as friends; novels which tell of brave, noble lives and show conduct of every sort and its good or evil results, and make you hate evil and love good; but the morbid, sensational novels are harmful. Books that agitate, or distress, or excite, are not the books for you.

I wish you could be as fortunate as Miss Louisa Alcott, whose books every girl knows and likes.

"When the book mania fell upon me at fifteen," she writes, "I used to venture into Mr. Emerson's library and ask what I should read, never conscious of the audacity of my demand, so genial was my welcome. His kind hand offered me the riches of Shakspere and Dante, and I gratefully recall the sweet patience with which he led me round the book-lined room, till the 'new and very interesting' book was found, or the indulgent smile that wore when I proposed something far above my comprehension. 'Wait a little for that,' he said. 'Meanwhile try this, and if you like it, come again.'"

What a picture this is! We can see the little eager girl, who in after-life was to write bright stories for girls, and the wise, kindly man who helped to direct her reading, and whose own writings are an inspiration to many.

It seems strange that I should have to try to induce you to read Walter Scott's novels. A girl confessed to me that she thought this a task, but a well-read girl must read the Waverly novels. At least you should read *Ivanhoe* and *Kenilworth*. You must know something of Thackeray's works. Take the *Newcomes* and *Henry Esmond*. Dickens you must know. Begin with *The Old Curiosity*

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ity Shop, *David Copperfield* and *The Tale of Two Cities*. George Eliot's works are not all for you yet, but *Middlemarch*, *Romola*, and *Scenes of Clerical Life* may be chosen. Books by Mrs. Oliphant, Miss Yonge, Miss Alcott, Barbara Yechton and Sarah Orne Jewett are delightful reading. William Black's novels are charming, and you cannot afford to miss the pleasure of reading his *Princess of Thule* and *Macleod of Dare*. You will not omit Stevenson, Marion Crawford and Anthony Hope from your modern writers of fiction.

Among old-fashioned novels you will include Jane Austen's *Pride and Prejudice* and *Northanger Abbey*. I have seen a very modern girl of eighteen absorbed in these stories.

Of course you must read Shakspere. You will find in *Tales from Shakspere*, by Charles and Mary Lamb, and *Historical Tales from Shakspere*, by Quiller-Couch, stories to attract you to the rich and wonderful works of the great master of English. Read *The Tempest*, *As You Like It*, and the *Merchant of Venice*, if you would begin to know Shakspere. Tennyson's poems you will learn to love. Read *The Princess* and the *Idyls of the King*. Longfellow's poem, *Evangeline*, you will love for its story and its melodious verse. Mrs. Browning's *Aurora Leigh* and Christina Rossetti's poems will show you some of the best work of women in poetry.

I hope you will love biography as much as I do. Books that tell of the lives of noted people are among the most delightful reading. Take Froude's *Julius Cæsar*, Grimm's *Life of Michael Angelo*, Maccaulay's essays on *Johnson* and *Bunyan*, Lockhart's *Life of Sir Walter Scott*. Read the *Life of Charlotte Brontë* if you would know how some young girls, living in lonely and poor surroundings, cultivated their minds and wrote books which have made them famous. Balfour's *Life of Stevenson* will tell you of the charming personality of a writer who was brave and cheerful in the midst of ill-health.

Ruskin's *Sesame and Lilies* should be on every girl's book-shelf. Much help will be gained from Emerson's essays on *Character*, *Self-Reliance*, *Manners* and *Friendship*, and from Carlyle's *Heroes and Hero Worship*.

Need I tell you that Homer's *Iliad*, Green's *Short History of the English People*, Mrs. Oliphant's *Makers of Florence* and *Makers of Venice*, Fiske's *History of the United States* should be among your books? Clement's *Handbook of Legendary and Mythological Art* and Bolton's *Famous European Artists* will be useful.

I would have you cultivate a love for Nature and the wonders of the world. Proctor's *Half Hours with the Stars*, and *Other Worlds than Ours*, Olive Thorne Miller's books about bird life and Mrs. Parsons' *How to Know the Wild Flowers*, are a few subjects I will suggest.

The books mentioned are merely an indication of a line of delightful reading which will lead you to an enchanted world of thought.

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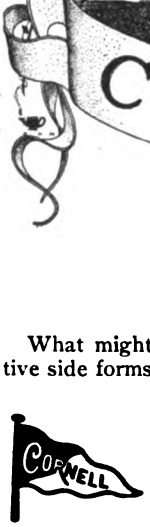
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BY CAROLYN HALSTEAD

COLORS, MOTTOES AND INSIGNIA

What might be classed as the decorative side forms one of the lighter features of college life, yet one of significance and influence. The blue, or the rose and the gray, of a girl's Alma Mater does not help her to make her way in the world any more than does her class pennant or emblem, but what a depth of sentiment and loyalty they stir; how they arouse her pride and joy in the college which has sheltered her and enriched her faculties, or increased her affection and admiration for the comrades so closely united by the ties of common interests!





1905

For the new-comers each year, the college colors are already awaiting adoption and henceforth and forever are to hold a special meaning; but the class colors are still a question of the future. Usually at the first meeting of the freshman class a committee on colors is appointed, which studies the subject in all its bearings. A selection of the most favorable colors and attractive combinations is made and samples secured, which are laid before the class, their pros and cons discussed, and the vote taken. From that time on the final choice of the class, together with the college colors, will form the ornamental feature in class affairs on occasions when the four classes unite, or for individual use, as in student room or for personal adornment.

At Smith, as at some of the other colleges, the adopting of the class color is a simple matter, each freshman class assuming that of the last seniors, making a constant repetition of the four colors originally agreed upon, red, yellow, purple and green, all of which harmonize well with the white of the college. For celebrations such as the big rally on Washington's Birthday, the four corners of the gymnasium blossom out in a gorgeous display of colors, each class penned in by long streamers of its particular hue, every girl decked out with ribbons, flowers or huge rosettes. The annual basket-ball game between the freshmen and sophomores calls forth even more elaborate decorations, one side of the "gym." flaunting the dyes of sophomore and senior classes, while opposite the freshmen and juniors try to outshine their rivals. This is a notable occasion for showing off class symbols and mascots.

THE HATFIELD HOUSE
SMITH COLLEGE
NORTHAMPTON, MASS.

Each class possesses its own symbol, the red lion, the purple cow and green dragon, the rabbit or even the mythical jabberwock. These are emblazoned on the class banners and sway from the gallery over the heads of the contending teams. These teams pin their faith to their mascots, generally a little boy or a black goat in gay trappings of the team's colors, who are led or caper about the gymnasium before the contest begins or during the intermissions.



IVY EXERCISES
1901
JUNE 17TH



The rose and the gray are dear to the heart of every Vassar girl and for some time were the only colors known to the college contingent. Of late years class colors have been introduced, and the same custom as at Smith has prevailed, the color of the outgoing senior class falling to the incoming freshmen. At present they stand: 1903, green; 1904, yellow; 1905, white; 1906, red. These are made up into class banners and are carried in front of each class, at the match basket-ball games, for instance, where each girl bears aloft a small pennant. At these games appear the mascots, one high in favor being a dog belonging to one of the professors; another, a professor's little daughter, always led in at the head of the class. Sometimes a very large doll or a dummy serves the purpose.



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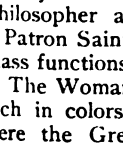
Each class has its distinctive motto, monogram and flower. 1902 laid claim to the Greek "*Unpariei kala*," and the flower, the daybreak carnation. 1904 has "*Servabo fidem*," with a dark-red carnation. The monogram usually has "V" or "V." on it, together with the class numerals and motto. It appears on class paper, class invitations, and is used extensively for decorative purposes. Each class revives in a bronze crest of its monogram, which it chains with impressive solemnity about its chosen tree at the traditional ceremonies of sophomore year, where it remains from that time forth.



The distinctive emblem of the college is its seal bearing the motto, "Purity and Wisdom." This is stamped as a monogram on letter headings and is made into a pin of old gold, which only seniors or graduates may wear.

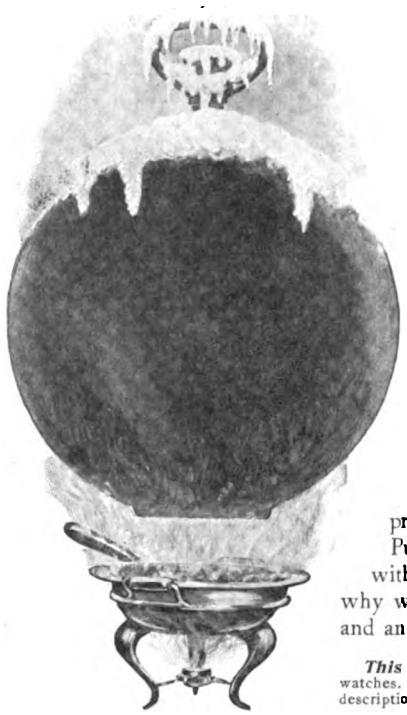
Elmira's purple and gold were the pioneer colors to float from a Northern college. This outstripped even Vassar in point of time in awarding degrees to women, though Wesleyan Female College, in the South, antedates Elmira. Among Elmira's class colors are the gray and gold of the seniors, with the daisy for a floral emblem; 1904, black and gold, the flower, yellow chrysanthemum; 1905, crimson, and the red rose. The college owns a mascot, "Billy," the registrar's homely yellow dog, who brings good-luck impartially to the four classes. He has sense, if not beauty, and apportions his day in such a way as to be at the president's office in the morning (a privileged attendant) and in the afternoon looks after college athletics—never missing a game—barking vociferously whenever there is cheering. He regards each student as a personal friend and has a habit of becoming very lame in one foot if the girls do not notice his arrival on the field; this lameness disappears the moment someone says, "Poor Billy," and he is ready for a run immediately. A peculiar tradition of Elmira, savoring a little of the mascot order, is that of the patron saint. Each entering class chooses at its first class meeting a member of the faculty to be its presiding genius, guide, philosopher and friend, and known as "Patron Saint," who is present at all the class functions of the college course.

The Woman's College of Baltimore is rich in colors, mottoes and insignia, for here the Greek letter fraternities exist with their own decorative specialties in addition to those of the college. Their badges in the form of jewelled and enamelled pins are noticeably pretty bits of personal adornment. In making their rooms attractive, the fraternity girls have a store of significant things along decora-



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CHAP. IV.

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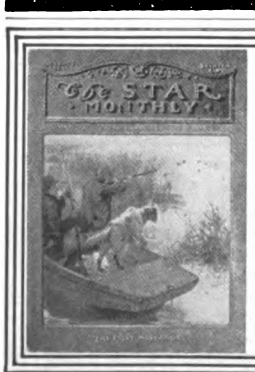
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COLLEGE NEWS

(Continued)

tive lines to draw from. The blue and the gold of the college often predominate, the class colors cropping up picturesquely, with here and there some dainty conceit denoting the fraternity. Over door or window the class pennant is crossed with that of the college or possibly one of Harvard, Princeton or other Alma Mater of brother or admirer. Streamers of ribbon festooned from wall or chiffonier denote class or fraternity spirit, while pillows follow suit, one in blue embroidered with the college seal in gold, another in a class combination, as a crimson silk worked in white with the class motto in Greek, and, a yellow specimen bearing in brown the names of the fraternity girls.

The freshman-sophomore tennis tournament in the Autumn provides a glorious occasion for the marshalling of college and class flags and colors. As the students in a body march out from Goucher Hall, the sophomores leading, the seniors coming next, followed by freshmen and juniors, every girl is armed with her class pennant, while the upperclassmen carry in addition to their own the pennant of the class whose cause they are espousing. The sergeant-at-arms in charge of the day masses the seniors and sophs. at one side of the athletic grounds, the juniors and freshmen at the other. The grounds are hemmed in with a heavy rope wound in the blue and gold of the college, and in the four corners are raised the large silk banners of the four classes, these being transferred to the different courts by the sergeant-at-arms as the teams change sides.

Much variety is shown in the insignia, from the handsome college pin in the form of a blue shield of enamel with gold letters, to those of the small social societies of the different classes, one being the quarter of a big old-time penny, another a miniature fork, a coterie of seniors wearing simply a badge of red satin ribbon.

The cardinal of Wells College makes effective decoration, as was exemplified at the last junior promenade when the ceiling of the ballroom showed festoons of white cheese-cloth caught at regular intervals with large red paper carnations. The college flower, the daisy, is also strong in possibilities and is an object of affection to all Wells girls.

One of the most effective of college pins is that of Bryn Mawr, a little gold lantern on an oval of white enamel, the lantern being the college emblem, yellow and white the colors. The class colors are reproduced as monograms, in the form of dainty pins. The cup contested for at the basket-ball games, the trophy of the class winning it three times, forms a unique bit in the way of athletic decoration.

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The girls of Randolph-Macon Women's College, so loyal to their white and blue, distinguish their basket-ball teams with colors and flowers, while their organizations for diversion choose humorous mottoes. The Spinsters Club has—

"Needles and pins, needles and pins,
When a maid marries her trouble begins."

with colors chocolate and cream; The Sunrisers, "The Early Bird catches the Worm," color, eatable brown; Blockhead Club, "We wood if we could"; the Jokers' Club, "See the Point if you can"; and The Campers, "Eat, Drink and be Merry."

Of Salem College's white and gold, the latter was selected for its significance, because the institution has stood the fiery trials of so many years—the oldest in the South, the third in the United States.

The girls of the Women's College in Brown University have the same colors, brown and white, as the men, also banners and pennants, badges and pins, except the class pins, which are original. The seal is the Pembroke Hall shield in brown and white, the motto being, "*In Deo Speramus*," which is also that of Brown.



PEMBROKE HALL
BROWN.

The College for Women of Western Reserve University has its own colors, yellow and white, though devoted to the crimson and white of the University and adopting its seal and motto, "*Lux*." The girls, while having one of their own, also wear the University pin, a red and white flag, lettered, "W. R. U." The class mottoes are used in many ways — in songs, on pillows, pennants, and for decorative purposes. The college has also an abundant supply of emblems, mascots and other familiar characteristics of student life, which are so potent in sustaining and perpetuating college spirit and fellowship.





Northwestern University being entirely co-educational, the purple, the violet, the triangular pennant, the seal, the monogram—belong to men and women students alike, as do the college pin, a purple flag, and the alumni pin, the seal in gold.

Of the Canadian Universities Dalhousie is a fair type; it is co-educational in every respect, the girls having little life apart from that of the men. The yellow and black touch their hearts in common; the pretty university pin, the Dalhousie crest reproduced in black and gold, is the pride of all alike.

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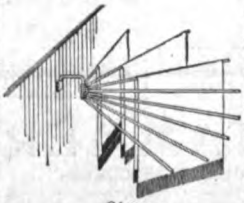
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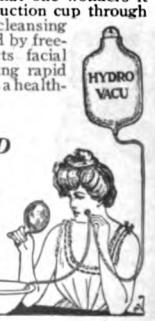
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Page 1069 of this number contains the fifth series of Questions for our One Thousand Dollar Prize Offer. It will be to your advantage to read it.

THINGS WORTH KNOWING

TO REMOVE GREASE STAINS FROM WOOD.—Hot water and soda will remove most grease stains. Try this for kitchen floors.

TO REMOVE MILDEW.—Use lemon juice and sunshine, or, if deep seated, soak in a solution of one tablespoonful of chloride of lime in four quarts of cold water until the mildew disappears. Rinse several times in clear water.

TO REMOVE SPOTS FROM GINGHAM.—Wet the spots with milk, and cover them with common salt. Let stand some hours, then rinse in several waters.

CARE OF HOT WATER BAGS.—Do not put boiling water into the bag; have the bag only about one-half full or a little more, then lay it in your lap before putting in the stopper, and carefully press out the steam. This makes the bag softer, as it is relieved of the pressure the steam makes if left in it. When not using the bag drain out the water, let it hang bottom side up for a little while, then turn it down and with the mouth blow a little air into it, just enough to keep the inside from coming together, as it will often do if there is no air in it, in which case the bag is quite sure to be ruined in pulling it apart. If you have a bag that is stuck together put into it some hot water with a few drops of ammonia, let it remain a few minutes, then with a thin dull-edged piece of wood, try to separate the inside very carefully. Never fold a rubber bag after it has been once used. A flannel bag for covering the rubber bag is very useful.

TO KEEP THE AIR OF THE PANTRY PURE.—Set a small box of lime in the pantry, and it will help to keep it dry and the air pure.

REMOVAL OF MUD STAINS.—Mud stains can usually be removed from silk by rubbing with a piece of flannel. If the stain proves obdurate, rub with a piece of linen saturated with alcohol.

TO BLEACH FEATHERS WHITE.—To render feathers white, immerse them for a short time in naphtha or benzine. Rinse in a second dish of the same and dry in the open air. Then bleach by exposing in a box to the vapor of burning sulphur in a moist atmosphere.

IRONING LACE.—To iron lace, pin it out while damp, lay it flat on the padded side of the board and lightly brush over the edges with a soft bristle brush. Lay a piece of thin muslin over it and let it until dry.

TO MAKE GOOD STARCH.—Good clear starch is easily made. Wet the lump starch with cold water, stir it smooth, pour on boiling water and cook till clear. It takes a quart of boiling water to "clear" two tablespoonfuls of lump starch. If too thick, thin and blued water.

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THINGS WORTH KNOWING

TO FRESHEN A CARPET.—Put a teaspoonful of ammonia into a pailful of warm water and wipe the carpet with a cloth wrung out in it. This method removes the dust, brightens the colors and speedily kills any insects that may be lurking in it.

THE SMELL OF PAINT.—To remove the smell of paint from a room, leave in it over night a pailful of water into which three or four onions have been sliced. Shut the door and in the morning the smell of paint will have disappeared.

TO MEND A MACKINTOSH.—Prepare a cement by dissolving some shreds of pure India rubber in naphtha to a stiff paste. Apply a little of it to each edge to be joined; lay the mackintosh on something flat, bring the edges together and place a weight on them until the cement is hardened, when it will be neatly mended.

THE AIR OF A SICKROOM.—A few drops of oil of lavender poured into a glass of very hot water will purify the air of a room almost instantly from cooking odors; the effect is especially refreshing in a sickroom.

TO REMOVE SHINE FROM A CASHMERE OR CLOTH DRESS.—A gentle friction with emery paper will remove the shine from the shoulders and elbows of one's gowns. Rub just enough to raise a little nap and then go over it with a warmed silk handkerchief.

TO CLEAN SWANSDOWN.—Make a warm lather of soap and then gently squeeze the down into it until it is quite clean. Rinse in fresh cold water with a little bluing in it. Afterward shake the water out and hang in the air to dry.

LINEN BLINDS.—To clean cream linen blinds so that they will look like new, stretch them on a table and rub well with powdered bath brick applied with a piece of flannel.

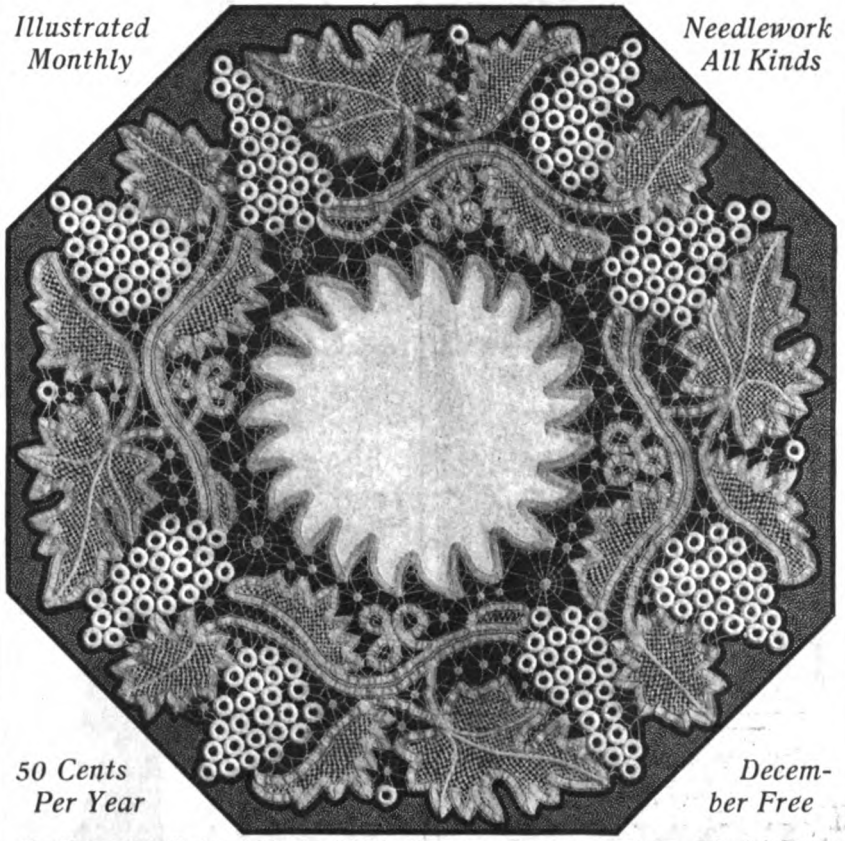
WARPED WINDOWS AND DRAWERS.—Rub with a little hard soap the inner casing of windows that shove up and down hard; treat bureau drawers in the same way.

BATH SPONGES.—Before using a sponge beat it and shake it well; then let it lie in cold water all night. Next day rinse it through two or three fresh waters to remove all sand and dust. When, after being used for some time, the sponge becomes sticky and slimy, soak it in warm water with ammonia in it, a tablespoonful of liquid ammonia to a pint of water being the correct quantity. Let it lie in this an hour; then rinse in warm and then in cold water. Set it in a current of air to dry. A sponge should always be set where it will dry thoroughly. It is a good plan to hang it in a large meshed net or in one of the netted sponge baskets that are made to fit on the washstand.

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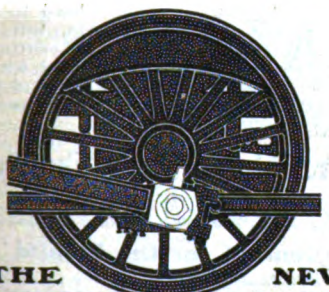
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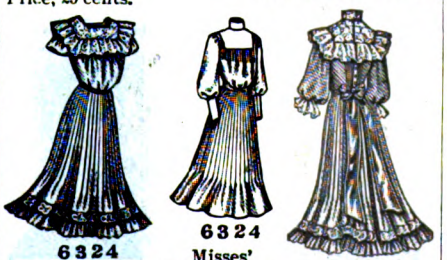
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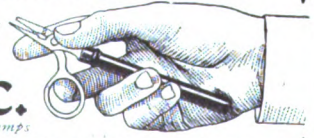
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Answers to Correspondents

THE HOUSEHOLD

ELLA:—Silk and firmly woven woo! goods which are put away for future use should be olled loosely around a pasteboard tube or ooden roller and covered with thin paper. ilk will crack if left long in folds, and wool oods are not improved by being pressed to ake out wrinkles. In preparing closet shelves or the reception of boxes and bundles a conenient and easily managed covering consists f cretonne of a cheap quality, which may be eld in place by thumb tacks; but if the woodork is neatly painted there is no need of even his simple decoration, and the problem of eeping them free from dust is simplified by its bsence. In dressing-cases and bureau drawers hin covers made of cheese-cloth lightly wadded ith perfumed cotton are laid, and to receptaes for storing bed and table linen that oldashioned, delightful plant, lavender, again ends its odor, the leaves being dried and laid bout.

MISS H. M. A. H.:—Pim-olas are olives tuffed with red peppers. Paprika is a mild ariety of the common capsicum, a favorite Hungarian condiment.

GEORGIA LASS:—We refer you to the direcions for crystallizing fruit, candying heliotrope nd rose leaves and violets, etc., in *The Corect Art of Candy-Making*, published by us at 5 cents.

MRS. M. E.:—It is a source of great pride to young girl to have a room of her own, a great id to neatness and method, and teaches her to are for her personal belongings. White namel furniture is pretty and inexpensive and ombines well with a white enamelled bedstead rimmed with brass. A dressing-case and chifonier, with the bed, one chair and a small ocker and table would be all that is required, r you might supply a larger chiffonier and ubstitute a dressing-table for the dressingase. With a cream paper on the walls showng a dainty design in pink roses and pink-andhite silkoline or cretonne curtains and a pink ed-spread, a room of this sort would be most ttractive. It is a pretty idea to have for a mall rocker one of the old-fashioned rush ottom kind and paint it to match the color sed. Avoid bows of ribbon and lace trimming n curtains or bureau scarfs. They rob the oom of its simplicity.

EUNICE.—Six or eight persons are enough or a pleasant little dinner. At each place hould be a place plate; on it is the napkin, lainly folded, and a roll. The roll may be laid a the fold so that it may be seen when the uest takes up the napkin. At the left are hree forks, at the right two knives, a soup poon and an oyster fork. The glasses to e used are grouped uniformly at the right. he oysters on the shell are served on plates ith cracked ice, with half a lemon in the entre, six oysters for each person. These are ut on the place plates as soon as the guests ave removed napkins and rolls. When all the yster plates have been removed soup is served, he plate of soup being placed on the place late. After this course the soup plates and lace plates are removed and a warm plate laced for the next course. After the meat ourse plates for the salad course are placed, nd a bowl of salad is passed, each guest helpng himself. The table is then cleared for essert. On each dessert plate as it is brought sts a smaller plate, and on it are a fingerowl and the small silver needed for dessert. eneath the finger-bowl is a dainty doily. The uest removes the finger-bowl and doily to the ft. After the dessert the plates are removed y the maid, leaving the plate for fruit. Coffee passed on a tray after the ladies have reurned to the drawing-room, and is served to he gentlemen in the dining-room while they re smoking.

OLD SUBSCRIBER:—You should examine the rticle entitled "Some Appetizing Pickles and atsups" in THE DELINEATOR for October.

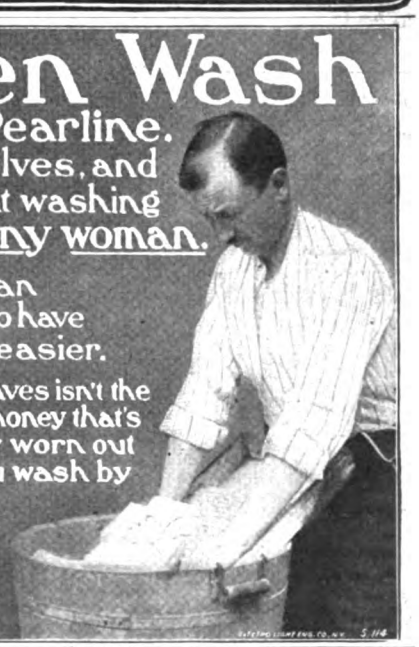


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Answers to Correspondents

THE HOUSEHOLD—(*Continued*)

AMICO:—Starch is found particularly in the cereals (wheat, rye, corn, barley, rice and oats), in the potato, chestnuts and in the grains of leguminous plants (beans, peas, lentils and kidney beans), in the roots of the grain, tapioca and sweet potato; in arrow-root and in sago. The proportion is greatest in the cereals—between 60 per cent. and 70 per cent.—and most abundant in rice—88.65 per cent. This and similar information is readily found in any good textbook on physiology.

A. H. B.:—Mohair plush of the best quality is better adapted to general use than silk plush, and it is quite handsome enough to be made up in association with all except the richest upholstery fabrics.

FURNISHER:—The American Smyrna rugs are highly recommended for durability. There are different qualities, of course, but the best will be found to wear at least ten years. The rugs are reversible.

ELLEN:—Muslins may be stiffened by washing them in water in which bran has been boiled. The chief point to be remembered in washing cottons is that soap must never be directly applied to them. Sometimes gray or buff linen will mysteriously spot in laundering. A tablespoonful of black pepper added to every gallon of the washing water will prevent this trouble.

JUDITH:—For wash-cloths the netted vegetable fibre known as the loofah is liked by many, though it is very rough until softened by use. It is far preferable to a sponge, which can never be made perfectly clean after use. The loofah, which may be purchased at almost any drug shop, is more open in its fibre and should always be dried in the sun; but, after all, the novelties for the bath can never take the place of the wash-cloth of fine huckaback or Turkish towelling.

T. B.:—To wash black and fast-colored China and taffeta silks, pour a quart of household ammonia into a twelve-quart pail of warm, not hot, water in which suds have been made with Castile soap. Wash the fadeless silks in this and rinse thoroughly in clear, soft water; before the material is quite dry smooth it on the wrong side with a moderately hot iron. A silk that is not fast-colored cannot be wet without injury to the dye, but sometimes another color or a neutral tone that will be more artistic and satisfactory than the original tint may be produced by washing as above.

AMELIE:—The tea-table should be covered with a cloth large enough to hang down on all sides. Dainty tea-cloths are hemstitched and embroidered in "shades of white" washable silks. Choose a water-kettle of moderate size; and do not place it in the middle of the table as if it were the centre of everything. A standing or hanging kettle is more easily disposed of than a small one that must have an abiding-place on the table. The teapot, cream-jug and sugar-bowl should match or, at least, correspond in general style; and the tea-caddy and the plate for wafers or other solid refreshments should harmonize daintily. The table should be low and either square or oblong, and it should have an under shelf upon which to place the teakettle when not in use. In stuffing a cosey, that indispensable adjunct of every table on which hot tea is served, French wool wadding, will be found lighter and warmer than cotton.

TWENTY YEARS' SUBSCRIBER:—To clean a soiled engraving, lay it face downward in a perfectly clean vessel sufficiently large to allow it to lie flat; pour clean boiling water upon it and allow it to stand until the water is cold. Take it out carefully and remove as much of the moisture as possible with clean blotting-paper; then place the engraving in a press between clean white paper. If very much soiled, a repetition of the operation may be necessary.

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THE FARMER-MAN AND THE BEAR

A STORY IN FOUR CHAPTERS

By Frank Verbeck

CHAPTER III.



III.—WHEN THE FARMER-MAN WAS CONVERTING THE SKY TERRIER INTO A FRENCH POODLE THE BEAR WAS MUCH PLEASED



IV.—AND WAS EASILY PERSUADED BY HIS MASTER TO ADOPT THE FRENCH FASHION.

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SEND ONLY A LOCK OF YOUR HAIR
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USED BY HOSPITALS
because of remarkable non-absorbent and resilient qualities.

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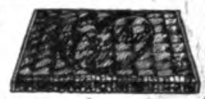
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Everything needed in preparing a meal is at your fingers' ends. Neat, compact, convenient, and a handsome piece of furniture. Helps you manage your housework instead of its managing you. Other cabinets, sewing tables, etc., $5.50 and up. Write for catalogue, free.



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Answers to Correspondents

THE TOILET, ETC.

SARA N. M.:—The removal of superfluous hair by electricity is certain of success. It is, however, somewhat painful and taxes the endurance of both the patient and the physician. A fine needle, or jeweller's brooch, connected with the negative pole of a galvanic battery, is introduced deeply into the hair-follicle, following the direction of the hair. The patient now closes the current by touching a sponge connected with the positive pole. Twenty to thirty seconds suffice to allow the caustic alkali, which forms around the needle while the current is closed to destroy that part of the skin from which the hair develops. Fifty or more hairs may be removed at a sitting, and if the operation be performed skilfully, very few return. Warts, moles and birthmarks can be removed in the same manner.

DOROTHY:—A red nose may result from a weakened circulation, which should be restored; or, from some dyspeptic trouble, which should be overcome; or, from corsets, boots or other garments which are too tight and impede an otherwise good circulation; or, it may come from indiscriminate eating and drinking, or, from an erysipelatous tendency or an irritation produced by friction with the handkerchief. In the case of indigestion reduce the quantity of food and eat only such as can be easily assimilated, and thus not interfere with the action of the heart in sending out and receiving its life-giving supply. If the circulation is restricted by outer causes, equallize it by removing the occasioning pressure; or if it is weak restore it by tonics, massage or baths, or by any method advised by your physician. In cold weather, on entering the house do not go too near the fire, but at quite a distance from it exercise the limbs as much as possible until the blood begins to warm from its own action. Better still, if it can be done, partly undress and engage in some gymnastic exercise that will set the blood into action.

OLGA:—If the hair is heavy and oily and soon becomes greasy to the touch, it should be washed at least every fortnight, and no harm will result from a weekly shampoo. But after each ablution the hair must be thoroughly dried before it is dressed; otherwise a disagreeable, musty odor will result, and the hair will seem as sticky and heavy after washing it as it was before. It is well after drying the hair as much as possible with a towel, to rub into it and the scalp a little bay rum, cologne or any tonic containing alcohol, but no oily ingredients. This will facilitate the process of drying, which should be further aided by fanning.

BROWN EYES:—An article on fashionable hair-dressing will appear presently in this magazine.

EVANGELINE:—Use almond meal in place of soap for a shiny nose, powdering lightly with starch. The treatment of eczema is varied, because of the number of things that will produce the disease. The system must be built up by the use of tonics and the skin must be relieved by regulating the action of the bowels and kidneys. Water acts as a poison to eczema and must be avoided. No more bathing should be done than is absolutely necessary. In taking a bath bran can be used, from two to six pounds to a bath of thirty gallons of water; and the temperature of such a bath should be from 90° to 95° F. An alkaline bath is also beneficial. For localized eczema simple ointments, such as zinc oxide or boracic acid ointment, are good. The mixture of one part of bismuth to three of vaseline, creamed together, makes one of the nicest applications for eczema as well as for burns, abrasions or other inflammations of the skin. When the discharge is very profuse, powders dusted upon the skin are more efficacious than ointments. Oxide of zinc, starch and bismuth are good for this purpose. In the hair, ointments and powders cannot be used to advantage, and lotions are then applied. Lead and opium wash is the most soothing and oftenest used.

THE FARMER-MAN AND THE BEAR

(Continued)



XV.—IT MUST BE CONFESSED THAT HE FELT A LITTLE QUEER AT FIRST



XVI.—AND WAS SOON CONVINCED HE HAD MADE A TERRIBLE MISTAKE

(To be concluded in the January number.)





TEN Battenberg Lace Patterns, Two Linen Turnover Collars, Ingall's 1903 Fancy Work Book, 500 Illustrations, and a New 25c. Sailor Collar Pattern—ALL for 25 Cents.
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Tired backs are rested by the wonderful uplifting and supporting powers of these appliances. Weary spines are relieved, muscles are left free to act; heart, lungs and stomach are freed from unhealthful pressure and all internal organs are eased from strain.

Cause No Discomfort
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Protruding abdomens supported, reduced and permanently cured. Weak and delicate children enjoy the greatest relief thro' these appliances and by their aid deformities and diseases are prevented.

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IT WILL INTEREST AND CONVINCE

The prices are within the reach of all and we guarantee absolute satisfaction or refund your money.

THE PHILO BURT MFG. CO., 79 12th Street, JAMESTOWN, N. Y.

Answers to Correspondents

DRESS.

EMMA:—To remove gloss from black silk, sponge it with ammonia and water, using a tablespoonful of the former to a quart of water. If a dress is to be turned and it is desirable to restore a trifle of firmness, sponge it on the side that is to be reversed, with water in which a little soap-bark has been steeped. In pressing any article that has been sponged for the purpose of removing a gloss, a cloth should be laid over the goods and the pressing discontinued before the fabric is quite dry.

J. B.:—For the crêpe de Chine, use pattern 6328, which costs 25 cents and is illustrated in THE DELINEATOR for October. Trim with Chantilly lace.

I. M.:—Black corduroy with a dull finish and Persian lamb are suitable for mourning.

JAM:—You may possibly remodel your peau de soie skirt by pattern 6213, price 25 cents, and trim with bands of lace. Use waist 6206, price 20 cents. The patterns are illustrated in THE DELINEATOR for September.

IRENE:—The costume for Dolly Varden in *Barnaby Rudge* is: Short quilted skirt; bodice and bunched-up tunic of flowered chintz, the bodice low and laced across; a muslin kerchief inside; sleeves to elbow with frill; hair not powdered; straw hat with cherry-colored ribbons, or muslin cap; high-heeled shoes and bows; colored stockings; mittens. Pretty chintz should be selected.

LYDA:—Skirts lined throughout require a little stiffening at the bottom.

GLADYS:—A brown covert cloth suit may be cut by pattern 6279, price 25 cents, illustrated in THE DELINEATOR for October. You may wear the plum-colored dress. Make up the shirt-waist by pattern 6314, price 20 cents, shown in the same number.

S. A. R.:—Skirt pattern 6421, price 20 cents, and jacket 6442, which costs the same, will meet your requirements. We also suggest 6470, price 25 cents. These patterns are illustrated in THE DELINEATOR for December.

ESTELLE:—Clean the ribbons by sponging them quickly with alcohol, turning frequently. While wet press on a marble slab, window pane or any clean, flat surface.

DRESDEN:—White fleece-lined piqué shirt-waists are very stylish. Cut your red cloth suit by pattern 6338, price 25 cents, and trim with black moiré and appliqué.

AMERIQUE:—The amount of clothing needed for the trip depends on your circumstances as well as the extent of your journey. A black zibeline tailor-made suit, a rainy-day suit of snowflake cheviot for the voyage and traveling, a black chiffon made over black silk for evening wear at the hotel, a few pretty silk waists and French and Scotch flannel as well as other shirt-waists would seem enough. A simple flannel dressing-gown that may be worn over the nightgown at sea is advisable, as well as a pair of knitted slippers. A travelling cloak of some kind should be a constant companion. Heavy-weight underwear is suitable.

E. L. R.:—Make up the plaid dress by pattern 6293, price 20 cents, illustrated in THE DELINEATOR for October, with tucked green or red silk matching your goods for the yoke and collar.

JULIE:—Trim the blue canvas skirt with Persian embroidery. It is very fashionable for trimming dark dresses for late Autumn wear.

AMEE:—Picturesque Normandy caps for entertainments may be of starched white muslin, trimmed with frills of lace and a band and bow of blue ribbon. To impersonate a Japanese girl, wear a satin kimono and wooden shoes and carry a fan and parasol. A Mexican girl's costume may be of bright blue-and-red, blue-and-yellow or black-and-red material, with a short, full skirt. The jacket may have short sleeves and may be trimmed with tinsel braid.

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BUTTERICK PATTERNS

"Seam Allowances" and "Outlets"

All Butterick Patterns have Seam Allowances, and some of them have Outlets as wel

SEAM ALLOWANCES—The Allowance for Seams is generally ⅜ inch, though in some instances only ¼ ch is allowed, when it is so specified in the label.

OUTLETS—By the word "Outlet" is meant "material allowed additional to the ⅜ inch or ¼ inch Seam Allowance." Outlets are allowed only on Edges where possibly **additional** or **less** material may be required in fitting. other words, there is an extra Allowance in the Pattern at each Edge where an Outlet or Reduction may be necssary in the Garment, and where it may be made without harm to the shapeliness and fit. In Patterns for Body-arments "Outlets" are usually along Shoulder Edges, Under-Arm Edges, Back Edges of Sleeve Portions, and orresponding Edges of other Portions. In Patterns for other Styles not Body-garments, Outlets are also allowed s may be advantageous. In each case where an Outlet is allowed, a **Border Line of Large Perforations** ollows each Edge in the Patterns along which the **Basting** should be made in the Garment.

When a Garment, cut by a BUTTERICK PATTERN, has the **Basting Seams** taken along the **lines of perorations** where Outlets are provided, and the other Seams taken at the proper distance from the edges (that is, inch or ½ inch, as may be specified in the label), such Garments will usually fit the wearer accurately. When, owever, alteration is found necessary, it should be made at the Seams where Outlets are allowed.

Any person using Butterick Patterns, who will bear in mind the above facts, will avoid errors aused by disregarding the instructions given about Seams and Outlets in the Pattern Labels.

To Measure for Patterns



SCALE No. 1.

Proportionate Bust and Waist Measures for Ladies.

BUST	WAIST	BUST	WAIST
30	20	40	30
32	22	42	32
34	24	44	34
36	26	46	36
38	28	48	38



For the Pattern of a Lady's Waist or other Garment requiring a Bust Measure taken.—Measure around the body, OVER the dress, close under the arms; drawing closely, but not too tight.

For the Pattern of a Lady's Skirt or any Garment requiring Waist or Hip Measure taken.—Take the Waist Measure OVER the Dress, when the Waist and Hip Measures fairly correspond with proportionate Measures in Scale No. 2. When the Hips are large in proportion to the Waist, take the Hip Measure, passing the Tape easily around the Hips, about five inches below the Waist.



SCALE No. 2.

Proportionate Waist and Hip Measures for Ladies.

WAIST	HIP	WAIST	HIP
20	37	30	49½
22	39	32	52½
24	41	34	55½
26	43½	36	58½
28	46½	38	61½

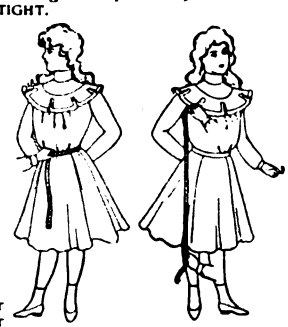


For the Pattern of a Lady's Sleeve.—Measure around the Upper Arm, one inch below the lower part of the arm-hole, drawing the tape closely—NOT TOO TIGHT.



SCALE No. 3.—Proportionate Ages, and Bust and Waist Measures of Misses, Girls and Children.

AGE	BUST	WAIST	AGE	BUST	WAIST
½	19½	18½	9	26	23½
1	20	19½	10	27	24
2	21	20½	11	27½	24
3	22	21½	12	28	24½
4	23	22	13	29	25
5	23½	22½	14	30	25
6	24	22½	15	31	24½
7	24½	23	16	32	24
8	25	23	17	33	24



In Ordering Patterns for a Miss or Little Girl it is usual to order by the Age; but when she is extra large or small for her Age, instead of ordering by Age, order by Bust or Waist Measure, but give the Age also, taking the Measures the same as for Ladies.



For the Pattern of a Hat, Bonnet, Hood, etc.—For Children and Youths it is customary to order by the Age; but when the Head is extra large or small for the Age, instead of ordering by Age, order by Head Measure or Hat Size. For Adults, order by Head Measure or Hat Size. To measure, put the Measure about the Head, drawing it closely—NOT TOO TIGHT.



For the Pattern of a Doll, or for a Set of Patterns for Garments for a Doll, whether Lady, Gentleman, Girl, Boy or Baby, take the Actual Length of the Doll from the Top of the Head to the Sole of the Foot, measuring PARALLEL with the Doll and NOT along the CONTOUR.



SCALE No. 4.—Proportionate Ages and Breast and Waist Measures for Boys.

AGE	BREAST	WAIST	AGE	BREAST	WAIST
2	21	21½	10	27	26
3	22	22	11	28	26½
4	23	22½	12	29	27
5	23½	23	13	30	28
6	24	23½	14	31	28½
7	24½	24	15	32	29½
8	25	24½	16	33	30
9	26	25			

Breast Measures for Overcoats should be Two Inches larger than the Breast Measures given above.



For the Pattern of a Man's or Boy's Coat or Vest.—Measure around the Body, UNDER the Jacket, close under the arms, drawing the tape closely—NOT TOO TIGHT. In ordering for a Boy, give the Age also.

For the Pattern of a Man's or Boy's Overcoat.—Measure around the Breast, OVER the Coat that is to be usually worn. In ordering for a boy, give the Age also.

For the Pattern of a Man's or Boy's Trousers.—Measure around the Body, OVER the Trousers at the waist, drawing the tape closely—NOT TOO TIGHT. In ordering for a boy, give the Age also.

For the Pattern of a Man's or Boy's Shirt.—For the size of the Neck, measure the exact size where the Neck-Band encircles it, and allow one inch—thus: if the exact size be 14 inches, select a Pattern marked 15 inches. For the Breast, Measure around the Body, OVER the Vest, UNDER the Jacket or Coat, close under the arms, drawing it closely—NOT TOO TIGHT. In ordering a Boy's Shirt Pattern, give the Age also.

WE SELL TAPES: **5-Cent ones are good; 10-Cent ones are better; 15-Cent ones are best. Tapes with Inches and Centimeters at 10 Cents and 15 Cents each.**

THE BUTTERICK PUBLISHING CO. Ltd., 7 to 17 W. 13th St., N. Y.

A Guide In Dressmaking for 10 Cents

It contains nearly 4,000 pictures of present day styles for almost every imaginable need of men, women, children and infants. The name of this guide is

THE METROPOLITAN CATALOGUE

It is for sale by every Butterick agent over the counter of his store at the above mentioned price, or, it can be secured through the mail for 20 cents by sending direct to

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LIST NO. 1.—With Orders for Patterns to be sent to Canada, Hawaiian Islands, Philippine Islands, Cuba, Porto Rico, Island of Guam, Tertuila and points in China to which mails are transmissible through the U. S. Postal Agency at Shanghai, no Extra Remittance for Postage is necessary.

In the case of Patterns ordered to be sent from the United States to any foreign country, not specified above, nor included in the List below, Foreign Postage is to be forwarded with the Order at the following Rates:

POSTAGE

On 25c. Patterns—For One, 15c.; For Two, 25c.; For Three, 30c.; For Four, 35c. **On 15c. or 20c. Patterns**—For One, 10c.; For Two, 20c.; For Three, 25c.; For Four, 30c. **On 10c. Patterns**—For One or Two, 5c.; For Three or Four, 10c., For Five, 15c.; For Six or Seven, 20c.

LIST NO. 2.—To any of the countries in the List below, the Extra Postage required is Ten Cents on One Pattern, and Twelve Cents on Two or More, up to Ten.

Bahamas; Barbados; Colombia; Costa Rica; The Danish West Indies; Honduras (British); **Jamaica,** including the Turks and Caicos Islands; **Leeward Islands** (Antigua with Barbuda and Redonda, St. Kitts, Nevis with Anquilla, Dominica, Montserrat, and the Virgin Islands); **Salvador; British Guiana; Windward Islands** (Grenada, St. Vincent, the Grenadines and St. Lucia); **Mexico; Newfoundland; Honduras** (Republic of); **Trinidad** (including Tobago); **Chile; Germany; Guatemala; Nicaragua; New Zealand; Venezuela; Bolivia.**

Package Rates—The following Discounts will be allowed on Packages where the entire amount is sent at one time:

On receipt of $3, we will allow a selection to the extent of $4 in Patterns—No Extra Remittance is required with this Package to be sent to Countries in List No. 1. Foreign Postage to Countries mentioned in List No. 2 will be **12c.**; to All other Countries, **$1.20.**

On receipt of $5, we will allow a selection to the extent of $7 in Patterns—Foreign Postage on this Package to Countries in List No. 2 will be **24** Cents; to All other Countries not specified above, **$1.90.**

On receipt of $10, we will allow a selection to the extent of $15 in Patterns—Foreign Postage on this Package to Countries in List No. 2 will be **36** Cents; to All other Countries not specified above, **$4.20.**

The Butterick Publishing Co. (Limited)
7 to 17 West Thirteenth St., New York, N. Y.

Boys who make Money

Any boy can do it



IN A DAINTY little booklet, which we will send to any boy free, twenty-five out of more than three thousand bright boys tell in their own way just how they have made a success of

SELLING
The Saturday Evening Post

Pictures of the boys — letters telling how they built up a paying business outside of school hours — interesting stories of real business tact.

Some of these boys are making $10.00 to $15.00 a week. You can do the same. **No money required to start.** We will furnish ten copies the first week free of charge, to be sold at five cents a copy. You can then send us the wholesale price for as many as you find you can sell the next week.

$225 IN EXTRA CASH PRIZES will be distributed NEXT MONTH among boys who sell FIVE OR MORE COPIES WEEKLY.

If you will try it we will send the copies and everything necessary.

The Curtis Publishing Company, 418 Arch St., Phila., Pa.



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The graceful poise of health may be enjoyed by every woman. Straight shoulders, free chest, normal abdomen and all the essential forms of beauty may be obtained in spite of weakness or deformity and all such defects and troubles may be permanently cured if Nature is given a chance to rebuild. The **Philo Burt Appliances** are a new and radical departure from all the old antiquated methods of treatment and have resulted in untold benefit and comfort to thousands.

Tired backs are rested by the wonderful uplifting and supporting powers of these appliances. Weary spines are relieved, muscles are left free to act; heart, lungs and stomach are freed from unhealthful pressure and all internal organs are eased from strain.

Cause No Discomfort
Cannot Be Detected When Worn

PHYSICIANS ADVISE THEM

Each appliance is made to order to fit each individual need and correct each individual difficulty—not with iron cruelty but with painless, gentle firmness.

Protruding abdomens supported, reduced and permanently cured. Weak and delicate children enjoy the greatest relief thro' these appliances and by their aid deformities and diseases are prevented.

WRITE FOR OUR BOOK OF TESTIMONY
IT WILL INTEREST AND CONVINCE

The prices are within the reach of all and we guarantee absolute satisfaction or refund your money.

THE PHILO BURT MFG. CO., 79 12th Street, JAMESTOWN, N. Y.

Answers to Correspondents

DRESS.

EMMA:—To remove gloss from black silk, sponge it with ammonia and water, using a tablespoonful of the former to a quart of water. If a dress is to be turned and it is desirable to restore a trifle of firmness, sponge it on the side that is to be reversed, with water in which a little soap-bark has been steeped. In pressing any article that has been sponged for the purpose of removing a gloss, a cloth should be laid over the goods and the pressing discontinued before the fabric is quite dry.

J. B.:—For the crêpe de Chine, use pattern 6328, which costs 25 cents and is illustrated in THE DELINEATOR for October. Trim with Chantilly lace.

I. M.:—Black corduroy with a dull finish and Persian lamb are suitable for mourning.

JAM:—You may possibly remodel your peau de soie skirt by pattern 6213, price 25 cents, and trim with bands of lace. Use waist 6206, price 20 cents. The patterns are illustrated in THE DELINEATOR for September.

IRENE:—The costume for Dolly Varden in *Barnaby Rudge* is: Short quilted skirt; bodice and bunched-up tunic of flowered chintz, the bodice low and laced across; a muslin kerchief inside; sleeves to elbow with frill; hair well powdered; straw hat with cherry-colored ribbons, or muslin cap; high-heeled shoes and bows; colored stockings; mittens. Pretty chintz should be selected.

LYDA:—Skirts lined throughout require a little stiffening at the bottom.

GLADYS:—A brown covert cloth suit may be cut by pattern 6279, price 25 cents, illustrated in THE DELINEATOR for October. You may wear the plum-colored dress. Make up the shirt-waist by pattern 6314, price 20 cents, shown in the same number.

S. A. R.:—Skirt pattern 6421, price 20 cents, and jacket 6442, which costs the same, will meet your requirements. We also suggest 6430, price 25 cents. These patterns are illustrated in THE DELINEATOR for December.

ESTELLE:—Clean the ribbons by sponging them quickly with alcohol, turning frequently. While wet press on a marble slab, window pane or any clean, flat surface.

DRESDEN:—White fleece-lined piqué shirt-waists are very stylish. Cut your red cloth suit by pattern 6338, price 25 cents, and trim with black moiré and appliqué.

AMERIQUE:—The amount of clothing needed for the trip depends on your circumstances as well as the extent of your journey. A black zibeline tailor-made suit, a rainy-day suit of snowflake cheviot for the voyage and traveling, a black chiffon made over black silk for evening wear at the hotel, a few pretty silk waists and French and Scotch flannel as well as other shirt-waists would seem enough. A simple flannel dressing-gown that may be worn over the nightgown at sea is advisable, as well as a pair of knitted slippers. A travelling cloak of some kind should be a constant companion. Heavy-weight underwear is suitable.

E. L. R.:—Make up the plaid dress by pattern 6293, price 20 cents, illustrated in THE DELINEATOR for October, with tucked green or red silk matching your goods for the yoke and collar.

JULIE:—Trim the blue canvas skirt with Persian embroidery. It is very fashionable for trimming dark dresses for late Autumn wear.

AMEE:—Picturesque Normandy caps for entertainments may be of starched white muslin, trimmed with frills of lace and a band and bow of blue ribbon. To impersonate a Japanese girl, wear a satin kimono and wooden shoes and carry a fan and parasol. A Mexican girl's costume may be of bright blue-and-red, blue-and-yellow or black-and-red material, with a short, full skirt. The jacket may have short sleeves and may be trimmed with tinsel braid.

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Any person using Butterick Patterns, who will bear in mind the above facts, will avoid errors used by disregarding the instructions given about Seams and Outlets in the Pattern Labels.

To Measure for Patterns



SCALE No. 1.

Proportionate Bust and Waist Measures for Ladies.

BUST	WAIST	BUST	WAIST
30	20	40	30
32	22	42	32
34	24	44	34
36	26	46	36
38	28	48	38



For the Pattern of a Lady's Waist or other Garment requiring a Bust Measure taken.—Measure around the body, OVER the dress, close under the arms; drawing closely, but not too tight.

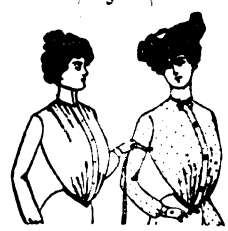
For the Pattern of a Lady's Skirt or any Garment requiring Waist or Hip Measure taken.—Take the Waist Measure OVER the Dress, when the Waist and Hip Measures fairly correspond with proportionate Measures in Scale No. 2. When the Hips are large in proportion to the Waist, take the Hip Measure, passing the Tape easily around the Hips, about five Inches below the Waist.



SCALE No. 2.

Proportionate Waist and Hip Measures for Ladies.

WAIST	HIP	WAIST	HIP
20	37	30	49½
22	39	32	52½
24	41	34	55½
26	43½	36	58½
28	46½	38	61½



For the Pattern of a Lady's Sleeve.—Measure around the Upper Arm, one inch below the lower part of the arm-hole, drawing the tape closely—NOT TOO TIGHT.



SCALE No. 3.—Proportionate Ages, and Bust and Waist Measures of Misses, Girls and Children.

AGE	BUST	WAIST	AGE	BUST	WAIST
½	19½	18½	9	26	23½
1	20	19½	10	27	24
2	21	20½	11	27½	24
3	22	21½	12	28	24½
4	23	22	13	29	25
5	23½	22½	14	30	25
6	24	23½	15	31	24½
7	24½	23	16	32	24
8	25	23	17	33	24



In Ordering Patterns for a Miss or Little Girl it is usual to order by the Age; but when she is extra large or small for her Age, instead of ordering by Age, order by Bust or Waist Measure, but give the Age also, taking the Measures the same as for Ladies.



For the Pattern of a Hat, Bonnet, Hood, etc.—For Children and Youths it is customary to order by the Age; but when the Head is extra large or small for the Age, instead of ordering by Age, order by Head Measure or Hat Size. For Adults, order by Head Measure or Hat Size. To measure, put the Measure about the Head, drawing it closely—NOT TOO TIGHT.



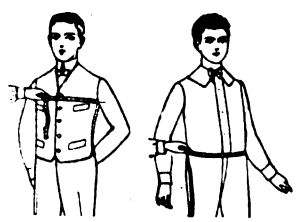
For the Pattern of a Doll, or for a Set of Patterns for Garments for a Doll, whether Lady, Gentleman, Girl, Boy or Baby, take the Actual Length of the Doll from the Top of the Head to the Sole of the Foot, measuring PARALLEL with the Doll and NOT along the CONTOUR.



SCALE No. 4.—Proportionate Ages and Breast and Waist Measures for Boys.

AGE	BREAST	WAIST	AGE	BREAST	WAIST
2	21	21½	10	27	26
3	22	22	11	28	26½
4	23	22½	12	29	27
5	23½	23	13	30	28
6	24	23½	14	31	28½
7	24½	24	15	32	29½
8	25	24½	16	33	30
9	26	25			

Breast Measures for Overcoats should be Two Inches larger than the Breast Measures given above.



The Pattern of a Man's or Boy's Coat or Vest.—Measure around the Body, UNDER the Jacket, close under the arms, drawing the tape closely—NOT TOO TIGHT. In ordering for a Boy, give the Age also.

The Pattern of a Man's or Boy's Overcoat.—Measure around the Breast, OVER the Coat that is to be usually worn. In ordering for a boy, give the Age also.

The Pattern of a Man's or Boy's Trousers.—Measure around the Body, OVER the Trousers at the waist, drawing the tape closely—NOT TOO TIGHT. In ordering for a boy, give the Age also.

The Pattern of a Man's or Boy's Shirt.—For the size of the Neck, measure the exact size where the Neck-Band encircles it, and allow one inch—thus: if the exact size be 14 inches, select a Pattern marked 15 inches. For the Breast, Measure around the Body, OVER the Vest, UNDER the Jacket or Coat, close under the arms, drawing it closely—NOT TOO TIGHT. In ordering a Boy's Shirt Pattern, give the Age also.

WE SELL TAPES: 5-Cent ones are good; 10-Cent ones are better; 15-Cent ones are best. Tapes with Inches and Centimeters at 10 Cents and 15 Cents each.

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POSTAGE

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LIST NO. 2.—To any of the countries in the List below, the Extra Postage required is Ten Cents on One Pattern, and Twelve Cents on Two or More, up to Ten.

Bahamas; Barbados; Colombia; Costa Rica; The Danish West Indies; Honduras (British); Jamaica, including the Turks and Caicos Islands; **Leeward Islands** (Antigua with Barbuda and Redonda, St. Kitts, Nevis with Anquilla, Dominica, Montserrat, and the Virgin Islands); **Salvador; British Guiana; Windward Islands** (Grenada, St. Vincent, the Grenadines and St. Lucia); **Mexico; Newfoundland; Honduras** (Republic of); **Trinidad** (including Tobago); **Chile; Germany; Guatemala; Nicaragua; New Zealand; Venezuela; Bolivia.**

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On receipt of $3, we will allow a selection to the extent of $4 in Patterns—No Extra Remittance is required with this Package to be sent to Countries in List No. 1. Foreign Postage to Countries mentioned in List No. 2 will be **12c.**; to All other Countries, **$1.20.**

On receipt of $5, we will allow a selection to the extent of $7 in Patterns—Foreign Postage on this Package to Countries in List No. 2 will be **24** Cents; to All other Countries not specified above, **$1.90.**

On receipt of $10, we will allow a selection to the extent of $15 in Patterns—Foreign Postage on this Package to Countries in List No. 2 will be **36** Cents; to All other Countries not specified above, **$4.20.**

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Easiest Running Because Ball-Bearing

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The "ARLINGTON" gives lasting satisfaction, is guaranteed for twenty years and sent anywhere subject to **three months trial.**

Light Running—Almost Noiseless.

SEWS ANYTHING from silk to coarsest fabrics.

Hems and hem-stitches; puffs; shirrs; ruffles; binds; quilts; cords; plaits; gathers; fells; embroiders; makes fancy braid and does all kinds of fancy sewing. **Made only from the most severely tested material;** embodies every valuable feature of sewing machine construction; **250,000 women**—dressmakers, seamstresses, tailoresses and housekeepers, in nearly every country on the globe use it for every kind of work and praise its qualities.

Our motto for eighteen years: **"Your money back at any time without question, quibble or controversy,** if you are not satisfied for **any** reason."

The **"ARLINGTON"** is one of the very best vibrating-shuttle machines manufactured; makes **perfect double lock stitch;** has the **celebrated disc or wheel tension** and **independent take-up** (the same as used on **Singer, Wheeler & Wilson and Standard**); finest and **most complete foot attachments** made, of finest steel, highly polished and nickel-plated, affording endless variety of work, free with every machine. Our **celebrated Ball-Bearing Stand** eliminates friction and with it fatigue; saves your health; doubles speed and earning capacity.

You need no personal instructor; our complete illustrated Self-Instructor teaches everything perfectly; if it fails you, you may return the machine.

We can furnish you almost any kind or style of a machine at a saving of from $10 to $45

The AUTOMATIC LIFT and DROP HEAD CABINET allows the machine to raise and disappear automatically by the mere touch of the hand.

Cabinet is made of select quarter-sawed oak, highly polished in Antique Golden Oak finish. **Swell Front, Table and Drawers.** Positively the handsomest sewing machine ever offered.

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Every "VELVET GRIP" Rubber Button Clasp has the Name Stamped on the Metal Loop.

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GEORGE FROST CO., Makers, Boston, Mass., U.S.A.

Sample pair, by mail, 25c.

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Answers to Correspondents

MISCELLANEOUS

A SUBSCRIBER:—A wooden wedding is described in *Weddings* and *Wedding Anniversaries*, published by us at 15 cents.

BIRTHDAY:—There is such a wide assortment of appropriate gifts for a man nowadays, that one should have no difficulty in the selection. Ebony brushes with silver monogram, plates, silver drinking cups or flasks for traveling, pipe-racks and the numerous paraphernalia of the desk and smoking outfit are but a few of the articles that might be given.

A. G.:—We would suggest "A Floury Fate" for the entertainment. Flour, in which there are a ring, a coin and a button, is pressed firmly into a mould, and then the "loaf" thus obtained is carefully deposited upon the table. Each one seeking to know his fate or fortune takes the large dinner knife provided for the game and carefully cuts into the mound. If he strikes one of the articles in the flour, it must be extracted and examined, because which ever it may be it is sufficient and determines whether he be a bachelor or benedict, rich or poor. A master of ceremonies can very entertainingly, if properly selected, assist the finder of his fate in fully reading it to the audience.

EMMA:—Postal cards are only for business of an unimportant character, and ladies seldom use them at all except as messages sent to a shopkeeper with an order.

MABEL D.:—You did not enclose a stamp for a mail reply as you stated in your letter. Why not have an old-fashioned spelling bee? We think it will be thoroughly enjoyable.

D. J. M.:—We cannot tell you whether the article you refer to would be beneficial.

MRS. T. A.:—At a children's party the souvenirs may be fancy candy boxes in the shape of apples, oranges and other fruits, or musical instruments, as violins, banjos, drums, etc., or animals, as elephants, alligators, turtles; or for the boys, soldiers and jockey caps. The French and German mottoes containing paper hats, caps and aprons should also be provided.

MADRIGAL:—Gray and blue are favorite colors in note-paper. A new style is a paper in pale lavender with white border and embossed white script monogram enclosed in a medallion. A novel way is to have the address engraved in a circle in block letters around the monogram. Gold or silver letters are popular for monograms or initials. Small oblong envelopes to hold a small sheet folded once are favorite sizes for paper. Another style is the small sheet not folded and placed in a large envelope to fit.

ELISE:—Thomas De Quincey, the English essayist, was educated first at Salford and at Bath, and afterward at Winckworth and the Manchester grammar school. He ran away from the last and subsequently went through the adventures and privations which he described in *The Confessions of an Opium Eater*. He had acquired the habit of taking opium by using it to cure an attack of neuralgia.

MADGE:—Progressive dinners are especially delightful, given in honor of engaged couples. Decorations of American Beauty roses would be appropriate, and the red plate-cards at each cover might bear a fitting quotation for the occasion. There should not be over seven courses, and in each the color tone could easily be carried out.

INQUIRER:—Fencing has become, within a few years, a very popular amusement with ladies, especially those coming under the classification of professionals. Actresses who study every mode of becoming lithe, graceful, muscular, agile, have discovered in fencing a means of acquiring all the essential qualities named, and almost monopolize the exercise, though many society ladies, for the very same reasons, also learn to fence. We refer you to the special article on fencing in the April number of THE DELINEATOR.



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will be joyfully received by the children as the best among the good things of Christmas. In many a home it will play the Christmas overture.

THE REGINA is equally ready to entertain young and old with classical selections or the latest light opera. The children never lose their interest in its ever-changing melodies—gradually and unconsciously forming a taste for good music.

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NOTE HOW REASONABLE

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Send us a tress of hair cut near the scalp, and we will send you the size of your choice without any advance payment whatsoever. Then, if you admire it and desire to retain it permanently, send us the special wholesale price. If you are not more than pleased, we will send postage for prompt return. Drab, white, blonde and unusual shades cost more.

OUR SWITCHES ARE VERY HANDSOME because they are made of exceptionally perfect human hair with short stems.

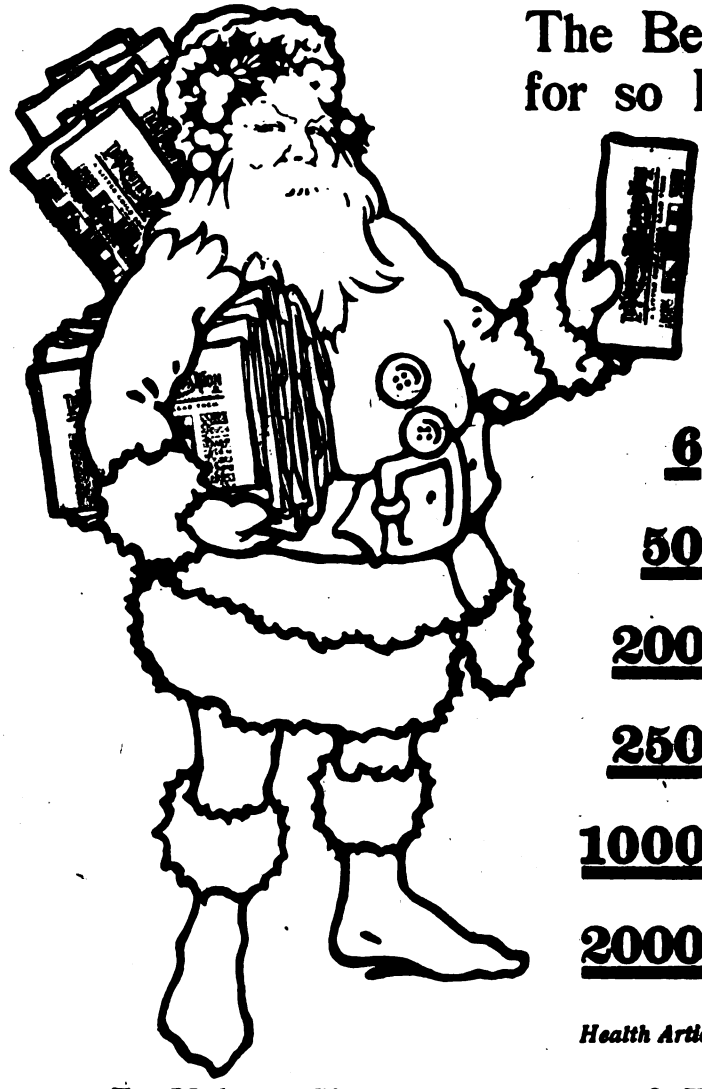
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GIFT 2. **The Companion Calendar for 1903, lithographed in twelve colors and gold from original designs.** 8C 45

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A Holiday Gift FREE

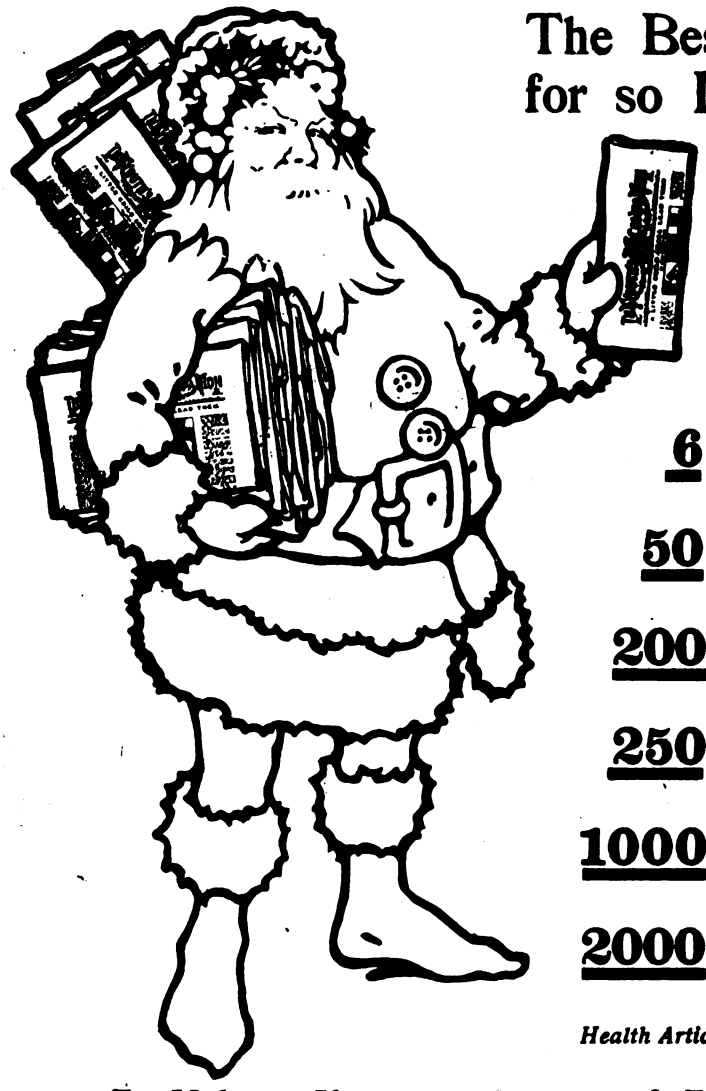
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We prefer to receive the Fairy Box Fronts, and in this way the calendar costs you nothing. Fairy Soap is the purest and handiest that money can buy, although its price is but 5 cents. "Fits every hand; fit for any hand."

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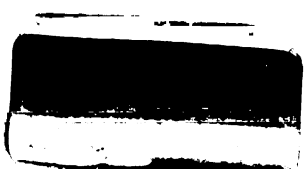
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